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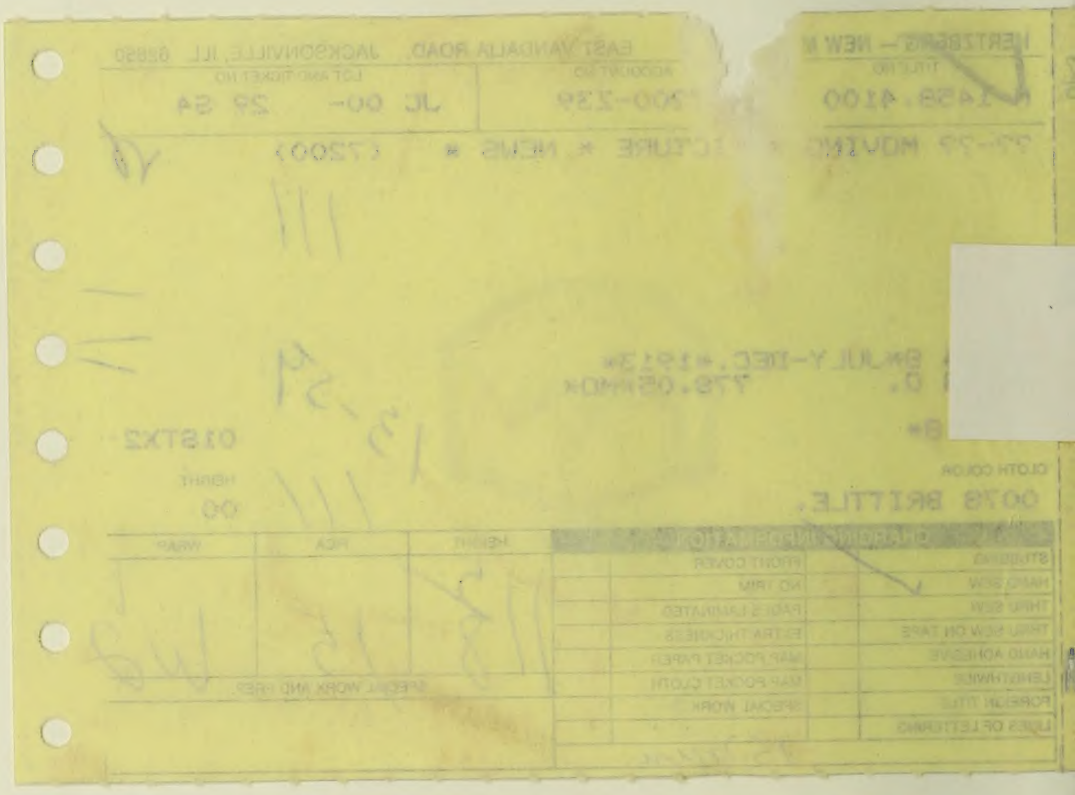

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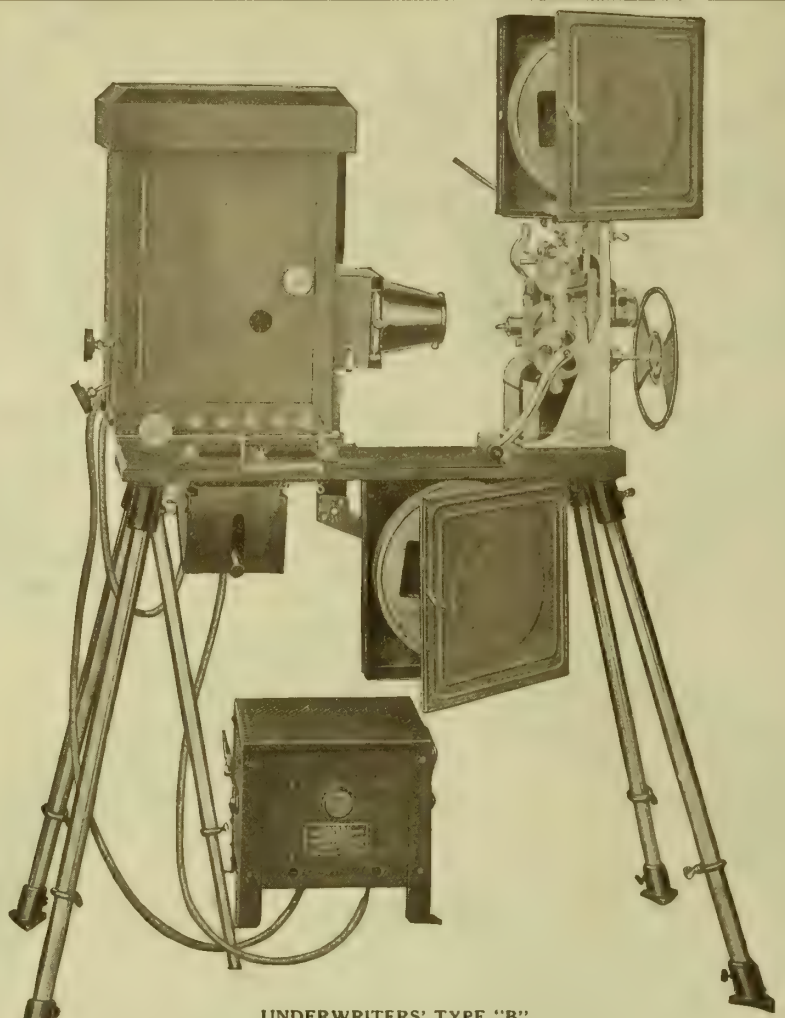
MOVING PICTURE NEWS

VOLUME VIII
No. 1

JULY 5
1913

M. A. NEFF
President
National Motion Picture Exhibitors' League of America

PRICE TEN CENTS



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THE GRAND CENTRAL PALACE

46th to 47th Street and Lexington Avenue

NEW YORK CITY

The Third Annual Convention of the Motion Picture Exhibitors' League of America and The First International Exposition of the Motion Picture Art

Take Place JULY 7th to 12th

"Every Day Will Be a Happy Day!"

RELIANCE

THE MOST REMARKABLE FEAT OF CHARACTER ACTING EVER ATTEMPTED IN THE HISTORY OF THE STAGE.

RELEASED SATURDAY JULY 12TH

IRVING CUMMINGS IN "ASHES"

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THREE ARTISTIC DRAMAS A WEEK

—MONDAY, JULY 7TH—

"A RURAL ROMANCE"

Almost Bordering On Tragedy, This Pretty Love-Drama Is Delightfully New In Conception And Forceful In Treatment.

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MUTUAL SERVICE

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116 W. 31st St. NEW YORK

MAKE THE FOLLOWING

ANNOUNCEMENT

TO THE EXHIBITORS' LEAGUE OF AMERICA, ASSEMBLED AT THE GRAND CENTRAL PALACE.

That they have produced a film of unexceptional merit. The following gives some idea of the magnitude of the subject:

PRELUDE

"And when He came near He beheld the city." St. Luke: 19.14.

Out of a sunrise, along the Palisades, a white-robed figure, Christ, approaches, and dissolves into The Presence.

PART I
THE EVIL OF IDLENESS

A miserly old man exacts toll from women of the underworld and maintains his son in luxury and idleness at college. Later the son becomes enamored with a girl of Chinatown and unwittingly is involved in the robbery of his father, but is saved by The Presence.

PART II
THE EVIL OF CHEATING

A scene in New York Public School. During examinations one of the students is tempted to cheat in answering her questions, but her "Conscience?" prevails for the better.

PART III
THE EVIL OF GAMBLING

A poolroom scene; the gambler loses all his money while his family suffer at home. A newly awakened "Conscience?" causes him to see his errors.

PART IV
THE EVIL OF DISSIPATION

A Lobster Palace showing the dissipations into which the thoughtless are sometimes unwittingly plunged. A typical New York Cabaret scene.

AFTERMATH

After re-awakening our "Conscience?" in all these scenes the figure of Christ is seen to dissolve into the sunset and disappear into the distance.

POSTERS, as Above, In 3 Sheet Size, 2 Ones and a 6 Sheet of Scenes in the Picture

Communications to be addressed to

CONSCIENCE FILM COMPANY, 116 W. 31st St., NEW YORK

"Quo Vadis?"

Bids You Welcome!

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Go see "Quo Vadis?"—and you will agree that the world's last masterpiece is made.

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166 No. State Street
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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume VIII **July 5, 1913** **Number 1**

EX-CATHEDRA

To the Officers, Delegates, Members, and Visitors to the Motion Picture Exhibitors' Convention and the First Exposition of the Motion Picture Arts, Greeting:

I, THROUGH the Moving Picture News, extend a hearty welcome to the Natonal Exhibitors' League of America to New York City, and sincerely trust nothing untoward will mar the pleasure of the visitors' stay here, and that their visit to the greatest city of the world will result in nothing but the choicest recollections of their visit and the hospitality tendered to them by the various firms in the industry. I trust that the deliberations of the Convention will be such that the greatest harmony will prevail and that much good will be accomplished through their deliberations.

Many matters of great import to all will be touched upon and elucidated by the various speakers who plan to address you. Matters of vital interest to the industry will come before you in assembly, and it will need your keenest acumen to properly grasp the situation of the problems you may be called upon to solve. It is not my province as an editor to dictate to you what you shall do or what you shall not do; at the same time, as a friend to the exhibitor, I would like to point out, with your permission, some special work you may accomplish.

First of all, the question of the censorship of films must be uppermost in your mind. Many of you have had to face this problem in an individual capacity as well as a collective one. In your cities, or your state, you have had to contend with people who have been so narrow-minded and so prejudiced against moving pictures that your life has been made a burden, and you have been going about from court to court with attorney after attorney trying to get one injunction after the other stopped, because you have shown certain feature films, or certain regular releases which have offended the good taste of the public, or the prurient ideas of some goody-goody people, who tried to see the mote in their brother's eye and cannot see the beam in their own. The censoring of pictures is, as I have pointed out in previous editorials, under the present conditions an absolute farce, and it will behoove your assembly to formulate some concerted plan whereby a National Censor Congress can be formed, whose word shall be absolute and final.

I have advocated many times the complete disbandment of censorship of films, except by the public themselves, but I have to confess that at the present state of affairs it would be impossible for that to be effective, owing to the fact that, once drop the barriers of the Censorship Board, manufacturers would creep in with films that the News has opposed from its inception in 1907.

Some countries are governed by Divine Right, and the autocrat is absolute, but this, "God's own country," is governed by laws, and if the laws are found to conflict with human rights the laws are repealed, and every citizen of the United States of America ought to feel more than proud of either his birthright or the country of his adoption, that such is the case, and that the motto of the country should be used by every exhibitor in the country and by the delegates in council assembled, and should be so with the Censor Board question.

The only logical solution to thoroughly please the many-sided opinions regarding the industry is that a Congress of Censors should be appointed to carry on the work, and force the manufacturers to toe the line, with films that are a credit, not only to themselves, but to every exhibitor who shows them, so that on this subject I trust your deliberations and the results obtained therefrom will be a unanimity of action and that this question will be settled once and for all time.

Other questions, I understand, relating to your program and to the vaudeville part thereof, will be presented to you. My opinion is and always has been that a good program of moving pictures, of, say, three reels of general subjects and one educational one to form the entertainment, is ample for the price thereof, and that vaudeville is not by any means an elevating part of the program. In my opinion, the vaudeville needs a far greater censorship than do the pictures themselves, and I feel assured, from what I have observed in other houses, that a straight moving picture program has fully satisfied the patrons of the theatre. The question of children being admitted to your houses is another moot subject, and one that requires careful deliberation, and if every member

of your body would only act in unison with the various children's societies of your neighborhood, and make your theatres light, the trouble of the admission of children will have entirely passed away, and if these people could be satisfied by the admission of a matron to take charge of the children, who should be allowed only in a certain part of the house, free from the mixture of adults, one of the greatest difficulties you face will have been vanished.

At this exposition your attention will be called to all kinds of mechanical contrivances for the comfort of your house, but may I make an appeal here on behalf of your operators? You all know that not one of you would be satisfied to remain in the coop, called a booth, at present in existence. Not one of you would stay therein for an hour. Then "why not do unto your operator as you would be done by yourself"? Give him breathing space, give him a comfortable room to work in. Much has been written about the fact of conditions and the slavery existing in some factories, but I question if any slave is so hard pressed and oppressed as is the moving picture operator to-day. Let your deliberations take into consideration the changing of the fire laws regarding the booths.

Another point is the fact of musical instruments that you may select to go with your pictures. You will be shown instruments of mechanical device galore in this exposition. None of them are equal to a good pianist who knows his or her business and can put some feeling into the music. I was visiting the Astor Theatre the other night, in company with a musical friend, and, in my opinion, the whole entertainment was spoiled by the enlarged hurdy-gurdy grinding out the music in the orchestra. All such mechanical devices are not only an eyesore but an earache condition to those who have any music in their souls.

The most important question before your body will be that of the election of officers. I am only concerned in your obtaining the best the industry can produce. One fable says, "You may give a man an office, but you cannot give him discretion," and so, in your deliberations for a leader, I trust you will give a man of discretion the gavel; and who is more capable of wielding this gavel than your present president, M. A. Neff? He is a man well tried, "sterling," "hall-marked," a man who has led you from nothing to the present state of organization. He has been tried and not found wanting. He is capable in every respect for work of advancing your interests and looking after all that is best in the industry, working to gain justice and right for every man who owns a theatre. It needs no words of mine to paint him, because words are superfluous. You know him, and knowing him, knowing the work that he has done, what he is capable of and what he can do in the future, is better than any number of words spoken or written. He has led you always forward, and never backward, in the past and right up to the present day. Through his efforts he has brought you to the present stage of perfection. See to it that he still leads you to greater victories, until cinematography is placed upon the highest pinnacle it is possible to attain. Then, and then only, will it be time for you to call a halt and select another general.

Wishing you, your convention and exposition all the greatest and most glowing success it is possible to attain, and wishing you, individually, prosperity in your business, and that you may, if I may re-echo the wish, have such an enjoyable week in New York City that to the remainder of your lives it will remain ever green in your memory.

Alfred H. Saunders.

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

General Headquarters

703 Euclid Ave., Cleveland, Ohio

OFFICERS OF NATIONAL ASSOCIATION.

President, M. A. Neff, 1003 Mercantile Library Bldg., Cincinnati, O.; Secretary, C. M. Christenson, 703 Euclid Ave., Cleveland, O.; Treasurer, J. J. Rieder, Jackson, Mich.; Counsellors, Hon. J. B. Foraker, Hon. J. J. Lentz; Executive Committee, M. A. Neff, Chairman; C. N. Christenson, Secretary; J. J. Rieder, L. F. Blumenthal, Geo. H. Wiley.

OFFICIAL ENTERTAINMENT PROGRAM OF THE MOTION PICTURE EXHIBITORS' ASSOCIATION, JULY 7 to 12

The following entertainment has been arranged by the Motion Picture Exhibitors' Association of Greater New York for the week of July 7th to 12th, for the entertainment of the delegates and their wives and friends, at our third annual convention, which is to be held at Grand Central Palace during that week.

Monday, July 7th. Entertainment provided by the Universal Film Co., leaving Grand Central Palace, Convention Hall, at 1:30 p. m. sharp, sight-seeing buses will proceed to the headquarters of the Universal Co., to meet the directors, thence to Fort Lee, N. J., visiting one of their many studios, then on to Palisades Park, taking in the various amusements. The evening entertainment will consist of a prize dancing contest and a moonlight amateur swimming contest for the various visiting delegates, after which a supper will be served at the Casino.

Tuesday, July 8th, Edison Day. Visiting all points of interest in the City of New York in various sight-seeing buses and autos, in three sections. First section leaves at 9 a. m. sharp; second section, 11 a. m.; third section at 3 p. m., from Grand Central Palace.

Wednesday, July 9th, Pathe-Freres Co. Day. Outing up the Hudson to West Point on the palatial steamer "Adirondack," leaving Pier 32, North River, at 10 a. m.

Thursday, July 10th, Kalem Co. Day. Entertainment at Cliffside Airdome Studio, New Jersey, leaving west Forty-second Street Ferry at 12 o'clock, noon, sharp.

Thursday night, July 10th. Grand reception and dance given by the Famous Players Film Co. at their big studio, 213 West Twenty-sixth street. The studio of the Famous Players will be converted into a ballroom de lux, elaborately decorated and equipped with every possible agency for the comfort and pleasure of the guests. Refreshments will be served, good music will be provided, and several leading stars of the day will entertain the guests.

Friday, July 11th, Vitagraph Day. A special train will leave Brooklyn Bridge on the Manhattan side at 1 p. m. and every ten minutes thereafter to Elm Street Station, where the visitors will be met by the "Famous Pop Rock" and his official staff, proceeding to their large studio, where elaborate entertainments will be provided.

Friday night, July 11th. From the Vitagraph studio the visitors and exhibitors and Ladies' Entertainment Committee will proceed to Coney Island, where the motion picture exhibitors are giving a banquet or shore dinner at the Brighton Beach Casino and Shelbourne Hotel at 8 p. m., at which many notables and state and city officials, including many prominent speakers, will be the guests of the Motion Picture Exhibitors of America.

Saturday, July 12th, is reserved for the Western manufacturers, Selig, Essanay and Kleine, who are arranging for the comfort and pleasure of the delegates and their friends, and it is expected to be a big surprise day.

In behalf of the committee we desire to announce that all entertainment will be strictly informal. Tickets for each entertainment will be issued and can be secured from the Entertainment Committee.

WILLIAM HILKEMEIER,
Chairman, Entertainment Committee.

EXHIBITORS WANT QUALITY IN FILMS

"Reels, fewer in number, better in quality," will be the battle cry at the Third Annual Convention of Motion Picture Exhibitors, in congress at the First Annual Exposition of the Motion Picture Art, to be held in New Grand Central Palace, New York City, week of July 7, 1913.

President M. A. Neff, a warm adherent of a three to four reel program, expects to find strong opposition by exhibitors committed to the theory that it is quantity the public wants, not quality, but from his headquarters in the Imeprial Hotel, the League head is compiling statistics that to his opinion will win many converts.

When a program extends beyond four reels, President Neff argues, eyesight is in danger. To thus imperil vision is to destroy the patronage of the future. "Rushing the picture" begets a haste of mind as well as of body and then—accidents, fire panics!

"Sixteen minutes is the proper time in which to run a thousand feet of film," advances President Neff. "That allows sixty-two or sixty-three feet to the minute. Can you imagine what a futile flicker a picture becomes when it is jammed through in eight or nine minutes?

"For the protection of the people whose support provides a means of making a living for so many of us, this convention should and I hope will agree upon introducing into every state legislature a law compelling this fewer reel program, also an ordinance prohibiting the running a picture faster than seventy feet or slower than fifty-two feet a minute.

"We must discipline exhibitors whose business methods reflect discredit upon the whole body of exhibitors. They must be prevented from bringing blindness to people, whose vision is sacrified to the exhibitor's fear that if he doesn't give a long, and consequently a junk program, that the people will go around the corner to the other fellow's place.

"The motion picture manufacturers attending the Convention and Exposition should consider the importance of a shorter program from the point of view of excellence of production. The figures! Seventeen thousand theatres are running six reels every night, a total of 102,000 reels, in a year's time 35,004,000 reels. I ask—where are stories to come from! Apparently illimitable as is the world of literature and fancy, exhaustion is inevitable. Noveity cannot stand the strain.

"About 5,000 pictures were produced in the United States in the last year. In five years, with pictures running triumphantly rampant in every walk and run of life, on boats, trains, everywhere, there are likely to be 25,000.

"Study of the statistics proves that when an exhibitor runs over three reels he runs junk. Of course, it is human nature for a person to believe that he is getting a bigger money's worth when he sees six pictures than when he sees only three or four. But isn't it possible for them to understand that it is preferable to see a smaller number of superior pictures, run at a rate not vision-wrecking, preserving the dignity and atmosphere of the picture itself?

"To race a picture, so to speak, would hardly be noticeable inasmuch as speed of the objects is expected. But I expect to bring before the convention the fact that when they precipitate through the lens dignified subjects, we will say, 'The Fall of Troy,' the motion picture has failed in its mission of representing art, truth and beauty. Can you imagine flying madly through such dignified beauties and massive effects? It travesties a wonderful thing to have its world-famous characters jumping and hurdling about like manikins.

"The motor, most emphatically, is the best way of running a motion picture machine. When properly adjusted danger of accident is at a minimum. When the machine is hand run the picture progresses according to the muscles, tired or energetic, of the operator. Is it advisable to leave the speed of a picture, an important consideration to the whims of a biceps? The motor establishes a fixed speed and adheres to it. 'Strong arm men' are less preferable than machine accuracy."

Lansing, Mich.—The Theatre Company, Inc., Detroit. Capital, $85,000.

GENERAL FILM COMPANY AT THE EXPOSITION

The General Film booth will be one of the garden spots of the exposition. The design calls for a reproduction of the view looking up the Hudson River from West Point, and the beauty of that landscape is being transferred to canvas by one of the best known scenic painters in the city. The foreground will show a regulation army tent and army "furniture," set in a verdant bower of natural greens, the whole giving an unusually cool and pleasant effect. The booth will form an artistic background for the prominent picture players who will be in attendance during the week.

Monday will be Biograph day and in the evening exhibitors and the public will have an opportunity to meet the players who have been their favorites so long but who until recently existed as unnamed personages. Tuesday is Kalem day and Kalem players will be much in evidence. Wednesday has been set aside for the Vitagraph Company; Thursday for Lubin and Pathe; Friday for Edison and Saturday for the Chicago manufacturers Essanay, Kleine and Selig. Throughout the week the pick of the products of the licensed manufacturers will be exhibited in the General Film Theatre. Attractive souvenirs will be distributed from day to day.

This is the first concerted effort ever made by the General Film interests to round up their players and the best films in which they have appeared, which is in itself a promise that what will be offered at the exposition will be worth going a long way to see.

Directly at the top of the stairs on the main floor of the Motion Picture Exposition, Grand Central Palace, the Gaumont Company of Paris, New York and London, will occupy Booth No. 367. During the period of the exposition, a representative of the Gaumont Company will be present at all times to meet the visiting delegates and others who may be interested in Gaumont films and accessories.

Frederick E. Mortimer has been elected a delegate from Maine, State Branch No. 29 of the Motion Picture Exhibitors' League of America, to represent said state at the convention held in New York, July 8, 9, 10, 11 and 12.

The State of Georgia was permanently and thoroughly organized June 30th, and delegates were elected to the National Convention. M. T. Koch was elected National vice-president, and John Evins was elected president. A full delegation will be in New York to represent the State of Georgia. A big banquet was held at the Kimball House, Atlanta, on Monday night, June 30th, and was given by the Consolidated in honor of the occasion of the State of Georgia being organized. The Georgia exhibitors are coming to New York in force to carry off the convention in 1914, if possible, for Atlanta.

WILLIAM WEST

The well-known Edison character actor, who played the part of an old negro in "The Abbeville Court House," which was just taken in Georgia. It is a fact that the Southern darkies who gathered around to watch the taking of the picture were dumbfounded by the realistic makeup which Mr. West so cleverly contrives.

M. A. NEFF, HIS RAMBLES, REMINISCENCES AND CONCLUSIONS

We left Cincinnati, Ohio, full of enthusiasm and expectation of the many sights that we might see during our extensive trip.

From Cincinnati to Vincennes, Indiana, we viewed the old home of Tippecanoe Harrison, located on the Wabash River. Passing through Southern Illinois, we were reminded at Murphysboro of that great general, John A. Logan; on to St. Louis, where we visited the home that was given to General Sherman after the war by patriotic St. Louis friends, on to Shaws Garden, Forest Park, and there we viewed the buildings left by the Worlds Fair of 1903, and the splendid monument reared in memory of Benton; leaving St. Louis, we came to Alton, Illinois, where General Grant once lived and hauled cordwood with an ox team to St. Louis and sold it in the market; from Alton we go to Springfield, Illinois, where the great emancipator, Abraham Lincoln, lived; we viewed his old home and stood with head bare in front of his monument in honor to that great patriotic heart that beat for all mankind; from Springfield on to Chicago, where only a few years ago the gumbo and mud was so thick and stagnant water and the mosquitoes were known far and wide, but now a grand city—the third largest in the world—has been reared, as if by magic, with its teaming millions and Western progress, making wonderful strides for supremacy; from Chicago to Des Moines, Iowa, the one capital that represents the greatest agricultural state in the Union; from Des Moines to Omaha, which was settled the headquarters for the Government supply of the Western territory up the Platte, and the scenes of the recent cyclone and the destruction of the mighty wind; from Omaha to Kansas City, the home of the pioneers of the West, the city built upon the hills, the city of the marvelous wealth and the splendid future; on to Osawatomie, the home of John Brown, the martyr to human liberty; on to Dodge City, the town noted for the many who died with their boots on; thence to Pueblo, the Pittsburgh of the West; passing through Colorado Springs and viewing Pikes Peak, that towers skyward; then over the summit; arriving at Denver and viewing the snow-capped mountains in the distance, formerly the homes of the Utes Cheyans; on to Greeley, where a colony was formed immediately after the war by Horace Greeley and General Cameron, the town being named in honor of Horace Greeley, of New York, the great editor. General Cameron located the colony where they really had a rope ready to hang General Cameron for leading them into such a God-forsaken country, but to-day it is dotted in every direction with beautiful homes, and prosperity abounds everywhere. On to Salt Lake City, founded by Brigham Young, where we viewed the Mormon Temple and the lake of salt; thence to Deadwood, where Wild Bill was shot while playing at a game of hides; from there to Laramie City, made famous by "Bill" Nye and his forty liars; from Laramie City to Seattle, the gateway to Alaska and the Yukon; through the icy waters and drifting, deep snow we arrived at Dawson City, and there viewed the beauties of the midnight sun. Leaving Dawson we wended our way back, and by boat arrived in California, landing at San Francisco, the home of the progressive brave and the mechanical builders of a great city, viewing the ravage and the freaks of the earthquake; passing on to Southern California, where the hand of genius has left the magic touch that causes the eye to expand and the soul to cry out at its magnificent, entrancing beauty; on to Los Angeles, so fortunately located and beautiful, not even missing Universal City, where the God of nature hath bequeathed to them that splendid scenery which, in the near future, will be beautiful to look upon; on to Old Mexico, where the scenes of the ancient mines and the primitive ways of mining and the people take one back into the year of 1400, the desolation and financial losses caused by the ravage of war, so easily inspired through the two great potential factors in life—love and hate, love of supremacy and hate of imaginary enemies; on to America, crossing the Rio Grande into the grand old Lone Star Commonwealth, Texas, viewing the battlefields of the war Twelve, seeing the ancient forts and passing on to the house in which Maximilian slept, who worried over supremacy in Mexico; on to Dallas, the magnificent, the splendid and the progressive, the busiest and fastest-growing city of the South; passing through Carsama, the home of Roger Q. Mills, the great free trader of Texas; to New Orleans, the hospitable, historical city, where Jackson waited until he could see the eyes of the British and the victory was won; on to Island Number Ten, where Grant landed his army, crossed over to Grand Gulf, and waded the swamps to the historical city of Vicksburg. The hills and the pine trees around Vicksburg we saw; thence to Birmingham, Alabama, another magic Southern city; on to Nashville, Tennessee, where we visited the home of President Jackson; from Nashville to the historical city of Richmond, Virginia, where we visited Bell Island, the battlefield of the Seven Pines, and viewed the capitol of the Southern Confederacy, where President Davis sat in executive session, and other places located on the James River and viewed the place where Libby Prison once stood; from Richmond to Fredericksburg, where Washington was born, and we saw the home of Martha Washington and the lodge where Washington was made a Mason; from Fredericksburg to Washington, that Lafayette took so prominent a part in constructing, where we visited the Smithsonian Institution, National Library, Capitol and White House, the Mint, Patent Office and other places of note and interest; on to Baltimore, in Maryland, "My Maryland," the song that saved a nation; thence to Philadelphia, the home of Franklin, once the capital of the United States; then to New York, the home of great men and intellectual giants, and the world's grandest and greatest city, the place where Washington, Jefferson and Hamilton camped and planned in defense of America, the great city which in a few years has caused the whole world to take notice that it is not only destined to be the largest, grandest, most beautiful city in the world, but the financial center of the entire globe; from New York to London, the home of Queen Victoria and the country of Gladstone; from London across the channel to Paris, the city that knew Napoleon, Marshall Ney and others. As we viewed the shores of St. Helena we marveled at the escape of Napoleon, and were saddened by the surroundings thereof; on to Athens, where the statesmen of two thousand years ago mingled, and as the rising sun appeared in the East and dispersed the gloom we visited the old coliseum, where the voices and advice of the ancient wise men had resounded two thousand years ago, nothing left to remind the present generation—only a few bats that were flying through the darkened corners and a few loose boards flapping in the wind in various parts. As we left Athens for Rome, it was with a thought of a city that has been rebuilt many times, one building upon the other. In Rome we visit the ancient place where Cæsar and Nero had made such efforts to destroy human liberty and rights and forever establish rule by Divine Right; from Rome we visit Egypt; we view, with great interest, the Pyramids and seek out the seven wonders of the world; we visit with the Arabs; we look upon the ancient Jerusalem, and again face towards Paris, after visiting Bombay, India, Edinburgh, Germany, the home of Bismarck; Pekin and Hong Kong, China; Melbourne, Australia; Tokio, Japan, and seeing nearly all of the crowned heads of Europe, we again turn with a sigh and start for our old native land, with but one thought and one hope and one desire—to again be at home, in the country where the right to freedom is given to every individual, where the hope and ambition of the poorest child may be realized; where the common people may attain the highest honors known to mankind; where the beacon light of liberty beckons all on to a higher, grander and more perfect civilization; where the greatest men, most beautiful refined women and the most glorious natural scenery of any country on the face of the globe is to be seen—America.

All of this travel has taken not only days, weeks and months, but almost two years, and has cost thousands of dollars. Any one to-day may visit the picture theatre, and in two or three nights—in only a few hours' time—may more clearly and intelligently visit all of these places for less than one dollar, and not take the time, expense, dangers and hardships of travel into consideration. In the near future all who attend the picture theatre will be even more thoroughly posted and conversant and familiar with the rules of nations and the environments and conditions existing, and historical facts than those who have given years of time and thousands of dollars to travel. The greatest potential factor in the lives of the human race to-day for the advancement of civilization, the amusement and education of the people is the MOTION PICTURE.

M. A. NEFF.

Geneva, O.—The Casino, Geneva's new picture house, will open up for business. Manager Ault.

SAM H. TRIGGER

A representative of the Moving Picture News in an interview with Mr. Sam. H. Trigger obtained from him the following interesting account of his experience and views:

For ten years I have been in the business of providing motion pictures as an entertainment to the people of Greater New York. I am therefore in a position to speak as a close observer of the wonderful advance of this industry. I remember the uphill work the exhibitor experienced but a few years ago to convince the public that a theatre was a proper place and where a family at a small cost could procure a clean and instructive hour's entertainment. Of course the old-fashioned and darked auditoriums proved somewhat of a handicap those days and the class of films provided by the manufacturers are not to be compared with the products of the present time. The educational feature had not been realized and the film-maker contented himself with what we would term now "punk" comedy and "eat-'em-up-Jack" melodramatic subjects. This later on brought upon the scene the presence of self-appointed reformers who professed to see nothing but harm in the moving pictures, but in spite of the obstacles placed in the way of the exhibitors by those who saw an opportunity to get themselves into the public eye by demanding nonsensical reforms, I stoutly maintain that the present high standard of entertainments offered in the motion picture theatres is due to the exhibitors and not through would-be reformers. The owners of motion picture theatres are not made up of the itinerant variety of showmen or the chaps who were in the habit of operating showhouses at summer resorts and the seashore to catch the nickel regardless of the kind of an entertainment they give. The exhibitors as a whole are an intelligent body of men and as a result they see to it that the class of shows provided are free from offense. This is but natural, and I claim that the exhibitors always have been and will continue to be the only censors of the moving picture before they are presented to their patrons, and his patrons will censor him if the entertainment is not of a high order. Regardless of censor laws passed in Ohio and other states, all sensible exhibitors are against political censor boards and will oppose any effort made by those who advocate such a bill. Again I say the exhibitors are the best censors. Is it not to our advantage to give the public good wholesome entertainment. We exhibitors had a hard time in the beginning. The authorities in many places began placing restrictions on the picture theatres, and at times these new laws and regulations became so fast that those not having sufficient capital to make the continued changes were forced to seek other fields of endeavor, but to those who stayed, results have been very gratifying. The gigantic growth of the moving picture industry is far beyond the conception of even the majority of those in the business, for instance, in New York State four years ago, the total number of picture theatres was 591, to-day we have 2,000 with two million and a half of daily visitors out of a total population of twelve million, who spend annually for this entertainment over seventy millions of dollars. Could any person imagine even in their wildest dreams a few short years ago that 25 per cent of the entire population would become daily visitors at the Cinematographic shows. Within a short time, I believe every well-equipped library, every school and every private family will have a moving picture equipment in their possession.

A word in reference to the exhibitors' organization at this time. In 1899 a few exhibitors in New York endeavored to get together and form an organization. The nucleus of that attempt is the present Motion Picture Exhibitors' League of America, which will meet at its Third Annual Convention in the Grand Central Palace next week, and as the majority or a vast majority of manufacturers will be at the exposition there is not the slightest doubt that the friendship between exhibitor and manufacturer will be cemented and made mutually beneficial. The motion picture exhibitors of the City of New York have done quite a great deal of work in the uplift of the motion picture and in combatting laws that were both detrimental to themselves and the public at large.

Stuttgart, Ark.—Kaiser & Lucas, the famous dramatic sketch artists, will open the Airdome Theatre here next week.

Webster City, Ia.—Manager Hyatt, of Orpheum, is making arrangements to conduct an airdome theatre during the summer, and work will be commenced immediately.

KINEMACOLOR AT THE EXPOSITION

Kinemacolor will be prominent in the First International Exposition of the motion picture art at the Grand Central Palace as it was at the London Exposition. For the benefit of those who still cherish a sneaking suspicion that the films are artificially colored a Kinemacolor machine will be exhibited at a booth on the main aisle, together with the "magic filter which puts the color into Kinemacolor"—or rather, shows upon the moving picture screen exactly what one sees through the object of a camera, colors and all.

The Kinemacolor Theatre on the mezzanine floor, where the principal exhibitions of the natural color process will be given at hourly intervals, seats 250 people and will serve to show the great variety of subjects now produced by this company, including dramatic, scenic, fashion and topical. For the opening the following program has been selected: "Tested by Fire," "The Husband's Story," "The Call of the Blood," "Other People's Children," "Among the Filipinos," "Authentic Modes in Summer Millinery," "Peasant Life in Asia Minor," "Sunsets in Egypt."

The National Cash Exhibit will consist largely of Kinemacolor pictures, showing the processes of manufacture at the great factory near Dayton, Ohio, whose wonderful system was the salvation of that city during the recent flood. This theatre is also on the mezzanine floor next door to Kinemacolor.

For the benefit of those who desire to see more of Kinemacolor pass badges will be supplied, admitting exhibitors and friends to the regular exhibition theatre in the Mecca Building, 1600 Broadway, where there will be a continuous performance of such big feature films as "The Scarlet Letter," "Nathan Hale," "Jack and the Beanstalk," "Oedipus Rex," "Everyman," "Dr. Jekyll and Mr. Hyde," "Hiawatha" and "Steam."

The Kinemacolor booth will be decorated with original color sketches, by courtesy of E. M. Gauche, of the Courier Company, while the theatre walls will show a full line of Kinemacolor lithographs and pictorial matter.

LADIES' EXPOSITION COMMITTEE

The official meeting of the Ladies' Committee of the Motion Picture Exposition, held at the Hotel Imperial last Sunday afternoon, ended in a social tea. It was arranged that several rooms be set aside at the Imperial for headquarters of the Committee and the visitors, who are expected in trainloads at the end of the week. President Neff gave a talk and many plans were discussed for the entertainment of women guests, sight-seeing trips and other pleasurable projects.

Among those present besides the men officers of the exposition and convention were the following ladies:

Miss Jennette A. Cohen, Chairman, Miss Jeanette Ehrenberg, Miss Rena Doliva, Miss Jwanette Brandenburg, Sydelle Fish, Mrs. Rosa Markowitz, Mrs. William Brandt, Jennie Waxelbaum, Mrs. Robert Lee Macnabb, Ruth Allen, F. Marion Brandon, Mrs. R. C. Whitten, Miss H. Bauerenfreund, Agnes Cameron, Miss Edith A. Berry, Mrs. Luis Blumenthal, Mrs. R. Sanders, Helen Barthel, Madeline Rock, Miss Irene Buggie, Miss Adeline Beldnar.

ENTERTAINMENT SCHEDULE FOR WEEK

First Day, July 7th, designated Universal Day: Tally-hos and automobiles will take exhibitors to the Eclair Studio,thence to the Famous Palisades Park, where dancing contests and swimming contests will be given. Supper will be served in the Casino, and the return trip will commence about twelve midnight.

Tuesday, July 8th, Edison Day: Touring the city of New York. First party at 9 A. M. Second party at 11 A. M. and third party at 3 P. M.

Wednesday, July 9th, General Film Day: We will all be at the ball game with the New York Giants and the Chicago Cubs.

Thursday, July 10th, Kalem Day: Some big things at the studio, autos, lunches, launches and an outing.

Thursday Night: The World's Famous Players are given a concert and ball.

Friday, July 11th, Vitagraph Day: Trip to Vitagraph Studio, lunch at studio, thence to Brighton, where the exhibitors will give an unexcelled banquet.

Saturday, July 12th: Surprise Day.

JUST GOSSIP

By The Mahoney

There has been much speculation as to the identity of The Mahoney, and some criticism as to his methods.

As we live in an era of "limelight," we have concluded to get into its rays, in our proper person, and set at rest all conjecture, so that misunderstandings may be obviated in the future.

Our policy shall prevent two widely divergent characteristics, viz.: principal "booster." when we meet deserving people, and principal "knocker," when brought into contact with pretenders, counterfeits, and "four-flushers," and all persons who down in their hearts know that they are uncertain quantities, and are living in an atmosphere of falsehood and deception.

That we have qualified in the world of journalism, we may state, that our early life was contemporaneous with such brilliant minds as: Alfred Trumble, Archie Gordon, Kenward Philp, Sam McKeever, A. M. Soteldo, "Jim" Connolly, Stanley McKenna, and others of their period, so we feel capable of presenting original matter in an original manner.

* * * *

Glen White has been announced as the new leading man of the "Dragon," late "Ryno" Company at City Island.

Can it be possible that Jack Noble has been so lax in judgment and discernment as to allow Frank Smiley to escape? No! Perish the thought! Frank is too valuable an asset to any studio, for those in control, to relinquish, when once in possession.

We have seen and admired his excellent work in many of the "Ryno's" recent releases, and sincerely hope to recognize Frank's virile and striking personality in their output for sometime to come.

* * * *

Interesting and timely themes with efficient actors make the really effective pictures; the director in many instances being merely an adjunct or disciplinarian to keep them in check; for actors and actresses who know their art, when "in action," direct themselves.

Many stage directors, be it in drama or the motion picture, enjoy celebrity and distinction through the happy condition of their surroundings when producing a drama or photo-drama.

To illustrate:

What director could fail of happy results even with an indifferent story and bad photography (and we have seen some recently) if a selection could be made from the following named marvelous exponents of the silent drama.

Maurice Costello, Mark McDermott, Warren Kerrigan, King Baggot, Arthur Johnson, Francis Bushman, Frank Smiley, Walter Hale, Jack Richardson, Ed. Bonner, Harry Pollard, Charles Ogle, Randolph Gray, Robert Gerup, George Periolat, William Shay, Bob Brower, Charles Kent, Frank Dayton, Charles Graham, E. P. Sullivan, Bob Daly, William Mandeville, Bob Broderick, Florence Turner, Lottie Briscoe, Mary Pickford, Florence Lawrence, Miriam Nesbit, Gertrude McCoy, Louise Lester, Laura Sawyer, Margerita Fischer, Adelaide Kroell, Alice Joyce, and many more we could name but lack of space prevents.

At some time in the near future we intend to go into this matter with greater preparation, for it is a subject of interest and worthy careful analysis, and unless some one "beats us to it," we intend making a story well worth reading.

* * * *

According to recent advices Harold Shaw is not favorably impressed with the talent available for motion pictures on Albion's shores, and it is currently reported that overtures have been made to several of the Mahoney contingent who were prominent at that "home of uncertainty" on Eleventh avenue during his administration.

Shaw's dilemma is not to be wondered at, for the Briton is by birth cold, slow and phlegmatic.

Everything he does is measured and methodical.

This style of theatrical work is all very well when exploited at the Empire, Lyceum, or some kindred place of entertainment under the management of Charles and Daniel Frohman, but in pictures, brilliant epigrams and trite dialogue must be emphasized by action, and the action must be strenuous, be it physical or facial, for motion pictures.

We do not therefore wonder why Harold misses his faithful horde of adherents among the Mahoneys.

We often wondered why the name, Alice, served as an inspiration for so many themes in poetry and song.

For instance:

"Sweet Alice, Ben Bolt" has been a melodious sentiment for decades.

"Alice, where art thou" has been translated and sung in every known language.

Then there is Alice Roosevelt Longworth, one of the most beautiful and universally admired Alices of our time, but——

Alice Joyce, of the Kalem Company, is a close second, with every indication that before long, she will distance all previous and contemporaneous Alices in the race for popularity, for her beauty is of such a delicate and distinctive character it might have served Mendelssohn as an inspiration for his Fruhlingslied, or Schubert, for his Serenade.

As leading woman of the Kalem Company, Miss Joyce occupies one of the most enviable positions in the world of filmdom, and she is as modest, retiring, and unassuming in her private character, as she is justly popular in the hearts of the public among whom she has hosts of admirers.

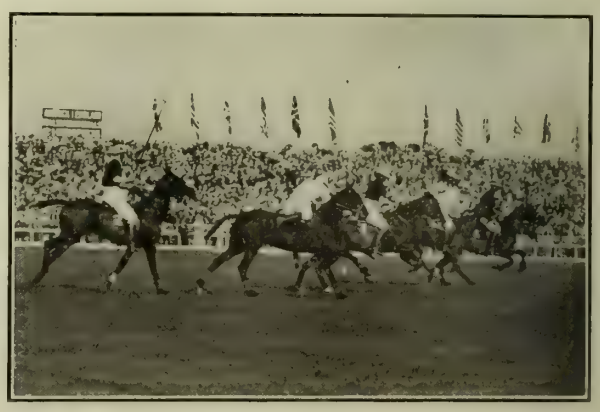
REGULAR COPS SUFFER FOR RELIANCE COPS' FLIRTING

Manager J. V. Ritchey was called upon to straighten out a case of mistaken identity that threatened to score some demerits against the policemen of the 18th precinct police station. It seems that reports have been reaching the station house that some of the boys in blue were seen going into gilded cafes and talking to beautiful blondes in front of the Reliance studio.

A sergeant of the 18th who is very much on the job made it his business to visit the vicinity of the studio, and was greatly surprised and shocked to see not one but several policemen enjoying a friendly chat with ladies of the Reliance Company. The men did not look familiar to him, and he was thinking the situation over when one of the bluecoats asked him in friendly tones if he "was working for Apfel?" "For Who?" "Why for Mr. Apfel." "No, I'm working for the city," said the sergeant in disgust, as he went in to see Mr. Ritchey about calling up the captain and telling him that the moving picture policemen were the only cops who talked to blondes in the 18th precinct.

HALLBERG A. C. TO D. C. ECONOMIZER AT THE EXPOSITION

A matter of especial interest to exhibitors from all parts of the country will be the demonstration of the much talked of Hallberg A. C. to D. C. Economizer at the International Exposition held at Grand Central Palace. This apparatus will be shown in the booth of the United Electric Light & Power Co., connected to a moving picture machine, affording an excellent opportunity to investigate the high merits of Mr. Hallberg's celebrated A. C. to D. C. Economizer.



Copyright by International News Service.

Scene from "International Polo Games," released by Edison Co. on June 30th. Exclusive rights to make pictures of the Polo match were obtained by this company and they believe this film to be the most remarkable picture of any Polo match that has ever been obtained. Spectacular and thrilling plays abound and the brilliant throng of spectators which forms the background adds to the impressiveness of the game itself.

BRANDED FOR LIFE

Itala Feature

Revenge relentless, enduring over a score of years, is the major note in "Branded for Life." Through its fast flying feet of film is evolved the answer to the question: "Is the quality of vindictiveness to be greater than the quality of mercy?" Revenge is no new element and since Shylock it has been well vilified as unworthy of place in the noble infinite of the human soul.

In "Branded for Life" is a new twist. Here we have a man who nurtures his scarlet feelings through years of separation from him of his hatred. We are accustomed to having the vindictive relent at the last moment, kiss on his fair forehead the despised one, who is now in his power, and smile benevolently upon a scene free from the shadow of anger. This reconciliation, according to the well-regulated, cut-and-dried dramas is usually effected by some damp-eyed kin of either of the two tussling persons.

SCENE FROM "BRANDED FOR LIFE"

In the instance of "Branded for Life," however, it is an apparition from spirit land which softens the granite heart, again proving that "to err is human; to forgive, divine."

Interwoven along the woof of the leading motives is a romance of two generations. The scenes are laid in the sun-lit valleys of Italy and are redolent of the hot passions, fair skies and scenic beauties of the Mediterranean Arcady.

There is live, rapid action. The story is as fast and interest-compelling as that of racing steeds on the home course. The story preaches a sermon of the kind that Ruskin tells us he found in stones. Its purpose, however, is not to preach but to interest; its delineations of the high and low lights of life purpose giving its spectators the feast for their eyes and minds it so well accomplishes.

Statement from I. W. Cunningham, National Director Loyal Order of Moose, on the Value of Moving Pictures

It is always a privilege and pleasure for me to try to write something for a magazine that is published for the benefit of people who think enough of themselves, their families, and their friends, and their country, to devote a considerable part of their time, their talents and their money to the upbuilding and to the progress of the Motion Picture, which to my mind is intended to elevate human character, to relieve stress and to fill the world with sunshine and good cheer.

Moving pictures are now a part of a great fraternal order, and the Loyal Order of Moose will not only use the moving picture for educational purposes but also use the moving pictures for their memorial services. The great Moose University at Moose Heart, Ill., will teach the children of the Moose members with moving pictures, and the thousands of different lodges will have all their members walk and talk before the camera so that in after years when the lodges are holding their annual memorial services the past and gone members will be brought back to their brothers and we will see them again as in real life.

The dream of the Loyal Order of Moose Fraternity is as broad and as high as the human heart. It reaches from the lowest depths to which humanity may sink, to the uppermost pinnacle of heaven. It goes everywhere ministering light and intelligence to those who need its blessing and the Moose have found that the quickest and surest way to educate the masses as to the aims and objects of our order is by the moving picture route.

Motion pictures of the great university, its wonderful farm lands, its great herds of prize live stock and its beautiful buildings will be made this month and in conjunction with this the greatest fraternal parade of the century will be taken by the camera men at Cincinnati and then hundreds of reels will be manufactured so that the organizers who are preaching the gospel of Moosedom to the people all over the world can take their projecting machines and their reels of pictures and going to the factory, the schoolhouse, and the theatre, can show what an organization that has had the most remarkable growth in the fraternal history of the world is doing.

I would that I were endowed with the power to put my thoughts in writing in such a manner that all could understand that a twentieth century fraternal organization could and does believe in the greatest triumph of the human brain, "The Moving Picture," and that this great order is the first to adopt it for the education of its members and the promotion of its membership.

Grand Rapids, Mich.—Plans have been completed for the erection of a new theatre for the Jay Winchell Company on Wealthy street near Eastern avenue. F. Vander Til has the contract.

SCENE FROM NIHILIST VENGEANCE
Rex (Two Reel) Release of July 18th.

SCENE FROM "WINNING A PRIZE"
Great Northern Release July 5th.

A CHAT WITH MR. HERBERT G. PONTING, F. R. G. S.

("The Author of the South Pole Films")

In studying the cinematograph with the object of securing an animated pictorial record of the British Antarctic Expedition, I was only carrying out a resolve made some time before, for my cameras and I have been shipmates for over twenty years, and since 1900 I have traveled with them in more than thirty foreign lands.

Cinematography only constituted a part of my work in the Far South. I went there impelled by a taste for adventure and the desire to illustrate a portion of the earth's surface which had never before been adequately illustrated. Captain Scott is the first Polar explorer to make photography a special feature of a great national expedition. He gave me charge of this department, placing its equipment and management in my hands.

In addition to using some 25,000 feet of film—a great deal of which was devoted to animal life and other scientific purposes—I have brought back some 2,000 photographic negatives depicting every phase of South Polar scenery, animal life, and the work of the expedition. It has been a most strenuous two years, and I have returned because there was nothing further left for me to do. Another season could only have added a few variations to the work already accomplished. Practically everything had been "cleaned up," so, as the long polar night was about to settle down once more and the Terra Nova was leaving for New Zealand, I came back to classify and arrange all these results in readiness for Captain Scott's return next year. It is no light task, and I have scarcely had a spare hour since I arrived in England.

No, the series just being issued is by no means the last. The whole of the films will be revised and added to, to make special entertainment, to be released when the news of Captain Scott's success arrives.

The films already issued, or to be released this month, show the progress of the expedition up to the departure of the Polar party for the goal of their hopes. (Incidentally, I would say here that the expression so frequently used in the press and elsewhere, "Dash to the Pole," is very misleading. Nothing could be more inappropriate. There is no dash about it. A Polar journey is a steady fight against all the most difficult obstacles with which Nature can bar the way. Fifteen miles a day is considered a good march, and everyone is tired out at the end of such a day's work.)

The last film of the series, which you say impressed you so, was made at 2 a. m. on November 2, 1911, by the light of the midnight sun, and I do not mind confessing that, as I stood on the great ice barrier that night and watched that little party of stout hearts disappearing into that terrible ice-bound wilderness, a feeling of deep depression came over me, as I thought of all the perils and hardships they must go through before I saw them again. It was certainly one of the most dramatic hours of my life.

After that I turned my attention to the animal work. Dr. Wilson, the zoologist, went on the Polar journey, and therefore could not devote the time he would have wished to his favorite pursuit. I undertook this for him, and with the aid of the Cinematograph, every phase of seal, gull and penguin life has been recorded. A selection from these animal films will be formed into a special series, to be entitled "Animal Life in the Antarctic Regions," and I have no hesitation in saying that this will be by far the most popular of all the Polar films.

So far, only enough animal studies have been introduced to relieve monotony, but those yet to come are brimful of interest, both comical and tragic. I believe that the scenes showing in detail the penguins' domestic economy will provoke much laughter. The best of these films will be reserved until the return of the Terra Nova next year.

Any lad seeing all the films from start to finish will have an intimate idea of how a great Polar expedition is conducted. Expensive books on exploration are only read by the select few, but hundreds of thousands of people will see these films, and will learn from them what they never would have learned in any other way. That was the greatest of all inducements to me in accepting Captain Scott's offer of a berth on the Expedition—to know that people the world over might learn from the Cinematograph film what they never would learn from books, and to know also that if I were successful a firm foundation would be established for animated photography as an indispensable feature in all future exploration work.

I used two cinematographs in the Antarctic, a J. A. Prestwich self-contained machine, and one made by Mr. A. S. Newman, of Newman & Sinclair, Highgate, with reflex focusing. I used both Eastman and Lumiere films.

Did I gain my photographic experience in England? No, very little of it. I have learned most of my photography in one of the finest countries of the world—California. I lived there, ranching and mining, for about ten years, and there is practically no branch of photography I have not studied in that land of sunshine and flowers.

In 1900 I received an offer from one of the leading firms of American photographic publishers to travel around the world in their interests. This offer was followed by others from other publishers, and I have been traveling and illustrating ever since.

These travels involved every possible kind of photographic work, and in every conceivable climate. I have had to make tele-photographs of mountains seventy miles distant, and to go to the other extreme, micro-photographs of almost invisible objects. I have worked in the reeking, stifling jungles and swamps of Java, and in the plains of Manchuria, where the air is so dry that the skin cracks.

I have had many interesting experiences. Once I was weather-bound on the summit of Fujiyama, Japan, whilst photographing, for five consecutive days, being the only white man who has ever had such an experience. My work has at times taken me into the bowels of the earth, and to the summit of Mount Blanc and others of the highest Alpine peaks. Interesting experiences have, in fact, been so many that it would take a large book to retail them. Many of them have appeared in magazine articles, and my book entitled "In Lotus-Land," published by Macmillan the day the Expedition left for the Antarctic, is about my three years of travel in Japan.

Which of the countries I have visited do I like best? Well, as a holiday land, Japan. Flower gardens and the pretty Japanese girls are really more pleasant to photograph than icebergs, you know.

I believe that travel, natural history and such films, when made with judgment and knowledge, prove every bit as popular as comedy and tragedy, and form a welcome relief to the spectators. I am convinced that if more and better travel and educational films were shown, the showmen would soon find their higher priced seats better filled. I would not have the picture theatre turned into a schoolroom, but there is no doubt that many of the travel films shown are woefully lacking in interest.

I intend to devote a great deal of my time henceforth to moving picture work, as I think that in the picture theatre the art of photography finds its highest mission.

Undoubtedly the finest preparation for the cinematograph is to go through the photographic mill. The technique which only long practice can obtain can easily be applied to animated work, but all the technique in the world is of no avail without a good eye and sound judgment. Technique alone will never lead to anything. It is the knowledge of what interests the public that counts. Given that, and the ability to get in, one will find almost any land teeming with interesting features, which, by means of this marvellous invention, can be turned to profitable account in revealing them to those at home who, for various reasons, cannot face or afford the discomforts and expense of travel.

Seeing a really good travel or scientific film is almost better than seeing the reality, if it has been made by an expert, because the expert's eye at once takes in the salient points. He goes for the things that count and discards what matters little. Thus the spectator with no knowledge of the subject is not bored by confusing details.

Hondo, Tex.—Emil Erck is having a theatre erected on South Bandera avenue.

THE CENSORSHIP QUESTION

Berkeley, Cal., June 22, 1913.

Editor, Moving Picture News.

Dear Sir:

I think I voice the sentiments of every exhibitor, and every patron of every theatre out here in the West, when I say with regard to your recent editorial on the so-called Censorship Board, "Keep up the good work."

Under the circumstances which, ever recurring since the advent of the Board, have rendered that august body of nonentities a laughing stock and worse, the most graceful act they could do would be to resign for good and all.

Will you tell your readers just who created the Board, who pays it, how it is worked, in fact, "Why is the Board of Censorship?" Never mind the personnel; as an organization, what is its legitimate standing? What good has it done? What good can it do? Same answer every time, "Nothing."

If the motion picture industry is to step out of the lowly and humble sphere where it really began, the "nickelodeon" of a decade ago, to the respect that it deserves from those whose respect is worth having, it is high time that these "licensed" and "censorized" and "permitted" things be abolished.

If, instead of a "national" we could have a "rational" Board of Censors, things might be a little better. The terms that should stand for something have in this country, alas, been dragged deep in the mire, until now every little two-by-four laundry or ten-cent eating house is either "National," "United States," "Federal," "Union" or something of that ilk. The Censorship Board is about as truly national in character as a Jap laundry or a London suffragette firebug. Possibly "Notional" would better fit the case.

One often hears a whisper that the Board "gets a hand-out" from the manufacturers. If they do, that is their own affair. If they get no pay, they are fanatics.

Honestly, I believe the Board as a body is conscientious but foolishly self-centred. If one of the censors would make a tour of the theatres out here, give a ten-minute talk about the good the Board has accomplished, he would return to Manhattan a sadder and a wiser man. No, they wouldn't shoot him; that only occurs in censored films, you know; they only shoot "dangerous or predatory" animals in the West, for so runs the law. Nobody would think of shooting a flea, but it is a pest all the same.

So keep hammering at this thing, Saunders, and if you can help to get the nauseating censorship tailpiece and the equally obnoxious "licensed" leaders deleted from the pictures, you will have made more friends than you dream of, and will have accomplished a real national good.

LINDSAY BANCROFT.

LITTLE RUNA HODGES ON THE ROAD

The little four-year-old star, Runa Hodges, who is being presented in a series of Runa pictures by the Reliance Company, has been appearing for the past week in the larger moving picture theatres in Boston and several other New England cities.

Manager J. V. Ritchey has had so many requests from exhibitors to give their patrons an opportunity of seeing little Runa "in the flesh" that he allowed her a couple of weeks' vacation from the studio to accompany her mother on the present tour.

Much to everybody's surprise, Runa is not satisfied with merely making a bow to her audiences, but insists upon being a "regular actress."

A letter from Manager J. L. Roth, of the Olympic Theatre, Boston, states that Runa walked out upon the stage like an old timer, and in tones that could be heard in the back of the house, told the audience how glad she was to meet them.

Runa's appearance followed the running of the picture "A Dream Home," in which she is shown on the screen in a boy's part with Edgena de Lespine as the beautiful young mother.

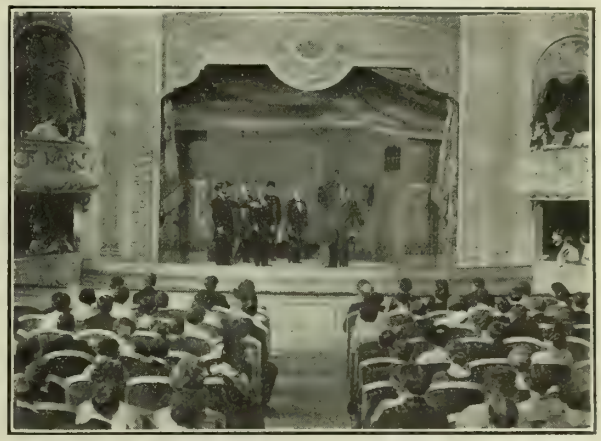
GAUMONT'S GREAT NEW CRACKSMAN VS. DETECTIVE SERIES—"FANTOMAS, THE PHANTOM CROOK"

No. 1—"Fantomas Under the Shadow of the Guillotine"

Princess Sonia Danidoff is staying at the Royal Palace Hotel, Paris, and withdraws $20,000 from the cashier's custody, placing the notes in a drawer in company with her magnificent rope of pearls. A few moments after a well-dressed stranger steps from behind the curtains and with the coolest of sangfroid, steals the valuables in the very presence of the Princess, and with a polite bow hands her his card and makes a dignified exit. Upon the card the name "Fantomas" slowly appears.

The police are quickly upon the scene, but Fantomas, true to his nom de plume, has vanished. Inspector Robert Juve is the sleuth entrusted to track the mysterious marauder. But, before Juve has time to move in the matter of the Princess's jewels and cash, yet another escapade of Fantomas is thrust upon him to investigate. Lord Beltham is missing. Juve calls on Lady Beltham and in a man's hat finds the initial "G." With so slight a clue Juve tracks down "Gurn" (none other than the elusive Fantomas) to his lodgings and makes the ghastly discovery of Lord Beltham's dead body in one of "Gurn's" traveling trunks, and a packet of the special Fantomas cards establishes the connection between "Gurn" and Fantomas—they are one and the same man.

Three months elapse. "Gurn" has been tried and condemned to die by the guillotine. Lady Beltham's name has not yet appeared in connection with the case and the story goes that the murder was the outcome of a violent



FANTOMAS UNDER THE SHADOW OF THE GUILLOTINE

quarrel between "Gurn" and Beltham, yet she is enamored of the gentlemanly scoundrel and sets about seeking a method of escape for him. By means of liberal bribes, the aid of Warden Nibet is enlisted and he arranges an interview between the condemned man and Lady Beltham in a house overlooking the prison. That night a new play has been produced by a famous actor, Valgrand, who acting the role of a condemned felon, adds a realistic touch by making up exactly to resemble "Gurn." At Lady Beltham's invitation, Valgrand, still made up as "Gurn," visits her at 2 a. m. and partaking of drugged coffee is rendered incapable of action. Warden Nibet returns and takes back his prisoner—no longer "Gurn," alias Fantomas, but the unfortunate Valgrand, who goes through all the terrible preliminaries of a criminal's execution, aye, even to the point of being led to the guillotine, before Inspector Juve makes the startling discovery that Fantomas has once more eluded him.

Henceforth it is to be a fight between a clever, scheming, mysterious rogue on one hand and Inspector Juve, Chief of the Detective Department of Paris, on the other.

Le Sueur, Minn.—The Pastime Motion Picture Theatre was formally opened under the management of Troy J. Himmelman and Elmer Lippert, of this city.

Visalia, Cal.—The Grand Theatre will be remodeled. Cost, $3,000. Thompson Bros., managers.

WILLIAM LORD WRIGHT'S PAGE

IT'S a long film that has no turning.

* * * *

Andrew Carnegie says he is willing to carry a gun and go to the front in the event of war. Maybe he has been inspired by those Civil War moving picture plays.

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Stricter moving picture censorship is needed in Pennsylvania, where two normal school students have been expelled because they spooned in a park and a wandering operator surreptitiously filmed their raptures.

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We are grateful for the little things, among them being the fact that none of our moving picture play idols have deemed it necessary to wear a hat with one of those bows behind.

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We have about determined to urge an educational film showing how the bottom of the berry box continues to be placed well toward the top.

* * * *

Notwithstanding the free advertising that a censor always gives a thing censored, a lot of people don't seem to like him.

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Our humble editorial confession of the day is that we always contrive to ascertain whether by any bare possibility an anonymous letter is complimentary before sternly and indignantly rejecting it without reading.

* * * *

One-third of the world's population is said to be regular moving picture patrons. There are now more than 30,000 picture play theatres in the United States, and more than 3,000,000 feet of films are prepared for display every week. Is it any wonder that the city of New York takes off its hat to the moving picture exhibitor. He is monarch of all he surveys convention week—and any other week, for that matter.

* * * *

President Neff, of the Moving Picture Exhibitors' League of America, is a candidate for re-election to that office before the delegates in convention assembled in this city next week. He again deserves the honor of re-election, and the editor of this department, and also the editor of the News, suggest that he be elected for a term of at least two years. This will give him free sway to effect certain reforms which are in the course of development. We know Mr. Neff, and we know Mr. Neff's personal and public history back for many years. He is a clean man; an able man; a conscientious and sincere man; and a man who has the interests of his brother exhibitors at heart. We do not always agree with Mr. Neff's policies. We have the courage of our own convictions and wouldn't give a continental for Mr. Neff, or anyone else who did not likewise have such courage.

However, in recalling the forward strides taken the past year, we are able to assert that the good policies are away in the majority, and that no other man in a similar position could have led the national and state exhibitors' leagues to such power and success. To Mr. Neff goes the credit for the creation of these strong organizations. He should be, and will be, honored again by the election as national president. It would be a grave mistake for the exhibitors to choose other leadership at this juncture. All danger to exhibitors' own interests is not yet past.

* * * *

Pathe's Weekly will appear twice a week hereafter. Two separate and distinct groups of current events per week will make it possible for even a greater number of people to post themselves on the important happenings of the day. We think the animated weeklies have accomplished much for the moving picture industry during the past year or so. They are directly responsible for attracting a distinct class of patrons to the picture theatres—people who would not ordinarily have become picture pláy fans. The illustrated weeklies have suffered, and these periodicals no longer devote so much space to photographs of world happenings, because the animated weekly has superseded them in this branch of work. The weekly releases tend to educate and entertain young and old, rich and poor. They bring the entire world right before our eyes. The releases cannot come too often for the good of cinematography.

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The Moving Picture News and Editor A. H. Saunders cordially welcome the exhibitors to Gotham. Next week will be a week of import and many vital questions will be discussed and decided by the exhibitors in convention assembled. We welcome these ladies and gentlemen and hope that many of them will honor us with calls. From the very first, this publication has been devoted to the best interests of the exhibitors individually and collectively, and sacrifices have been made, many a time, because of devotion to their interests. The dawning of a day of better things has come. Exhibitors are to be no longer harried by the powers that be. Exhibitors are sure to come into their own with a fair field and no favor—all for one and one for all. We hope that all these ladies and gentlemen that are with us next week will be instructed and benefited by the visit to New York City. We hope that every hour will be full of entertainment and profit. As we said before, nothing is too good for the Moving Picture Exhibitors' League of America.

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President Wilson is not making any new departure in selecting litterateurs for important diplomatic posts. He has, however, gone further than any former president in the number of men of letters whom he has thus honored. Walter H. Page has become Ambassador to Great Britain. Two popular novelists, Thomas Nelson Page and Meredith Nicholson go to Italy and Portugal. Dr. Van Dyke is selected for the Netherlands, and Colonel Stovall, a Southern editor and author, for Switzerland. All of which leads us to prophesy. Maybe some day when the moving picture literature comes into its own and the composer of photoplays becomes honored and sung, maybe, we repeat, the picture playwright will become the ambassador! We hope so, anyhow. And you, picture playwrights who drop into New York next week to look over the convention field, just drop in on us and we'll talk it over. You are welcome, we assure you!

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The special agitation regarding the censorship of moving picture films seems confined to certain cities only. Happily, it has not grown universal in character. The Ohio state censorship will doubtless be effective, and it is hoped it will be wisely enforced. There is a clamor against "picture shows" in some quarters that is not justified. The fact is, the motion pictures are probably the cleanest form of all public entertainment we have. It started badly, but the censorship established by the picture companies themselves has resulted in the weeding out of most objectionable pictures. Of course, off-colored pictures will occasionally slip in, as was exemplified recently in New York in the exploitation of notorious "gunmen," but on the whole, there is little ground for complaint. There is far more reason for a theatrical censorship which shall prohibit the exhibition of plays and vaudeville acts which are filled with nasty allusions.

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There ought to be an absolute suppression of the sex problem play which gains a respectable audience by reason of its presentation at a first-class theatre and by actors of ability and reputation. In carrying out a censorship of any sort, says the Dayton News, owned by Governor Cox, of Ohio, care must be taken that it is not dominated by petty prejudice. According to recent accounts real tyranny has been exercised by the police of Behlin, who have control of the picture theatres. Here are some of the films which have been suppressed: A

man slips a sardine into his dessert and refuses to pay for his dinner; held to be encouraging to defrauding of restaurants. A child of the slums picks a flower from premises of a rich man; held to represent crimes of trespass and theft. A woman drops her glove, her lover picks it up and conceals it next to his heart; held to encourage infraction of the law that requires finder of any article to turn it over to the police.

There is crying need for reform and the greatest care must be exercised, but sanity must go with censorship.

PHOTOPLAYWRIGHTS OF CENTRAL WEST GATHER AROUND THE FESTAL BOARD AT HOTEL EUCLID, CLEVELAND

Photoplaywrights of the Central West gathered around the festive board at the Hotel Euclid, Cleveland, Ohio, Saturday night, June 28th, at which time the first photoplaywrights' dinner ever held outside of New York City, and, by the way, the largest gathering of scenario writers ever assembled, took place. Success marked the banquet from start to finish. Good cheer was everywhere. "If this is only the first dinner, what will the second be?" remarked one writer, and the cry in unison from all the others was, "This is only a starter." When told that it was larger than any dinner held in New York City, the "home of studios and writers," there was applause and questions of "Why doesn't Cleveland have studios?" which was answered by Samuel Lustig, president of the Columbia Film Company, that Cleveland will have a studio, to be located on the picturesque Rocky River. Mr. Lustig's company is now furnishing Keith's Hippodrome with current event films of Cleveland.

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In the absence of R. P. Stoddard, of the Cleveland Leader, A. W. Thomas, editor-in-chief of the Photoplay Clearing House, Brooklyn, N. Y., was toastmaster. After welcoming the writers to Cleveland, Mr. Thomas said: "The chief word I bring to the scenario writers, both experienced and inexperienced, is that reputation is an unknown quantity in the moving picture plot-making field. 'Punch' is the only thing that sells a story. There are a number of magazine writers, whom you would know were I to mention names, who have been unsuccessful in selling picture stories, which goes to show that it wasn't their names that added strength to the plot; the plot wasn't right and a rejection followed."

* * * *

Maibelle Heikes Justice, of the Selig Polyscope Company, Chicago, was unable to be present, although she had made reservation and had her ticket and Pullman berth purchased for the trip, but she was stricken by the intense heat and her physician forbade her making the trip, but instead ordered her to the country. Miss Justice went to her mother's country place at Quincy, Ill. Miss Justice sent words of cheer to the writers and conveyed also greetings from the Essanay and Selig studios. Mr. William N. Selig's message was that his company was in the market for the best scripts obtainable at highest market prices, the writer being neither limited to style or plot, diversity of story being in demand.

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"I wish I had time," Miss Justice wrote, "from an author's standpoint to tell of the difference between writing fiction and pictures. I might briefly state, however, that in fiction we write dreams, while in pictures we finally see our ideas into life. But I shall strive to be with you at the next meeting—praying for cool weather—and the great pleasure I would have had in coming to Cleveland would have been in meeting you. I wish you all success, at any rate. The moving picture is the great game, and I know personally that the earnest writer will never receive warmer or more sincere encouragement than from the big film manufacturer himself."

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One of the most pleasing features of the dinner was the showing of pictures, the scenarios for which were written by those present. While the author of "The Post-Impressionists," Miss Justice, was not present, Mr. Thomas was familiar with the cubist story and outlined briefly the theme of the picture play. The next film, and one that received perhaps the most applause was "The Anti-Fly Campaign," written by Dr. Jean Dawson, of Cleveland. The story features Mayor Baker and May Buckley, and shows the cause of much disease which is due to flies. Miss Dawson spoke on the great need of educational films, dcelaring that "One can't teach the older people, but the children are quick to drink in the knowledge gained from motion pictures."

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Other films were "Overcoats," by Aaron Bishop; "Ma's Apron Strings," by Mary Blanchard; "Roses of Yesterday," Maibelle Heikes Justice; "The Redemption of Rivers," by A. W. Thomas, and "Two Glasses," a Pilot release, by Ella Wheeler Wilcox.

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Aaron Bishop, author of a number of comedies, gave a brief talk on his success and what he regarded as the necessary elements of writing salable picture plays. Mr. Arthur Cloud, new manager of the Photoplay Magazine, Chicago, delighted his hearers with a few "funny sizzlers," saying he was reminded greatly of the railroad man, who when called upon to make a speech, said he didn't know what to talk about except that he would take about a minute and "beat it." Mr. Cloud was compelled to leave early for Chicago.

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Among the number of telegrams and letters of regrets of being unable to attend and sending congratulations were those from Eugene Brewster, editor of the Motion Picture Story Magazine, Brooklyn; N. G. Caward, editor of Motography, Chicago; William Lord Wright, Moving Picture News, New York City; W. D. Clark, Columbia Theatre, Marion, Ohio; Will T. Henderson, Chicago; Clarence A. Frambers, president of the Chicago Photoplaywrights Club; C. Hoerr De Packe, writer, New York City; R. E. Frederick, Ashland, Ohio; William N. Selig, Chicago; Cora Drew, Boston; William Armstrong, Springfield, Ohio; Maibelle Heikes Justice, Chicago.

The show was "put on" by A. P. Anthony, of Clevelaid, who has been given the credit for giving more moving picture entertainments of an educational nature than any other so-called exhibitor. Mr. Anthony carries all the equipment of a first-class theatre and was voted thanks for the excellent manner in which he conducted the Central West picture playwrights' exhibition. All the films were furnished gratis by the General Film Company, the Lake Shore and Victor exchanges.

Those registered at the dinner were: Professor C. G. Ames and wife, Akron, Ohio; Stephen W. Humble, Cleveland; Edith V. Considine, Cleveland; Aaron E. Bishop, Cleveland; Kenneth G. Cloud, New York and Chicago; R. A. Magee, Toronto, Canada; W. N. Butz, Cleveland; Dr. Jean Dawson, Cleveland; George H. Scott and wife, Cleveland; Arthur D. Cloud, Chicago; A. W. Thomas, Cleveland and New York; Mary Blanchard, Mrs. Blanchard and Mrs. Cowan, Cleveland; A. P. Anthony and wife, Cleveland; E. H. Painter, assistant manager of the General Film Company, and wife, Cleveland; Samuel Lustig and wife; S. H. Morris and wife; S. Wilk and wife; G. Randal and wife, of Cleveland, and H. Gowans, Pittsburgh.

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May Buckley, former Lubin leading lady, now playing at the Colonial Theatre, Cleveland, and Jack Halliday, former picture player, arrived after their performance, but Tom Powers, Vitagraph comedian, missed connections at Massillon, Ohio, and did not arrive until after the banquet was over, which was 1:30 Sunday morning.

Everyone was so enthusiastic over the success of the first dinner that a movement was set on foot at once to have a second dinner late in the coming fall.

Wray Physioc, manager of Ramo productions, is planning some new trick pictures soon to be produced at the Ramo studios. The films will be in 500-foot lengths and will involve educational and scientific subjects. John Arnold, who has been responsible for Ramo's excellent photography, has been experimenting with Mr. Physioc for several months, and they both claim that the result of their labors will be in the exhibiting of trick pictures never before attempted in cinematography.

GAFFNEY'S GLADIATOR

By VIRGINIA WEST

(Adapted from Majestic Release)

"FOR heaven's sake, Jack, what's the matter? You look as lifeless and woebegone as a last year's bird's nest. What's troubling your little heart this morning?" Billy Brown swung himself to a table and lighted a cigarette.

"Nothing at all." Jack heaved a sigh that greatly belied his words.

"Go ahead with it. Get it out of your system," insisted Billy, paying no attention whatever to Jack's denial.

Jack wheeled on his chum. "Well, if you've got to know I'll tell you. I'm in a mess—a big mess."

"Rather indefinite, my boy, considering I've never known you to be in anything else."

"Oh, go to the devil! Lots of good you are to a fellow in trouble."

"Beg your pardon, old chap," said Billy seriously; "what's the matter? You're not in love again, are you?"

"No!" thundered Jack. "I'm in real trouble."

"Well?" questioned Billy.

Jack threw himself on a couch with a sigh that was almost a groan. "I'm an awful liar, Billy," he announced.

Billy roared with merriment. "Why is that beginning to trouble you? Been to a revival or something? You must have got religion in the good old way."

"All right, go ahead and call me a liar if you want to," Jack answered with exaggerated dignity.

"I'm not calling you one. You called yourself one. Of course I'd never have known you were guilty of such crimes if you hadn't confessed."

Jack turned his face to the wall, and silence reigned in the room for several minutes. When he turned toward his friend again he said:

"Say, Billy, old boy, I've got to tell you about it sometime so I might as well do it now."

Billy smoked on.

"You have known all along that my uncle was sending me allowances haven't you?"

"Yep."

"And you knew that I was intending to study sculpture."

"Sure, I've known that for over a year."

Jack sat up on the couch. "Well," he said, as though making a confession, "my uncle has been sending me money because I was supposed to be studying. If I had not been he would not have sent one-tenth as much."

"Well?" asked Billy calmly.

"Well, you idiot, I've been getting in deeper and deeper. A few weeks ago he asked me what I was working on. I wrote him I was doing a life-sized statue. Then he wanted to know what the statue was and I told him Apollo."

"Well, that sound all right to me. Where's the trouble?" asked Billy.

Jack groaned. "The trouble is coming. This morning I had a night letter that froze my blood. Listen, 'Will be in New York Wednesday P. M. Will bring friend, art connoisseur, to see your statue. Uncle.' Now, will you be serious?"

At last Billy was entirely serious. His voice sank almost to a whisper. "Say, old man, what you going to do?"

"Lunatic! That's what I want you to tell me."

"How do I know?"

"Well, you've got to think. My brain's worn out."

Billy lighted another cigarette and sat thoughtfully swinging his legs, while Jack paced nervously up and down the room.

"Great Scott, Jack, be still. How can a fellow think with you pacing around here like a caged lion?"

"Well, have you thought of any way out?"

"No! I almost had a way, but you make so much noise."

"What was it?"

"I don't know, I didn't get it."

Again Billy set to work to think, and Jack stood by the window nervously watching him, afraid to move for fear of disturbing the precious plan that might be forming in his friend's sleek head.

"I've got it!" cried Billy, springing into the air. "Get somebody to pose for you as the statue. Impersonate it, I mean."

Jack looked at his friend with mingled pity and scorn. "Billy, you're an ass."

"All right. It's the best I can do."

"Is that all you can think of?"

"Yes. How could you expect anything more to come from an ass's head?"

"I beg your pardon, Billy, old friend," apologized Jack. "Please forgive me. My head is in a whirl. Do you suppose I could get anybody to do such a thing?"

"You bet you could if you paid well."

"But he'd have to be nearly perfect."

"Yes, that's so," agreed Billy.

"Billy!" cried Jack in ecstasy.

"For heaven's sake, what's the matter?"

"You're the very man."

"Now who's crazy?"

"Billy," continued Jack, "you're the man destined by Fate for that job. You have a fine figure in the altogether, and you understand the seriousnesss of the situation as no hired model could. Won't you do it, Billy? You suggested it, you know."

"Who's crazy now, I'd like to know?"

"Ah, Billy, dear old chum, you won't desert me, will you?"

"That's right; work on my feelings. What would I look like standing up there, stitch, stark naked?"

"Oh, you would be beautiful," Jack assured him. "Why, all my neglected artistic instinct comes back at the very thought."

"Artistic instinct! You're a little late with it. You had better have stood me up and looked at me long ago, and then you wouldn't be in all this trouble."

Jack had relaxed into mournful silence.

When Billy saw him pathetically giving up his last hope he relented a little.

"Couldn't I have anything at all on?" he asked.

Jack brightened a little.

"Yes, you could have a—a bow and arrow or—or—oh, what was the thing he carried? Well, something, anyway. And then you wouldn't really be uncovered, for of course you would have to have some whiting all over you to make you look plastery."

"Some what?" almost screamed Billy. "That whitewashy stuff like the girls put on their arms and necks at night?"

"Well, something like that, only I'd put it on with a brush, so it would stick better."

"Say, do you take me for the back fence? This business must have turned your head, Jack."

"Ah, now, Billy, don't back out," pleaded Jack.

"I haven't backed in yet."

"But you will, Billy. I know you will. You wouldn't leave me in the lurch. You helped me to spend most of uncle's money, you know, and it's only fair to help me out."

"Oh, all right, I'll do it, but I expect to die. I've heard of people dying from having themselves all plastered over with something. Maybe my own skin would do."

"No, it wouldn't. But the stuff won't hurt you. Don't the girls plaster themselves up with things?"

"Yes, but not all over. Anyway, they can stand anything."

"And so can you, Billy, dear, in a good cause. I'll promise to scrub you after they have gone."

"Well, if I'm going to do the Greek god act, I'd like to know what kind of position I've got to take. Don't give me that one flying on the one toe; my toe's sore."

"That's not Apollo, idiot, that's Mercury. I wish we could find an obscure Apollo, then the bloomin' corner sewer wouldn't me so familiar with the position. Say, Billy, don't you remember some of those Apollos we learned about in that History of Art course?"

"Don't remember I studied it."

"Well, you did, and I believe if I dig around a while I can find my book."

"All right, dig. I'm going to rest. Goodness knows I'll need a little reserve strength before the night's over."

Billy threw himself on the couch, while Jack searched the obscure corners for the book.

Before long Jack emerged, covered with dust. In his hand was the coveted book. He searched through the leaves until he came to the Apollos.

Billy rolled over and looked over his chum's shoulder. "There!" he exclaimed, pointing to a picture of Apollo Belvedere, "why not take him? You could take that drapery he's got going to waste there and put it over me to make me look more modest."

"Don't be a worse idiot than you can help, Billy,'" Jack said disgustedly. "Don't you know the old man would know I'd tampered with it?"

"Well, there, what's that one?"

Jack examined a tiny picture in one corner of the page. "That's an Apollo all right, but it doesn't say what his other name is. He must be obscure or they wouldn't put him in here so little."

"But he hasn't any drapery," complained Billy.

"That's of no consequence."

"Maybe not to you, but I've got to stand up there before those old guys in all my whitewashed nakedness; and maybe some of your friends will drop in for a pleasant evening."

"Don't you trouble about that," comforted Jack. "I promise you if anybody else comes I'll draw the curtains. Now come along and skin off."

"It's too early. What time do you expect the lobsters?"

"Well, it's four o'clock now, and the telegram said they would be here this evening. You've got to practice, you know."

Billy sighed and began to take off his clothes. When he reached his underwear he stopped.

"What are you stopping for?" asked Jack. "You don't think Apollo wore union suits, do you? You needn't pretend to be so modest. Didn't you show yourself with next to nothing on at the athletic contests? Come on, we've got no time to lose."

Billy obeyed and they went to work at the pose. The statue was to be placed in an alcove hung with dark curtains, and portières in front were ready for any emergency.

After an hour's posing Jack prepared the wash.

"What is that stuff?" inquired Billy anxiously.

"Don't worry. It's all right. I've had it a long time. A friend of mine had it to whiten his casts. He said it was the stuff they used when they did the living-picture stunt in circuses."

"Well, I'm resigned. Do your worst," groaned Billy.

Jack took a broad brush and began. Billy yelled, pleaded and groaned, but the work went steadily on.

"Now don't move," commanded Jack when he had finished. "If you do you'll crack."

"Oh, Lord, do I have to stand like this until they come?"

"Stand in an easy position until the bell rings and then you'll be dry and can take your pose at the last minute."

Billy meekly obeyed. It was not long until the doorbell told them that the dreaded hour had come. The pose was taken and Jack went to the door.

Billy heard the greetings from his alcove. "Why, my dear Jack, I'm glad to see you looking so well. Work must agree with you."

"I am well, Uncle, thank you. The life here does agree with me."

"This is Mr. Marshal. He is a great art lover and quite a critic."

"I feel greatly flattered, Mr. Marshal, that you think it worth your while to come to see my poor efforts."

"Well, Jack, you had better show us the statue at once, for this is a flying visit. Mr. Marshal and I must talk over some business to-night."

"Thank heaven for that," breathed the statue behind the curtain.

Jack drew the portières and stood waiting in a nervous chill. It seemed that the men would never speak. But Billy was doing splendidly. Good old Billy, he was a brick.

At last Mr. Marshal spoke. "That is really remarkable. You have taken the pose of the Apollo, but have used a living model, have you not?"

"Yes. It seemed to me to give it life."

"Well, that is quite an original idea. It certainly has life. One almost imagines he sees it move."

Jack shot a quick glance at the critic, but saw that he meant nothing beyond what he said.

"Jack, my boy, I'm proud of you. You're all right," exclaimed the uncle, enthusiastically.

Mr. Marshall suddenly turned from the statue to Jack.

"Do you wish to sell the statue?" he asked.

"I had not expected to," Jack hastened to reply.

"I'll give you eight hundred dollars for it."

Jack looked at the statue. It was making wild gesticulations behind the backs of the two gentlemen. A twinkle came into Jack's eyes as he calmly drew the portières and said:

"Thank you for your kind offer, sir; I shall be glad to let you have it."

"Good! Can you possibly deliver it to-night? I have some friends for dinner who leave town on a late train. I should very much like to have them see it."

"Certainly," agreed Jack. "I'll have it around in an hour."

The gentlemen left the address and departed.

"You blooming idiot," cried Billy, coming from behind the curtains, "what on earth do you mean to do?"

"Be careful, be careful," screamed Jack, "you'll crack yourself!"

"I don't care if I do. I'll crack you in about a minute."

"Be calm, Billy. I've an idea. You've got to carry out the rest of this affair."

"Yes, I know your ideas. I suppose you want me to stay whitewashed the rest of my life."

"No, listen. We'll fix up something that looks like the statue and you and I will take it to the house. Then I'll touch you up a little and put you on a pedestal. You can stay until the gentlemen have seen you and then skip. I can hide you some clothes somewhere."

"That's grand for me."

"Oh, come on, Billy. You won't desert me now. Mr. Marshal lives only a few blocks away."

"All right, I'll do it, but I'll never get into such a mess of yours again. What did you sell me for?"

"I had to. I knew if I refused, the guy would think it mighty queer. He never would have offered such a sum if he hadn't been a friend of uncle's. Of course, I'll not take the money after the statue disappears."

Billy sullenly and gingerly got into some clothes and they set about to carry out the plan.

The statue was set up and Jack departed, leaving Billie's clothes hidden behind the pedestal.

The room where the statue stood was next the dining room. Soon after Jack's departure the guests entered the dining room by another way, and the dinner began.

Billy stood it as long as he could. His stomach grew emptier and emptier as he heard the rattle of the dishes. "Those guests will never get a look at me," he told himself, and got down from his pedestal.

Just as he was reaching for his clothes a door opened at the end of the room, letting a streak of light into the darkened room. Billy dived into the shadows and crept along the wall. The door into the hall was covered by portières. He darted behind these and sped along the hallway to the front door. With one bound he reached the street.

With a feeling such as one has in one of those delightful clothes-less dreams, he darted from area-way to darkened doorway until he reached Jack's apartment. Into the room he burst—and into the midst of a party of Jack's friends.

Jack seized a bathrobe and wrapped it around Billy.

"Wine, for heaven's sake, give me some wine to strengthen me," gasped the shivering statue.

They gave him a glass of wine and all raised their glasses with a cheer. Billy arose on his tottering legs to join.

So loud was the cheer that the doorbell was not heard. Into the room burst Jack's uncle and Mr. Marshal. They stopped short with staring eyes.

"There stands the statue," exclaimed Uncle indignantly. "Is this a Pygmalion and Galatea act or a trick?"

It didn't take the gentlemen long to find out which it was. Uncle went up to Jack and said grimly, "You had better bid your friends good-by to-night, for we shall go home to-morrow."

SCENE FROM "ASHES"
Reliance (Two Reel) Release July 12th.

For Those Who Worry O'er Plots and Plays

McCloskey Interviewed

L. S. McCLOSKEY, script editor for the Lubin Company, of Philadelphia, asserts that one out of a hundred that submits scripts possesses possibilities of being developed into a screen drama. McCloskey in a recent interview printed by the Mirror, is quoted in part as follows:

"A scenario to be accepted must have a new idea or an old one in appealing new dress. While literary ability is not necessary to be successful in script writing, one must possess ability, originality and imagination. Education is helpful. The so-called big writers will not be the scenario writers of the future. Their success is largely due to the dexterity or charm of their style, which cannot be caught in the screen drama. Consequently, the picture plays of the future will be written originally for film reproduction by authors who have developed in the scenario field. Quite a few of the ninety-nine per cent of unavailable scripts are, or could be, made into fairly good picture plays, but owing to their similarity to ones already released or because they lack atmosphere, impossible for us to secure or produce without unwarranted expense, we are obliged to reject them. Some of these find acceptance at other studios.

I can recall many scenarios rejected by us six months ago that we might buy to-day. Every editor can do the same. Very few worthy scripts fail to find acceptance at some time or other at some one or the other of the studios. Fifty per cent of the bad scripts are directly due to the correspondence schools. These schools can readily comprehend from the letters of the applicants that script writing is impossible for them. Yet the schools accept their money and, consequently, we are flooded with useless scripts. The argument of the schools is that, because literary style is unnecessary anyone can write a scenario. Naturally, the idea is the big thing while technique is incidental. But skill and ability are absolutely necessary in selecting and developing an idea. If we considered technique necessary we would not purchase ten scenarios a year contributed from outside sources. I am not an advocate of literary polish in scripts. In fact, I believe strongly in doing away with all unnecessary words."

Our Arguments Substantiated

The above comments from a very able script editor substantiate in different language, perhaps, the arguments we have been advancing repeatedly from time to time. The idea is the thing; technique is secondary. Mr. McCloskey's statements anent the correspondence schools are forcibly put. On one point we differ from Mr. McCloskey. He says story writers are rarely successful in scenario writing. He says a picture is a raw plot stripped of its literary treatment. This is true. And it is for this reason that story writers are becoming more and more successful in the scenario game. A good story writer is the man or woman who can select and develop an unusual idea, a qualification which Mr. McCloskey highly recommends. Most of them can recognize a strong plot when they see it. They are rapidly learning to strip that plot of verbal ornament and submit it in the raw. A dozen or more fiction stars have made good in the picture play writing field within the past six months, and more are coming, or we miss our guess. However, we contend that they will have to stand on their merits alone, because the literary reputation counts for naught in the film writing game.

Merit Sells Them

A Chicago script writer of prominence remarks: "That is the proper spirit about the assumed name on the scripts. I find it no easier to sell a poor story than before I was known. I merely get it read occasionally and get a call down for submitting it. It's merit that sells them." It is merit that sells them, nothing else. And the man or woman from "Mudsock" has an equal opportunity with the Park Row writer, if he or she can deliver salable goods.

His Doctrine Endorsed

Wray Physioc, manager of Ramo film productions, has been releasing some nifty stuff. He gives the reasons therefor in the following contribution: "The acceptance of the principles of pictureplay technology is advancing by leaps and bounds. For a time our ideas of scenarios were unsupported by recent film releases and by the critics. We will from time to time point out practical examples of successful motion picture plays that embody our theories, by published synopses of our releases. We herewith quote a few prominent authorities who voice our views. Charles Frohman: One of the best signs of the advance in modern technique is the disappearance of the sub-plot. Brander Matthews: A plot must deal with a struggle. It must allow a clash of contending desires. John Corbin: Thesis plays are false at once to art and polemics. David Belasco: A good rule for the dramatist is to eliminate everybody he possibly can. In this way do we get simplicity and directness. W. A. Brady: A knowledge of the drama of the past will teach us of the drama of the present. Clayton Hamilton: Tell your story to the eye, for action speaks louder than words; this has been the leading principle of the best dramatists. Augustus Thomas: In the theatre nothing is dependent upon our faculty of visualization. It is all done for us. Wm. C. DeMille: Build your pantomime first, then add such words as will relp the picture."

And the suggestion of David Belasco suits us the best. Eliminate everybody you possibly can. Get the fewest possible characters and have them go about their plots and plans simply and directly. The fewer the characters the stronger the plot.

Pertinent Pointers

Keep your head.

Knowing where to sell is an essential.

If an editor returns your script with a note of advice, thank him.

If you can write good plots the editor will remember you without constant allusion to other sales.

A script must be written with care and intelligence. No good plot was ever "dashed off."

The fiction writers who cannot see the stories they write will never turn out the $300 story, you can bet your life!

The writer who sells can originate. Frequently the one complaining of favoritism cannot originate but unconsciously, perhaps, copies other plots.

There are many disheartening experiences and disappointments to be encountered along the road to successful script writing. If you have a "yellow streak" don't attempt the journey.

We do our best work under pressure. If a script is ordered and we have to hustle, we get along excellently well. Others write best through painstaking labor and revision. Find out which is the best method for your individual case. Infrequently, too much care will ruin a red-hot story.

Until recently the editor merely furnished an idea to the director. Now the script is going to the director in perfect working form with every detail decided upon. Maybe some of you can hereafter recognize your own story on the screen.

The number of scripts submitted to the studios every week has rapidly advanced. Some editors read five hundred a month. The quality has not increased. Is it your fault?

New questions are always appearing and new social conditions developing. Get a new twist to the old idea or study what is transpiring in various walks of life. Material is necessary for good plots.

Cosmopolitan Magazine, highest pay known, generally returns your manuscript within four weeks with a short rejection form. They do not explain why the story is unavailable. Contributors do not expect such action. So why expect the long-suffering script editor to write long letters with every rejected picture story?

Editors like to get "first readings." If your script has been submitted elsewhere first, see that its appearance is such that the second editorial reader cannot detect the fact. It helps, sometimes.

Careful and thoughtful study of picture plays seen upon

the screen is sufficient to give you ideas and suggestions and will also afford you technical instruction. Study the way each scene is shown and each character introduced.

When you get what you believe to be an original, an unusual plot, study it carefully, dissect it, try and figure which angle is best in order to obtain its full possibilities. Do not rush off in a flush of enthusiasm and work up the plot. Study it first, foster it, turn it around and examine it from every side. Then, beginning with the first scene, picture clearly to yourself, in fact see each scene and action of each scene as it should appear on the screen, picturing in your mind each move, act and motion, each and every character and even to the required environments. Maybe you will be able to adjust that which is wrong and save the editor from doing it.

Editorial Etchings

Maibelle Heikes Justice wrote Essanay's two-reel feature "The Final Judgment," which has created such interest.

Editor C. B. Hoadley's trusty old typewriter burned up in a fire that recently destroyed the Hoadley home. Hoadley has tried a dozen different makes since, with none satisfactory.

Manager J. V. Ritchey, of Reliance, has interested Frederick Isham, the author, in moving pictures. Isham has promised to write a story especially for screen production.

Reliance has purchased the rights of Forest Halsey's magazine stories for production. Halsey liked the plan so well that he has been a regular contributor to Reliance dramas ever since.

E. T. Lowe, Jr., is with Essanay and has a job known as "Reconstructor of Scenarios." His real work is to put available ideas in proper form for the directors

Augustus Thomas advises playwrights to test every line with the question: "Would I, in that same situation or condition, do that?"

What Is the Use?

What is the use of handing out advice one week and have somebody write in the next asking the same questions? No, film companies will not accept material unless it is presented in proper script form. You can learn the proper form in our textbook or by "sample scenarios" published by every trade journal and magazine in the moving picture field.

A Few Skirmishes

A correspondent, evidently a beginner, placidly informs us that he is writing a script for a feature film company and "proposes to bring into spectacular action, large armies of supers." His plot deals with the Civil War and "contains a battle and a few skirmishes. Shall I describe the battle and skirmishes minutely, or would the following do: Scene 42—Battlefield. Confederate army in confusion, Rapidly retreating, closely pursued by Union army." Unconsciously our friend has, in Scene 42, adequately described his "battle and a few skirmishes." A minute description of a battle and some skirmishes in the Civil War would require a bound volume. But tell us, why is it that the beginner takes a try at feature stuff? Why not start out on the single-reel stuff containing a simple story? There's too many battles and skirmishes on the screen as it is without newcomers in authorship dipping their pens in gore.

Nothing Doing!

We have been approached for our views on the subject of a proposed organization of "The American Picture-playwrights' Association." Name sounds impressive but —nothing doing! We are not in favor of any association of American script writers. A majority of the writers need only proctection from themselves. Our admonition to our friends is, stay out of any "association" and keep the money that would be necessary for "membership fees" to pay postage on your scripts. We rather favor the idea of occasional gatherings of congenial authors in various cities for social and other welfare, but "protective associations," never.

The Greek! The Greek!

Beware the Greek bearing gifts, and beware the film concern that advertises in trade journals and elsewhere offering $1,000 for a feature script. Also, steer clear of the ostensible "industrial" film concerns that advertise for scripts. Good industrial film companies are few and far between. The reputable concerns do not have to advertise offering "$1,000 for feature scenarios." They have their own staffs of script writers, and when industrial scripts are wished an assignment is made. One concern, a newcomer in the industrial field, has been tempting a number of first-rate script writers to develop their best stories around industrials, for which they receive nothing, then the most suitable of these scripts are being peddled around to the heads of big industrial concerns. If the "film company" in question gets a contract, charging for it two or three thousand dollars, the writer of the play is offered $25 primarily, and the price is raised to $50 is necessary. Earnest writers are flooding the office of one or more new concerns with their work, and it means fruitless toil and disappointment for nine out of ten of them, and little or no pay for the few fortunate. Steer clear of unknown "industrial" concerns. We have written a good many industrial scripts in our career, in fact we were a pioneer in this field, and we want those script writers who should know better, to take warning and not be tempted by misleading advertisements. The unusual part of the entire situation is that successful script writers, in a position to demand a contract before submitting industrial work, have fallen for the $1,000 bait and are affording a grand opportunity for the gentlemanly speculators to get the cream of the work to peddle and then buy, if necessary at $25 to $50 per script.

A Safe and Sane Fourth

"'Saved in the Nick of Time' would be a good title of a story about myself, as I was considering the notion of writing a 'holiday' plot for the Fourth of July when your caution came," writes a Chicago scribe. He is going to use the plot for another script that will stand a chance of selling any day in the year. Holiday plots should not be submitted thirty days before time for release anyhow. They should be in the editors' hands at least 90 days previous to the particular time for which they are designed. Why write Memorial Day, Christmas, and Fourth of July plots? You stand a slim chance of marketing at the best. Spend the time on safe and sane stuff.

WM. LORD WRIGHT.

LEAGUE MEMBERSHIP SLIDE

Members of the Exhibitors' League should lose no opportunity to acquaint their patrons with the fact that a membership in the Exhibitors' League of America is synonymous with projecting the very best pictures obtainable.

There is no better means of informing your audience,—none so direct and effective—as by means of a slide on your curtain. The accompanying illustration is a reproduction of a beautifully colored lantern slide that the Novelty Slide Company of New York (exhibiting at Space No. 32 at the Exposition) have prepared for this very purpose. This slide has met with the hearty approval of exhibitors and hundreds of these sldies are being disposed of at the special rate of 25 cents each, postage paid. Locals can obtain a lower rate by purchasing in quantities.

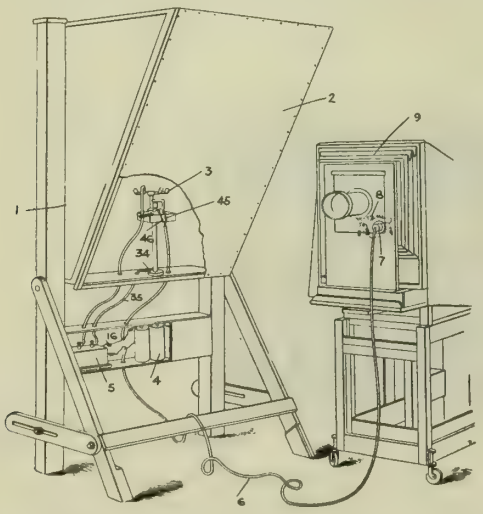
Every member should secure one of these slides and exhibit it regularly; the public will then be enabled to discriminate in attending picture houses.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

When the original Constitution of the United States was adopted the subject of monopoly was approached in a spirit of liberality in so far as authors and inventors were concerned, as is shown by contemporary records of the great popular discussion which preceded the adoption of the Constitution by the several states, and especially by the records of the debates in the Constitutional Convention itself, which indicate clearly that the almost unique distinction of universal approval was accorded Article 1, Section 8, Subdivision 8, which provides that Congress shall have power to "promote the progress of science and useful arts by securing for limited terms, to authors and inventors, the exclusive right to their respective writings and discoveries." There can be no doubt about this original intention, as interpreted long ago by Chief Justice Story. "Patents for inventions are now treated as a just reward to ingenious men, and as highly beneficial to the public, not only by holding out suitable encouragements to genius and talents and enterprise, but as ultimately securing to the whole community great advantages from the free communication of secrets and processes and machinery, which may be most important to all the great interests of society—to agriculture, to commerce, and to manufactures, as well as to the cause of science and art." This liberal view of the subject has always attained until recently, and is a natural if not a necessary result of the very language and intent of the power thus given to Congress, and which it is now sought to denaturize and prevert by the pending Oldfield bill and other equally questionable measures, notwithstanding the fact that the Supreme Court of the United States has repeatedly demonstrated its ability to curb and prevent any abuse of the spirit as well as the letter of the existing patent law which has stood the test of generations.

The accompanying perspective view illustrates in a general way the flashlight apparatus which is the subject of Letters Patent No. 1,063,778, issued to James Logan



Courson, of Barberton, Ohio. In carrying out the objects of the invention, a cabinet is provided in which a rotating powder-receiving device is mounted, associated with means for operating the same. Arranged in any desired relationship to the cabinet is a camera provided with an electrical switch designed to be operated by the shutter operating mechanism each time that the shutter is opened so as to close the circuit to a sparking device to ignite flashing powder.

In addition, means are actuated for causing the powder-receiving members to be moved one step forward so as to provide a new charge of powder for the next closing of the switch and opening of the shutter of the camera. In this way one or more flashes may be given to each plate in the camera if desired, or the flashes may be given as rapidly as new plates can be substituted in the camera without any reloading of the flashing means. 1 indicates the cabinet having a substantially transparent door 2. Arranged in the cabinet 1 is a flashing device 3 connected to a suitable electrical supply 4 which provides a spark for igniting the powder and also provides current for moving the successive charges of powder to a correct position for being ignited. Interposed in the circuit between the flashing device 3 and the source of supply 4, and also in the circuit of the induction coil 5, are a pair of wires 6 connected by a suitable button 7 to a switch 8; 9 is the camera; 34 is the base of the flash device connected by wire 35 with the induction coil 5; 45 and 46 are battery connections.

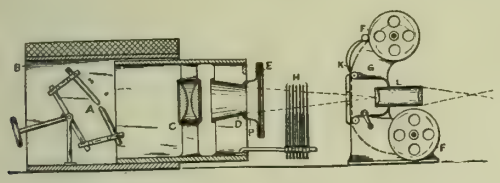
What next? About five feet of film is said to be sufficient to record the characteristics and peculiarities in the movement and carriage of the average criminal, and hence we read that the New York Police are to utilize motion pictures (subject to the approval of the Mayor) for the identification of criminals. The films are, of course, to be projected onto a screen when needed for comparative purposes.

Announcement is made of the experimental manufacture of a "neutral" mirror in which "to see oursel's as ithers see us," at least in so far as color tints are concerned. Even the best French plate glass has a blue cast which absorbs pink tints, and hence does not correctly reflect the delicate tones of my lady's complexion and hair, which is presumably the reason why she is deluded into the use of artificial coloring. A Nebraskan is the inventor, and it was only after a long search that he found a German manufacturer that could produce the desired glass, not only neutral but containing the elements of color which neutralize the blue tinge of the silver on the back of the mirror, the scientific problem solved being thus stated: "By balancing the color components of the glass so that the selective absorption in the glass will compensate for the selective reflection of the silver backing, a neutral mirror must result." Much difficulty was experienced in obtaining a patent, because the best mirrors heretofore made are presumed to be perfect and the examiner was not convinced until he had seen the ordinary "best" mirror and the improved "neutral" mirror side by side. Our sisters, our cousins and our aunts may now, by the aid of this new and truthful mirror, see for themselves that:

"To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess."

A novelty recently introduced is a stereopticon which uses films instead of glass plates. Obviously the films would be blistered by the heat if used in an ordinary stereopticon, but this difficulty is obviated by interposing a heat-absorbing

screen between the condensing lenses, said screen consisting of a transparent receptacle containing distilled water which eliminates the excess of heat from the projecting light ray.

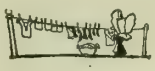


The object of the invention set forth in Letters Patent No. 1,062,081, issued to Charles H. Converse and William H. C. Rider, of Chicago, Ill., is to provide an improved heat-arresting or protecting screen between the light and the film of the picture apparatus, for the purpose of deflecting or absorbing the heat rays, or a sufficient amount of the heat from the light, to prevent the temperature of the film from rising to a dangerous degree; and to provide an improved heat-arresting and color screen, through which the light may be projected to reproduce the pictures in various colors, tints, or shades. The diagrammatic sectional elevation of a picture-projecting apparatus comprises the usual lamp house B, arc light A, condensing lens C, and shaping tube D, while G represents the kinetoscope or moving picture machine, having film reels F, for carrying the film K and the projecting lens L, all of which may be of the ordinary well-known construction. A sheet E, of transparent celluloid, cellulose, fibroid, or similar material is interposed between the lamp and the film, thus absorbing the heat rays which affect such celluloid material, and rendering the use of the celluloid film perfectly safe.

This sheet of celluloid is located near the point where the light emerges from shaping tube of the lamp house, at which point the circle of light is about three inches in diameter, covering an area of over six square inches, or many times greater than that at which the moving picture film is exposed. As the heat rays are thus spread over such a large area of the celluloid screen, the temperature of the screen at no time rises to a dangerous degree, even when exposed to the light continuously, consequently there is no danger of the screen taking fire, and the film is safely protected from the heat. H is a series of colored celluloid screens any one or more of which may be interposed in the projected light between the lamp and the film, for the purpose of protecting the film, and giving any desired color, tint or shade to the picture.

A process for recovering the material of the support of Cinematographic films and waste portions of the same, is the subject of Letters Patent No. 1,065,115 issued to Henry Danzer, of Paris, France. It consists in depriving used, unsold or other films of their gelatin for the purpose of recovering, 1, the metallic silver of the pictures; 2, the material forming the support without occasioning any alteration of the said material. For this purpose preparations containing soluble proteolytic ferments (pepsin, trypsin, papain or the like) or living ferments (liquefying bacteria and the like) are used. For example, the films to be treated, comprising the celluloid bands or supports coated with the insoluble gelatino-bromid emulsion, are plunged into a diluted solution of commercial trypsin, heated to a temperature of about 40 degrees Celsius; in this case, the solution will be effected very rapidly owing to the fact that the trypsin converts the gelatin into peptones which are readily dissolved in cool or tepid water. The solution terminated, the material of the support (in the form of bands) will be washed for the purpose of removing all kinds of impurities and the metallic silver (or in the form of a salt) will be carefully collected.

Registration No. 92,276 has been granted the Societe Anonyme des Celluloses Planchon, of Lyon, France, for **"PLAVIK"** as a trade-mark for photographic papers, films, plates, photographic apparatus for making negative blocks, enlargers, and parts thereof, dark backs, plateholders, objectives, instantaneous shutters, tripods, photographic printing frames, cameras, apparatus for taking and printing stationary and animated views, spool-films, film-packs, stiff films, stereoscopic films, cinematograph films, photographic draining racks, photographic print and plate washers, photographer's compasses and exposure meters, and photographic lamps. Mark used since October, 1911.



A recently invented machine is designed to clean and render good as new "rainy" films even after sixty days' use. Now let some one evolve means that will automatically eliminate incongruities and render the film innocuous *before* use. Even in the film consistency is a gem of purest lustre, while "a laugh costs too much when bought at the expense of virtue."

On the English estate of Dr. Francis Ward are several pools teeming with aquatic life, each provided with a subterranean observation chamber. Because of the darkness in the chamber and the light in the pool, the glass front of the chamber acts as a mirror in which the fish merely see themselves and their surroundings reflected, while the observer can plainly see into the pool and take motion pictures or snapshots of water life. It is thus possible to watch and "take" even the most timid of fish without disturbing them. To familiarize the fish with the rattle, a novel contrivance which produces a continuous sound not unlike that of a motion picture machine is used.

Professor Dussard has been turning his attention to the production of a motion picture apparatus for the blind, by means of which they may experience the illusion of moving objects as people with full powers do in viewing an illuminated screen. The device mainly employed for educational purposes consists of a machine operated by electricity which causes a series of reliefs to pass rapidly under the fingers, the reliefs being so graduated that the delicate sense of touch of the blind translates their variations into apparent movements of the objects which are represented.

There are three permanent motion picture theatres in Shanghai, China—the Apollo Theatre, Victoria Music Hall, and the Cinema, Paris. During the summer months, when weather conditions permit of open-air entertainments, temporary stages and curtains are erected in parks and open spaces and motion picture shows set up, which are fairly well patronized.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

A new member of the Vitagraph Stock Company has already attracted considerable attention in her appearances in Vitagraph life portrayals. Miss Louise Beaudet, who has been for many years prominent on the professional stage, is now proving a competent and unusual artist in moving pictures.

"Things are coming along pretty nicely for "Ramo," says C. Lang Cobb, Jr., manager of sales and publicity. This is demonstrated by the fact that C. Lang has discarded his cane and rides about town in his new automobile.

EVERYMAN'S JOURNEY

(Adapted from the Early English Morality Play by Anita Hendrie Miles)

A notable feature film soon to be released is the Kinemacolor production of the morality play of "Everyman." The theme of "Everyman" is that of universal mortality. Every man that lives must some day die. The play begins with a sort of prologue introducing the character of Everyman. Going his way through the beautiful gardens of the earth, Everyman is met by Death, who delivers a message from God, when he has Death least in his mind. He offers Death anything in power to be let off but gets only the privilege of asking certain of his friends if they will go with him upon his journey.

He first accosts Friendship. Friendship has no mind, however, for anything but dicing and drinking. Then to his Kindred, but Kindred sees no reason why he should follow his cousin Everyman on a way so weary. Everyman falters, but Death appears and bids him on. Next he thinks of Riches and exclaims:

"All my life I have loved riches; perhaps he will help me now."

But to his plea, Riches, greedy and of the world, will follow no man in such voyages.

Only Good Deeds will follow Everyman, but alas, as she says:

"Fain would I help thee, but thy Evil Deeds have taken away my strength. Call Knowledge to help thee."

LINDA GRIFFITH AS "EVERYMAN"

And so she sends him to Knowledge, who in turn leads him to Confession. When Confession has shriven Everyman and given him the cloak of sorrow and penitence, Good Deeds is strong again and can walk, and, accompanied by Strength and Beauty, Everyman with Knowledge and Good Deeds sets out on the inevitable path to the tomb. Yet at the brink of the grave Strength and Beauty, too, take flight and abandon him as Fellowship, Kindred and Riches have done. Everyman goes feeble-hearted at the desertion of the false friends, but turns to Good Deeds with a new light.

Good Deeds stands by him even at the grave. Supported and chastened by Good Deeds, Everyman commends his spirit into the Lord's hands, and descends into the grave, for "None excuse may there be for Everyman, for after death amends may no man make."

"Everyman" is a classic in the extreme sense of the term, of anonymous origin, its writer never having been known. It was first published in the fifteenth century, but it has created little attention until some time ago the Elizabethan Stage Society of London revived it. Since that it has been viewed by many hundreds of persons in England and America. That the Kinemacolor production of it excels the stage presentation is obvious on account of the beautiful exterior settings, which render this, without doubt, the most beautiful presentation ever projected upon the screen.

"FLYING A SIDELIGHTS"

The first producer of the "Flying A" company is again back on the staff. The present line of exquisite American photography should make the future productions of Mr. Ricketts stand out with telling effect. Mr. Ricketts came to the American with Jack Kerrigan in the fall of 1910, and his first production was "Romantic Redskins," the scenes of which were taken near St. Joseph, Mich.

* * * *

Before assuming the work of director, Mr. Coxen was seen in parts that created much favorable comment, and "Flying A" fans will be pleased to learn of his return to the work for which he is so eminently suited.

* * * *

It seems that even in the manual labor of handling American's new studio, Jack Kerrigan had to "have a hand in it." "Hurry up with that shovel," called the foreman in charge of a group of laborers hard at work on the water and sewer trenches in the new studio of the "Flying A" at Santa Barbara. Jack Kerrigan straightened up angrily. "Who are you talking to?" he asked hotly. Then, remembering that he was only a common laborer and that the foreman could discharge him instantly, he bent once more to his task. But the harm was done. The foreman strode angrily to his side and ordered him out of the trench. Out of a job, hungry and friendless, he stumbled out of the scene.

Yes, it was a picture—a great two-reel drama entitled "The Scapegoat," under direction of Lorimer Johnston, showing Mr. Kerrigan at his very best, and in which the whole gamut of human emotions is run.

* * * *

During the rehearsing of a scene in "The Mystery of Tusa," a forthcoming American release, Mr. Kerrigan had a narrow escape from death. The producer had in mind a spectacular scene in which Mr. Kerrigan, U. S. Secret Service operative, is captured by bandits, bound hand and foot, and tied to a wild horse. The horse selected for the scene was the most restive in the stables of the American Company. He became startled and started to run, with the result that Mr. Kerrigan was jerked down an embankment, where the rope entangled around a tree and broke. But for this Mr. Kerrigan might have sustained fatal injuries. Jack says "Never again!"

TWO MORE VICTORIES FOR THE RELIANCE BALL TEAM

Saturday at Lenox Oval the Reliance players defeated Solax by a score of 12 to 1, and followed up that victory by another on the Eclair home grounds in Jersey City, Sunday afternoon, with a score of 10 to 4.

Sam Smith, of the Reliance team, carried off the honors in both games by his clever work at the bat. In the Reliance-Solax game he succeeded in placing a long three-base drive over the center fielder's head during the fifth inning with the bases full, starting a stampede over homeplate which continued until the last curtain.

In the Eclair-Reliance game he sent his batting average skyward, by two home runs, two triples and a double.

On the Fourth of July Reliance plays Atlantic Highlands at the Highlands, and on Saturday, July 5th, meets the Lubin Champions in Philadelphia.

Unusual interest is centered in the Lubin-Reliance game and both studios will attend in a body to support their respective teams.

FREDERICK SULLIVAN

Mr. Frederick Sullivan, whose picture is displayed this week, is one of the several dramatic directors who have left the stage and its art to take up seriously the producing of pictures. The fact that Mr. Sullivan has over fifteen years of high-class dramatic experience behind him makes his value as a real dramatic director obvious to anyone who is looking for the proper theatrical values of any story to be brought out.

Mr. Sullivan was born in England, and is a nephew of the celebrated composer, Sir Arthur Sullivan, whose "Mikado," "Pinafore" and other works are household words both here and in England. He came to this country at an early age, and after serving in the newspaper

FREDERICK SULLIVAN

business for six years entered the dramatic profession, at once studying to become a director. For fifteen years he has been connected with the most important stock companies in America, having directed the performances of such stars as Blanche Bates, Blanche Walsh, John Mason, Rose Coghlan, Herbert Kelcey, Effie Shannon, and others of the same standing in the theatrical profession. Very few young men in the business have had the wide experience and high connections that Mr. Sullivan has enjoyed throughout his professional career.

Mr. Sullivan has just closed his engagement with the Reliance Company, Mr. J. V. Ritchey releasing him so that Mr. Sullivan might accept the post of feature director to the International Film Company. His first picture will be a three-reel costume drama in which the well-known Shakespearian actor, Frederick Warde, will be the star.

In addition to his regular work, Mr. Sullivan is opening an office in the Shubert Building for the handling and manufacturing of a certain class of political picture making. He will have as his associate in this matter Mr. John L. Folsom, a well-known business man of this city.

EDISON NOTES

Miriam Nesbitt and Marc MacDermott write that they are having the time of their lives. A week spent on the beautiful Thames gave Marc ample time in which to recover from that awful trip over, but he swears that he will never forget it. He is now busy trying to organize a British company to build a subway from London to New York so that he can return without repeating the same harrowing experiences.

With characteristic enterprise the Edison people secured the exclusive right to photograph the great international polo match, and they are releasing a wonderful thousand foot reel on June 30th, showing the many brilliant plays that will cause the 1913 match to stand for years as the greatest in polo history.

Frank McGlynn, fresh from his tremendous success in the Chicago production of "Officer 666," has joined the Edison players, with whom he won wide popularity a year or so ago. Possessed of a virile personality, he has the faculty of "getting over" very forcibly on the screen, and from now on will be seen in a wide range of characters. His ability as an actor, coupled with his knowledge of the requirements of work before the camera, makes him a particularly valued member of the already splendid array of Edison players. Another important acquisition to the Edison ranks is Dan Mason, famous as the character comedian in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," and numerous vaudeville successes, who has already scored a big hit as Professor William Nutt in the film of that name.

William West has returned from his trip to Georgia as a member of Charles M. Seay's company. Mr. West reports a most enjoyable time with a slight exception of the loss of his pocketbook in the Atlanta station. He was descending the stairs to the train platform at the time and distinctly felt someone pushing him, but thought it was Herbert Prior urging him on. Prior, however, had been separated from him in the crowd, as he discovered too late.

We hate to spring this, as it sounds suspicious, but it is a matter of record that at the time of the theft he was playing the part of a man who was robbed of his ticket and money on a train and had been forced to get off at Atlanta. Mr. West did not care to say how much the wallet contained, but it is understood that he sustained a considerable loss.

Charles M. Seay is patting himself on the back as one of our best diplomatists. And why shouldn't he? It isn't every director who could persuade the governor of Georgia and the mayor of Atlanta to let go the helm of public affairs to pose in moving pictures. But Mr. Seay has the gift of persuasion which turned the trick and both of these celebrities consented to appear in the Edison film, "Scenes of Other Days."

Herbert Prior, who appeared with both of the celebrities, when asked how they impressed him as pictureplayers, said that he believed politics really held out a more promising field of endeavor for them both, though he was surprised at their self-possession. However, though he could not recommend the executives for stock company purposes, he was warm in their praises in all other respects. In fact, both he and Mabel Trunnelle united in their expressions of delight at the old fashioned Southern hospitality which was extended to them on every hand during their stay.

Although the Selig Polyscope Company has the largest skylight of any structure in Chicago, the intense heat of the first few days of last week was not as perceptible as might have been anticipated by reason of the fine new cooling plant that has been installed in the building, supplying iced air to the big studio.

* * * *

William Farnum and his brother, Marshal Farnum, stalwart favorite actors associated with many dramatic successes, have been now engaged by the Selig Polyscope Company for some special productions that will be made at the big Selig plant in Los Angeles, Cal. They will begin work there on the 8th of July in a new pictorial version of Vincent Churchill's most famous American novel, "The Crisis."

PICTURE MUSIC

By ERNST LUZ

It being more or less apparent that the makers of film are drifting away from the sensational film story, which is commendable, making dramatic effects of less value, it becomes necessary that we give more attention to the better music, which is positively essential to the quiet, educational non-sensational picture.

Music will be a prominent factor in pictures of this kind and it will not be ragtime. Of forty releases seen in one week there were but five that contained any violent action of any account, and none in which the action was spread throughout the entire film.

To the student this will be a godsend, for when the picture contains no rhythmic suggestions, and the story proper is continually interrupted by some ridiculous gun-play or other impossible violent action which does little more than excite children, advanced musical capabilities could be of little value in picture playing. It should be gratifying to the musician to note that every advance in the production of pictures is a step toward the ultimate combination of the picture and music. It is deplorable to note how many pictures offering opportunities for better acting are gotten away with in the old style of posing, but there is no doubt that this will soon wear off and the directors will see the error of their ways. It is a fact that when you see a picture done by a cast that is known to adhere to the art of acting you always find something enjoyable in it, regardless of the subject matter or story. Setting music to pictures made by a capable cast is a natural consequence, while those lacking inspiration are nearly impossible.

To accompany the non-violent picture without making your music tiresome, it is necessary that you classify your repertoire, beginning at a central point, determining the different degrees of temperament until you arrive at the two extremes, plaintive and hilarious.

To determine these different degrees of temperament is entirely a matter of personal inspiration. It was my good fortune about fifteen years ago to have in my orchestra two Leipsig graduates who had cultivated a jocular habit of classing every number that they played, giving a humorous anecdote as to the composer's probable inspiration. While at that time it was the students' diversion and considered humor, to-day in picture playing these jokes become a study, which if taken up properly are of greater scope and value than the study of harmony, while not so difficult to master. The more important in setting music to the non-violent picture is the avoiding of a tiresome sameness in your numbers, which can only be done after you are familiar with the temperamental value of the numbers you play. While it would be difficult, still this could be done and all numbers used for the entire picture might be in ¾ or 4/4. All worthy pictures concentrate at certain points on the prime thought or moral the producer wishes to convey and if the music is to assist, tension numbers must be properly placed at such points.

To make such high tension numbers effective they must be surrounded by other lighter numbers, thereby allowing your feature numbers to stand out prominently.

Neutral numbers are possibly the more difficult to determine upon.

In testing your numbers you will find it a good rule to classify all numbers as neutral which do not impress you sympathetically or stand out as being frivolous or boisterous in temperament.

While at first thought such numbers may be considered valueless, yet it is such numbers that give the proper weight to your feature numbers used. They are to the musical setup pictures what the enharmonic is to the advanced musical composition.

It should be remembered to avoid the use of all numbers that are not strictly melodious unless they are of temperamental value.

It might be well for the exhibitor who has an orchestra of some size installed to inform himself of the real value of the educational picture, which I class as neutral, in selecting his programs. It has come to my notice in houses where picture music efforts are made that this picture is often passed by on account of not suggesting musical rhythm. In reality this is the picture's value to the setting of a musical program. If an orchestra is to be properly appreciated by the audience, it must feature itself as well as the picture. The genuine educational picture gives the musician any opportunity he may desire for the rendition of classics or large standard compositions, knowing that there is no possible picture rhythm to disturb the temperament of the most critical in the audience. From personal experience I can vouch for it that in such pictures you can get your heavy numbers over and have them appreciated.

Of such pictures there are none made to as great an advantage as the usual Tuesday's and Friday's release of the Pathe Freres Company.

These pictures are educational to the very letter of the word, and I have always found them appreciated. The addition of good music makes them doubly so. The educational releases of other companies, while interesting from a picture point of view, do not offer the same musical opportunities, as their subjects seldom run over a few hundred feet, during which time it is hardly possible to render any musical composition of consequence. The time is here when the average and more intelligent of the masses are finding their amusement in the picture theatre, and probably form the greatest percentage of the present patronage. These patrons will not only appreciate such pictures, but the better music as well. You will also find that when it is necessary to add a scenic to complete a Pathe neutral release it always is a genuine scenic, depending upon its exceptionally good photography and coloring to gain its merit. The time ought soon arrive when each and every picture program will have at least one such subject. May the Pathe Freres prosper in their earnest endeavors and continue to be as was recently mentioned to me by a man greatly interested in the "Picture Theatre," viz., to the picture industry what David Belasco is to the stage.

ANSWERS TO INQUIRIES

W. G. W. Summit, N. J. You can see me at the Broadway Theatre any day between 5 and 7 P. M. by appointment.

F. E. R. Newark, Ohio. Received your letter very late and have passed your check to the proper party. The articles will appear as before. It is some time since I have seen the pictures for which you send me plots, and I would not be able to criticise them, certain conditions making my time too valuable to refer to old notes. I was pleased to see that you had followed some of my previous suggestions and I hope you found it beneficial.

MUSICAL PUBLICATIONS

Isle D'Amour, by Leo Edwards. A Valse Lento that has a beautiful pathetic appeal and is especially adapted for pictures. You can never have too many numbers of this kind in your repertoire. Pub. by *Leo Feist,* Feist Bldg. W. 37th St., N. Y. City.

Hungarian Rag. Pub. by *J. H. Remick,* 219 W. 46th St., N. Y. City. This is some rag. None better. Exceptionally fine for orchestra.

The Whip and *Spirit of Independence,* marches by Abe Holtzman. Two genuine Pathe Weekly marches. They are so popular that in playing them for a parade in the Weekly many times you will be playing the same number being played by the band on the screen. Excellently arranged for orchestra and will make a small orchestra show up like twenty. Pub. by *J. H. Remick,* 219 W. 46th St., N. Y. City.

Anacortes, Wash.—The Dream Theatre, under the management of the Dream Amusement Company, will be re-opened in a few days.

Houston, Tex.—J. W. Pinkerton, owner of the Happy Hour theatre, moved his show to his Airdome near the printing office, and he will remodel the building.

Albany, N. Y.—Contracts were let to Jno. McChesney for the erection of a $25,000 theatre building at corner First and Broadalbin streets.

Wilmington, Del.—As a preliminary to the construction of the new theatre to be known as The Playhouse by the Du Pont interests, The Playhouse Co., of Wilmington was incorporated with capital stock of $120,000. Baden & Co. secured the contract for new theatre building. P. S. Du Pont. of Wilmington. Jno. J. Raskob of Claymont, Inc.

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

Owing to a misunderstanding it was announced in last week's Chat that a meeting would take place on June 30. This was not correct. The next meeting of the M. P. M. O. U. No. 1 will take place on Monday, July 7, 1913, at 12 p. m., at 66 Essex street.

The remarkable number of applicants for membership has compelled the Examining Board to meet four days this week and they surely have had a busy time of it at every session, as the coming meeting will witness the largest number of applicants gathered together at any meeting for obligation. It seems that the operators who are not members of the M. P. M. O. U. No. 1 should take advantage of the next few days as July 31, 1913, is positively the last day that they will be able to enroll under the present fee of $5, for believe me, it will cost you $50 on and after August 1, 1913, so if you want to save or make $45 do it now and join the only operators' union in New York City.

On Tuesday, July 1, 1913, our worthy president, Robt Goldblatt, started on the 12 o'clock train for the convention at Seattle, Wash., carrying with him the best wishes and Godspeed from all members of the M. P. M. O. U. No. 1, and from all previous indications the five years' fight for justice will at last be realized in a manner entirely satisfactory to all concerned.

In a recent issue of a trade paper a notice appeared that "Dick De Costa had been vindicated." Now, just a line on this so-called vindication. No member of this organization that has made the charges against De Costa was ever called to appear before any one person or body of men when this so-called vindication took place, and further, the members of the I. B. E. W. disclaim any knowledge of such vindication, and they (the I. B. E. W.) are vitally interested in the matter and have never been notified of any investigation. Some vindication this without the complainant appearing. Same thing in politics is called "whitewashing."

Now to go back to last week's issue of the Chat, wherein the writer mentioned the eye troubles of the operator. The consensus of opinion seems to be that the ultraviolet rays which emanate from the arc light cause weakening of the eye nerves. These same rays are of the invisible kind and also include X, N and Y rays. Now by experiment with the arc light the ultraviolet rays, and using a photographer's plateholder in which a sensitive photo plate was placed and entirely shutting the plate from ordinary light, some metal objects were placed on the slide of the plateholder and exposed to the arc light for twenty minutes. At the end of this time the plate was developed and the result showed conclusively the penetrating power of the ultraviolet rays, for on the photo plate, after developing the shadow, images were distinctly visible. This shows the penetration of these invisible rays. The ultraviolet rays are not entirely stopped by the thin metal used in the moving picture machine lamp house, therefore the operator is always under bombardment of the rays, which affect the eyes principally. They do not seem to have any detrimental effect upon any other portion of the human body. One communication the writer has received clearly presents the only harmless remedy, and quite a number of the members of M. P. M. O. U. No. 1 have already secured glass of the kind described through the writer of the Chat and are greatly benefited.

Mr. J. A. LeRoy,
New York City.

Dear Sir:—

Replying to yours of the 22nd, we have articles on this subject that appear from time to time, but at present have not copies on hand as issues are all exhausted. However, we can give you a little information.

There is a glass made of a slightly greenish yellow tint, known in the trade by several names, but the original name being Euphos. Also there is another variety known as Hallauer glass. These glasses come in very light tints so that they do not interfere with clear vision. We think that if operators will wear glasses made of this particular glass, which can be had of any first-class optician, that all inflammatory troubles will disappear. If the person does not wear glasses, then he could use planos, or another way is to have a little screen made of this glass, placed between his eyes and the light. We suppose that a piece six by nine inches will probably be sufficient. We think that if you inquire of various optical houses that you can get fitted out at a reasonable price. Both of these glasses cut off completely, or almost completely, all the ultraviolet light.

Very sincerely yours,
R. M. Lockwood,
Technical Editor.

If any reader is interested and wishes to secure these glasses the regular price is $5 for plain glasses and $8 to $10 for lenses ground to order on a prescription from an oculist, but an arrangement has been made with a prominent oculist of twenty-five years experience to furnish the glasses for $3 plain and $3 to $5 ground to your order. In the next issue of the Chat further information will be given.

* * * * * * *

Don't forget the next meeting is on Monday, July 7, 1913, at 12 p. m., at Teutonia Hall, 66 Essex street.

The tickets for the moonlight Cabaret and Excursion are in great demand and the outlook is for a big turnout on Saturday night, August 2, 1913.

For the benefit of the operators who fear that they will not be able to enjoy this affair let it be stated that, although the boat will be moored to the dock at 8 o'clock in the evening she will not sail until 12 o'clock midnight, so as to give those who desire to attend a chance to enjoy themselves. And besides, there will be dancing on board ship commencing at 9 o'clock so that the time may pass pleasantly for those who are coming in the earlier part of the evening and are waiting for the boat to leave the pier.

Last but not least: Remember the date, SATURDAY, AUG. 2, 1913. Tickets—Gentlemen $1.00, Ladies 50c.

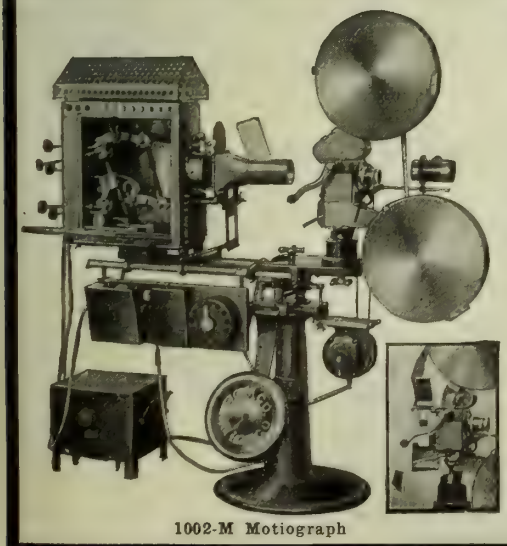
The McAllister Co.'s three-decker Starina will leave foot of East 24th street, Recreation Pier, East River.

J. A. LE ROY,
Business Representative.

* * * * * * *

Don't fail to enroll now at the low fee, $5.00 Remember, $50.00 on and after August 1, 1913. Apply at office M. P. M. O. U. No. 1, 133 Third avenue, 10 a. m. to 5 p. m.

Far up in the Adirondack Mountains at Saranac Lake, Mr. Ralph Ince, Vitagraph director and impersonator of Lincoln, is now located among the pine woods, accompanied by several members of the Vitagraph Stock Company, producing a drama with rustic and sylvan surroundings. Miss Anita Stewart will play a prominent part in this drama. Her portrayal in "The Wood Violet" has won for her a fitness for those naturally artistic scenes.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EDISON

HIS MOTHER-IN-LAW'S VISIT (July 9).—Mrs. Brandon is such a prim, particular person that you would never believe she had been so unconventional as to give up school teaching to get married. She is one of those very unwise people who think that it is unnecessary to be attractive and charming after the honeymoon.

It is a delightful thing to see a young wife taking an interest in her home, but Mrs. Brandon rather overdoes it. She takes so much interest in her home that she forgets to take enough interest in her husband.

When Brandon comes into the house wearing his wet rubbers, Mrs. Brandon scolds him, not because she is anxious about his health, but because she doesn't want her carpets to be spoiled. When he lights a cigar, it is her curtains rather than his throat that she is worried about, and she will not let him play ragtime music because it gives her a headache and not on account of any consideration for his aesthetic welfare.

Brandon is a good-natured, easy-going chap, but his wife's exactions gradually wear on his disposition. He falls into the habit of going to the club in the evening with his friend Bill.

Mrs. Brandon, unable to appreciate her husband's dissatisfaction with his home, is deeply aggrieved and sends for her mother. Owing to their sudden marriage, Brandon has never met his mother-in-law, and her prospective arrival seems to him to be the last straw.

However, Mrs. Nowall is not at all like the characteristic mother-in-law of contemporary fiction. She is a charming woman with a great deal of experience and tact. Discovering immediately the source of the discord in the Brandon household, she gives her daughter good advice, with the result that the husband is surprised to find a tashionably dressed young woman awaiting his return from business, in place of the severe-looking person he is accustomed to expect. Instead of being treated coldly, Bill is greeted with enthusiasm and asked to stay to dinner, and afterwards Mrs. Brandon lights the men's cigarettes with her own hands. And Brandon no longer wants to go to the club.

KINEMACOLOR

PEARLS OF THE MADONNA.—This is a stirring story of the early days of California when the missions flourished, and yearly pilgrimages were made by the sick to the shrine of the Madonna to be healed.

A pilgrimage is on its way across the desert. Among those going to the shrine are Jaquita, a young girl, and a rich woman, who is crippled and who has vowed to give the wonderful pearls about her neck to the Madonna, should she be healed. Jaquita covets these pearls. At the shrine the miracle takes place, and the lame woman walks. The pearls are hung about the neck of the statue. Jaquita tries to steal them but is not successful.

At home the girl thinks of nothing but the pearls and vows to marry the man who gets them for her. Horrified, all but one of her lovers leave her. Jose, however, struggles with his love for the girl and his religion. Love conquers, and he starts across the desert to the shrine. He gets the pearls. Later the theft is discovered, and the guilty pair are stoned out into the desert.

Out on the desert the desperate pair determine to commit suicide, but in the sky a vision of the Madonna appears, they kneel in prayer and journey to the shrine, replacing the pearls on the neck of the statue. So they repent. Jaquita as a nun praying at the shrine, and Jose as a monk working in the gardens of the cloister make a very beautiful finish to a notable picture.

MIXED SIGNALS.—A quaint comedy of the sea, fairly filled with sunshine and sea breezes.

Old Captain Bill bids his sailors good-bye to spend his old age in a little cottage on the shore. With him go his daughter, Matey, and an old seafaring friend called Bunty. Soon the Captain tires of the land and buys a sailboat, engaging the former owner as "crew." Of course the "crew"and the daughter fall in love, but the old man does not see it.

Among the Captain's treasures in his trunk is a set of the International Signal Code flags, which he tries to teach to Jack. Especially does he try to impress two very important flags which, if flown together, mean "Am attacked, need help," but Jack is too deep in lovemaking to heed. The young people elope and return to confess, but the old man orders them both out.

Jack gets a position as a lighthouse keeper, and there takes his bride. On opening her trunks Matey finds she has the signal flags instead of clothes.

Months pass, the old Captain grows more and more lonely, but is too stubborn to give in.

In the lighthouse joy reigns. Happy Jack writes a letter to his mother, saying, "Watch the signals; one a girl, two a boy." Soon Jack rushes to the trunk, grabs two flags without looking, and hoists them. The old Captain sees these signals, and blows the bugle for help. All the village responds, and with all sorts and conditions of weapons, the fisher folk pile into boats and start to the rescue. All rush into the lighthouse demanding to meet the enemy. Jack motions for silence, leaves the room, placing the "enemy" in the grandfather's arms. The old man's heart is touched, and when he is led into the other room and sees his little Matey, all is forgiven.

RELIANCE

A RURAL ROMANCE (July 7).—Nancy Hall, the village belle and Jack Fisher, a farm hand, are sweethearts. Ernest Ashe, Jack's employer, a wealthy grower, chances upon them and is taken with Nancy's beauty. Ashe pays court secretly to Nancy, until Jack, stumbling upon them, learns the truth. They quarrel, and Jack is discharged. Infuriated, Ashe continues his work of collecting rents. Old Tom Moore is in arrears in rent and trembles at his approach. Spying his tenant's horse, Ashe insists upon its surrender for debt. Moore has to submit, and tries in vain to subdue his grandson, Teddy, who is heartbroken at the loss. Next day Jack goes to collect his wages from Ashe. Directed by his fellow workers, he meets Ashe coming out on Beauty, Moore's horse. They settle their account. Two bright eyes are watching them for Teddy is trying to enter the stable. Looking after Jack in vile temper, Ashe returns to the road, where Beauty has wandered to the field to graze. This provokes him to brutality. As Teddy sees him lash his pet he is seized with blind fury and, picking up a rock, he hurls it at Ashe, who falls. Horrified at his act, Teddy dashes across the fields and to the railroad crossing, where he crawls inside a freight car, crying himself to sleep. Five minutes after directing Jack to Ashe, the farm hands find Ashe unconscious. Jack is suspected. Meanwhile Jack meets Nancy and is reproaching her when he is interrupted by the law for the murder of Ashe. Protesting inocence, he is dragged to jail, while Nancy flies to the Ashe home. Ashe regains consciousness and sees Nancy enter his chamber. Fearing death and believing her the cause, he denounces her, the crushed, shrinking plaything of the day. Nancy is turned out of doors. She realizes her folly. Teddy, in the meantime, is carried off in a westbound train. He is found and cared for by trainmen, who finally return him to his home, where he is snatched to his grandad's breast and sobs out his tale. Nancy happens in to console the old man, hears also, and, grabbing Teddy, dashes off to the jail, where all may learn of Jack's innocence. Nancy then turns away sorrowfully, but is followed by Jack, and all is forgiven.

ASHES (Two Reels) (July 12).—An old man, alone in his mansion, decides to give a dinner to the memories of the girls he loved and lost. He has the table decked with garlands and at each place he puts a bouquet of the flowers most representative of the girl who would occupy that place if she herself were there instead of his memory of her.

There is a bunch of violets at the first plate. As he stoops over the fragrant blossoms, he lives again the first romance of his life when he met and fell in love with pretty Betty, a country lass. This was in the first days of his youth, and her refusal of him almost broke his heart. Seeing her in the arms of his more fortunate rival, he left the village, and there the memory of the violets ends. There is a bunch of lilies of the valley at the next plate. They bring back a girl just as white and cold as the flower. She was a society belle, and he met her when he first visited the big city. She said she loved him, and he believed her. But when a richer man proposed, she cast him aside for wealth. Her wedding was the talk of the town, but the boy did not wait for it. He never saw her again. Orchids at the next plate, their purple depths held sweet memories of a bewitching face, the face of the lovely Countess, whose most ardent admirer he was when he first went up to Washington, a young attache in the diplomatic service. She pretended that she loved him and he was very happy. But into the midst of his joy came the shock of discovering that his sweet Countess was a foreign spy, who intended to use him to gain information she could not get any other way. He left Washington at once to forget her. Red roses! What memories their perfume held! That night in Paris when he first met the dark-eyed Spanish dancer Carmencita. How he loved her, and how she loved him until her lover, the Count, challenged him to a duel on her account. Then Carmencita realizes that it was not the American to whom her heart was given, after all. She rushed to the duelling ground to prevent bloodshed, but wholly for the Count's sake.

Returning to America, an older, wiser man, he finds his ideal in the charming daughter of some old friends. Realizing that he is very rich, this girl's parents insist upon her accepting him. But he discovers in time that her heart is given to his secretary, and for her sake he gives her up. The sweet peas at this last plate are, perhaps, the dearest flowers of all to him.

As he rises to toast these ladies of his past the stem of his wine glass snaps and he falls across the table, dead. An overturned candle sets fire to the draperies and before many minutes each flower is reduced to a small heap of ashes.

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ITALA

UNMASKED.—Malevolently seeking to ruin Albert Rossi, favored suitor of Beatrix, daughter of James Remonti, proprietor of an iron foundry in which Rossi and James Fluery are executives, Fluery surreptitiously photographs plans of inventions made by Remonti and which plans were in the care of Rossi. When a rival company advertises these patents as their own, Remonti accuses Rossi.

Rossi obtains a clerkship with the competing company. He discovers the photograph of Remonti's plans and an anonymous letter in a handwriting sinisterly familiar.

Taking the incriminating papers, Rossi hastens to Remonti's home. He learns that Beatrix by force of parental will has agreed to be married to Fluery who has risen in Remonti's employ, esteem and confidence. The nuptial party is then on its way to a far away city wherein dwells Fluery's wealthy uncle.

Rossi misses train connections. To save time, he starts afoot across the passes in the precipitous Alps. Customs officials, suspicious because of his taking an almost suicidal route, arrest him. Desperate at the delay, Rossi coaxes a guard into allowing him to join in their play in the deep snow. He burrows into a huge snowball and curled within it, rolls down the steep incline at express speed. The ball rolls into a creek and is dissolved.

Hotly pursued, Rossi grasps a pulley running over a wire used to transport lumber over the valleys from peak to peak. He launches forth at lightning speed, clinging with fearful hold to the pulley handle. Should his grip loosen—death!

At the eleventh hour when the guests are about to witness the marriage ceremonials, Rossi dashes in, establishes the guilt of the bridegroom-elect and his own innocence. Rossi then comes into his own.

GREAT NORTHERN

WINNING A PRIZE (July 5).—Bertie and Flo are deeply in love with each other, but their admiration for each other is so sincere that it amounts to jealousy at times. They enter a restaurant and a quarrel ensues after Bertie has lifted his hat in salutation to two young women of his acquaintance. At this juncture a vender of lottery tickets appears upon the scene and Bertie buys a double coupon, each side bearing the same number. During their quarrel the ticket is divided, Bertie taking his half and Flo hers. They separate "never to meet again" and go on their ways, but not rejoicing. Neither will give in, but several days later a startling denouement comes when they both learn that their ticket has won a prize. It is not a money lottery, but one of those commercial affairs in which articles of household furniture are presented to the winners. Bertie and Flo hasten to the lottery office. By chance they are given seats together, but give no sign of recognition. Each claims the prize and each presents half the winning ticket. There is a whispered conversation among the lottery managers and considerable delay before the truth is made known. The prize is a baby's perambulator and according to the rules of the lottery concern the prize cannot be divided. Then follows a number of humorous scenes in which Bertie is made to push the perambulator to his lodgings. Of course, the humorous side of the lottery incident is the means of bringing about a reconciliation.

SELIG

OLD DOC YAK (July 8).—Introducing in unique animated cartoons, the famous comic supplement character "Old Doc Yak," drawn by his creator, Sidney Smith, through courtesy of the Chicago Tribune. Sidney Smith, the artist, incurs the displeasure of the Sunday Editor by his oft-repeated failure to report at the art room on time. A moving picture producer one morning applies for and obtains permission from the newspaper to reproduce in animated form their comic supplement character, "Old Doc Yak." The producer's requirements call for one thousand separate, carefully prepared original drawings from the pen of Artist Smith before noon of that day. The Sunday Editor rushes to the art room, but Smith has not shown up that morning. Along about noon the artist comes sauntering in very leisurely. The Sunday Editor, peeved at Smith's seeming indifference to newspaper office discipline, tells him of the work before him and that one thousand drawings must absolutely be finished inside of an hour. Smith offers to bet $50 that he can accomplish the task. The Editor bets him that he can't and the stakes are placed in the hands of another artist. Then we see a close-up view of Smith's hand as it rapidly draws and inks in a face of the ever laughable goat. This face then comes to life and its contortions are wonderfully amusing. Next he draws a scene showing "Doc" standing in a room looking intently at a bee. The drawing suddenly comes to life and the antics of the pair are truly funny. Another scene shows an enlarged view of "Doc's" face after it has been stung by the bee. This and many other amusing and novel scenes are climaxed by the unique illusion which is secured in the finis piece. Needless to say, Smith wins his bet and the art room takes a vacation for the afternoon while the money is spent.

On the same reel.

A JOLT FOR THE JANITOR.—A comical story of the Flannigan Flats, showing how the janitor got the worst of it when, through his carelessness, water came in through the roof and leaked from one flat to another.

ESSANAY

THE SIGN (July 11).—Pietro, an Italian laborer, refuses the company of his fellow workmen, to return to his home immediately with his pay envelope. On the way he passes the Guiseppe bank, and is accosted by Lorenzo, the banker, to deposit his money with him, so that some day Pietro might be able to return to sunny Italy. Pietro arrives at his home, tells his wife about the banker, and she consents to his depositing their savings. Some time later, Pietro, having saved six hundred and seventy-five dollars, calls at the bank, only to discover that there is a run on same. The now almost maddened Italian calls at the home of the banker, and finding that gentleman out, sits at his desk and writes a note, asking for the return of his money. Pietro accidentally turns over the ink-well. In his excitement, Pietro wipes his ink-blacked hands on the curtains, the blotter on the desk, and on some stationery. Lorenzo returns, and thinking that the black hand is after him, returns the money to the Italian and to the rest of the depositors of his bank.

PATHE

THE AIRMAN'S BRIDE (July 8).—The first quarrel between Hans Anderson and his beautiful daughter, Frieda, occurred when the girl refused to marry Anderson's business partner, Karl Muller, preferring to be the bride of a young aviator, Paul Hallet. Frieda leaves her father's roof and goes to live in a lighthouse tended by Oscar Jurgens, the husband of Anderson's elderly housekeeper. While waiting for her father to relent Frieda sends the lighthouse keeper with a note to her lover. During Oscar's absence a fire breaks out in the tower. From the shore Hallet and the old man see the girl on the balcony of the tower in a circle of flame. Quickness is necessary. Hallet hurries to his hangar and in a few moments is sailing in his aeroplane toward the lighthouse. He drops a rope from his machine. Frieda seizes the rope as it passes her and after a wild ride finds herself safe and sound in Hallet's arms. When Anderson learns the news he informs his partner that he has changed his mind.

THE SCHOOL MA'AM (July 9).—Her husband's failing health and lack of money compel Mrs. Helen Walls to seek work. She secures a position as a school teacher at Silver Lake but to do so is forced to pose as an unmarried woman, the regulations of the school board requiring that the teachers must be single. Her husband's presence places Mrs. Walls in an embarassing position, but while the school board is investigating a fire in the school gives Walls an opportunity to display his courage. Even though he is in poor health Walls proves himself so much of a man that by unanimous consent of the school board Mrs. Walls is allowed to continue in her position and her husband given such work as will help him out of his difficulty.

PATHE'S WEEKLY (July 10).

HANNIGAN'S HAREM (July 10).—Everyone knows that it takes only one drink too many to make your head spin. Poor Hannigan was all right if he had not taken the last drink, but he did, and immediately he imagined himself the honored guest of the Sultan who gave him unrestrained authority and the key to the Harem. You can imagine what happened to Hannigan! Scenicly this is the most beautiful film released this year and no doubt exhibitors realize the opportunities the story offers for laughs. These chances have been utilized in a manner that will make this release the biggest comedy hit we ever issued, and that's going some!

PORCELAIN (July 11).—The millions of persons that seem to have not the slightest idea of the method of manufacturing the simple things in everyday use will be greatly enlightened and delighted with this film, which shows in all its stages the making and moulding of porcelain dishes, plates, pitchers, etc. The skill displayed by the workmen employed in this industry has an odd fascination, but even greater is the skill of the finishing artists, who complete the sculpturing work on various beautiful statuettes. An educational picture that has the advantage of enabling its audience to watch the creation of a work of art.

DYNAMITE, THE NEW FARM HAND (July 12).—The lack of laborers on farms throughout the United States has brought to prominent notice the use of dynamite as a substitute for farm hands. In this film the marvellous effectiveness of dynamite is shown in various views such as blasting of a drainage ditch, removing a dead tree, blasting four tree stumps at one operation, breaking up a boulder and the more delicate work of breaking soil with dynamite for planting fruit trees. The film has a message to farmers and will interest many people who are anxious to keep pace with the times.

On the same reel.

A LITTLE TRIP ALONG THE HUDSON.—Following the camera upon the far famed Hudson River with its lordly Palisades on either bank. A most delightful and beautiful journey.

VITAGRAPH

THE CARPENTER (July 10).—It is a source of great grief to Alkanah Dyzer that his son Rupert has joined the rebel army. He drives him from the house, telling him that he never wishes to see him again. Rupert's brothers are also furious with him and will likewise have nothing to do with him.

George Dyzer, who has joined the Northern army, loses his arm in a battle and is made prisoner by the rebels. While in the hospital he makes the acquaintance of the "stranger in gray," a man greatly beloved by the soldiers. The stranger takes him to his brother Rupert and by his strange influence causes the hate between the two men to vanish.

The "Stranger in Gray" arrives at Alkanah Dyzer's house just as he has heard the news of the loss of his whole fortune. He is cordially welcomed and offered the best hospitality. While in the house the Stranger prevents a growing rift between John Dyzer and his wife Emily, who is almost on the point of elopement with Harry Faulkner, a visitor to the house. By reminding them of their dead child and their duty to their remaining

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little one, Lillie, he causes husband and wife to realize their real love for one another.

The Stranger calls Mr. Dyzer and his family into the parlor where he bids him take down his father's portrait, reputed to be very valuable. Taking off the back, the Stranger shows them that between the painting and the backing had been hidden a fortune in bills, put there by his father. This treasure is enough to re-establish Dyzer's fortunes.

To complete their happiness the Stranger stays on for the birthday party that is being given that evening. Leaving the house for a few moments he returns bringing with him the two soldier boys, George and Rupert, whom he presents to their father and mother.

The work of the Stranger being completed he bids all farewell and passes out into the night. As he blesses them on his departure, they are brought to think of the Carpenter of Nazareth and of the lovingkindness that watches over us all.

SOLAX

THE FLEA CIRCUS (July 9).—The professor, after many years of hard work, has succeeded in training a number of fleas, and some of them have become very intelligent, one in particular. One day, when taking this flea out for an airing, it escapes, and the professor is much disturbed. He follows it on hands and knees to his apartment, but is not quite as nimble as his pet, which gets into the next apartment and proceeds to make enemies with an old gentleman with a bald head. This old gentleman, by a dexterous movement of his hand and fingers, catches the pet, and is about to throw it into the fire, when the professor appears and explains to him what a terrible crime he is about to commit. He saves his pet and takes the old gentleman and says that he will show him a few things he did not know about fleas. We next see the professor in his laboratory with his wonderful microscope, and then we see through the microscope the marvelous performances of the flea in question and his brothers. They walk a tight rope, they pull guns and round-abouts, they work a treadmill, they jump through hoops, and do many other novel things. The method of feeding them is shown, and the method of placing the chain around their necks. It is by means of this chain composed of a wire one two-thouandth (1-2000) of an inch in diameter that the flea is trained. This subject is a remarkable offering from a scientific point of view, and further, is full of fun.

AS THE BELL RINGS (July 11).—John and Phil Burton are brothers. John is a young minister and Phil a young heartbreaker. Phil plays with the affections of all the girls in their town, and one in particular, Mary, who loves him. John is angry with his brother for his soulless conduct, and on leaving for another city, where he has been nominated, he makes his brother promise to marry Mary. This Phil promises after some remonstrance. When John has departed, however, Phil forgets his promises and instead of marrying Mary, goes through a mock ceremony with her, helped innocently by a college chum.

Five years later we see John in his new home. Mary comes along the village road with her child, weary and sad, seeking John. She has been deserted by Phil. John receives her and promises that his brother shall right the wrong done to her and sets the detectives to find Phil. In the meantime the village gossips are busy and decide that the conduct of John in receiving a young woman and child in his parsonage is shameful and that such immorality should not be allowed. They therefore request John to vacate the parsonage. John finally succeeds in finding Phil and in a very dramatic scene forces a return of Phil's manhood and succeeds in this way in arranging a marriage between Phil and Mary. John himself marries them in his little church, and as the gossips arrive to insist on his immediate departure, they are greeted at the door of the church by John, who introduces them to his brother, his wife and child.

GAUMONT

HIS MASTER'S VOICE (July 8).—Joseph is an ideal valet, but objects to his employer's stay-at-home proclivities. Poor Joseph has no time to himself at all, and samples the contents of the wine-cellar at imminent risk of discovery. An invitation from a long forgotten aunt, who returns from abroad with a charming niece, looks suspicious. Joseph has sacrificed ambition and accepted the prospect of a quiet life, he desires no rise in the world, still less does he contemplate marriage. An inspiration seizes him; he wants his employer to fall victim to a fair enchantress; he will accept the invitation but will go made up as Mr. O'Malley. In the long ago Joseph had starred on the "ten-twenty-thirty time," and it takes him but a few moments to apply grease-paint and moustache. He plays his part to perfection, the luncheon is a great success, and Suzanne is desperately smitten. So far, so good. The next invitation following quickly upon the first, is permitted to fall into O'Malley's hands, and although he is at loss to understand it, the employer decides to investigate the extraordinary damsel who has seemingly become enamoured of him. Joseph's disguise leads to Mr. O'Malley's cordial reception, but his formal manner causes some embarrassment until Suzanne decides that it needs the conservatory to make things run smoothly with this very backward suitor. Suzanne's charm soon sets O'Malley at his ease and ere long he entirely succumbs to her fascination. Returning home in a puzzled frame of mind he seeks explanation of the mystery from Joseph, who for answer goes out of the room, returning a moment later in his disguise, asking the pertinent question: "Do you recognize yourself, sir?" The astonished employer easily perceives that Joseph has prepared the way for his conquest, but having found such a sweet companion in Suzanne, he finds it easy to forgive his deception.

On the same reel.

THE MAKING OF TAPESTRY (July 8).—This series of pictures was taken in one of the largest establishments at Tours, the great textile centre of France, and gives an interesting description of the processes employed in present-day manufacture of tapestry. The design to be embroidered is first planned on paper and afterwards reproduced on a material by perforation. The subject is then cut out and stuck on a carpet or other foundation, and the design embroidered by machinery. The making of the tasselled fringe, which is sewn around carpets, is also illustrated, and the film ends showing the great shuttle machines at work.

LUBIN

THE WAYWARD SON (July 12).—Ed Ryan is the spirited son of John Ryan. He was brought up on a Western ranch and, through association with reckless cowboys, drinks often and heavily. His father is stern and has little sympathy for his wayward son. The mother's love finds excuses for her boy many times. At last the crisis comes and Ed is driven out by the father while the weeping mother and sister protest, but to no avail. Time passes and Ed writes home to his mother. The father, fearing a scene, keeps the letter from her. After waiting for months for a reply, Ed becomes dejected. He decides to leave the country and goes to the post office for the last time to ask for news from home. The mail bag is on the counter and Ed overhears the postmaster tell the R. F. D. man to be very careful of a registered package, as it contains the pay roll of the Two Bar Ranch. In his embittered state of mind, Ed becomes imbued with the spirit of a desperado. He decides to hold up the mail man and secure the money. He does so. Ed's father, in the meantime, has died and his mother finds her son's letter in the dead man's clothes. She writes at once, but too late to save her boy. The first letter he tears open contains a picture of his mother and sister and the long looked for letter from home.

He is overcome and for the first time realizes the enormity of his act. He decides to atone as best as he can, and hurries to the town and confesses all to the postmaster. In the meantime, the sheriff and posse are on his trail. They return, and Ed is made prisoner, the sheriff promising to be as lenient as possible. Ed asks the postmaster one favor. It is that his mother and sister shall never know. The postmaster marks the letter "Opened by mistake." "Letter unclaimed." "Return to sender." Ed goes to prison while the mother and sister wait and hope in vain for his return.

TRUTH IN THE WILDERNESS (July 14).—Bruce Willard, an employee in the office of the President of a mining company, becomes dissatisfied with his lot and demands an opportunity to earn more money. He is offered the chance to go to Mexico and two years time to make good. His success is to be rewarded with an interest in the business.

His sweetheart, Helen Courtney, a society butterfly, promises to await his return to become his wife. Her choice is not that of her mother's and she readily bestows her affections on one George Scott, a wealthy but aged gentleman.

Bruce Willard, spurred on by the prospects of success and happiness, puts forth his best efforts and is successful beyond his fondest expectations. His presence at the mining camp has meant much to Mary, the saloonkeeper's daughter, who has been in constant attendance upon him. His every kind look and deed have meant a thrill of joy to her and when he prepares to return home in answer to a call from the president of his company, the heart strings of the poor girl are sorely torn. Returning home, Bruce finds that his sweetheart is betrothed to Scott. Willard's success, however, causes Helen to revert to her old lover only to be discarded for her fickleness. He returns to his Mexican camp where Mary finds him more responsive and soon the world holds brighter aspects to both lovers. Convincingly told and well dramatized in the leading roles

WARNER'S FEATURES
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by America's most popular moving picture artists.

AT THE HALF-BREED'S MERCY (July 19).—Temptation has always been disguised in the most pleasing settings just as the bitterest pills often have the sweetest sugar coating.

When Ed leaves home, to deposit his employer's money in the town bank, he takes affectionate leave from his wife and little dreams of the pitfalls that confront him before the day is over. How he would become dishonest, disloyal, brutal and a coward before he would again see the sweet countenance that radiated inspiration and love into every fibre of his big frame.

The tide turns quickly and from the hunted criminal he becomes the worshipped hero. Twice the daughter of the saloon keeper is rescued from the clutches of death. The mad rush of horses on the country road as they are urged on to aid in the administration of justice give rise to a singular condition of anxiety as one half hopes that justice will be done and at the same time fervently wishes that the case go by default.

Excitement, sentiment and pathos are blended and one is assured a truly interesting picture.

LUX

THE TRAIN ON FIRE (July 11).—Denise is an orphan, and lives with her grandfather, who loves her dearly. Her beauty gives birth to a violent passion in the heart of the Squire, but his advances are sternly rebuffed, and he swears that he will have revenge upon Denise.

Sometime later the Squire ruins himself at the gaming tables. Without wealth and without friends he at last accepts a job as stoker on the railway. In this position he discovers that the engine-driver with whom he works is none other than Denise's husband. He remembers the insult of former days and awaits an opportunity to avenge himself. This comes when Denise travels up to town one day in the train driven by her husband. The Squire sets fire to the train, which dashes along wrapped in flames. Denise and her husband have a narrow escape, but the Squire meets with a dreadful end.

RAMO

A DOGGONE BARON (July 16).—Adolph Shultz sat in the little room behind his little delicatessen shop and cursed the fate that saw fit to cast him for a delicatessen merchant instead of a Baron. In the daily papers Adolph had read of the epidemic of heiress-seeking Barons and promptly contracted acute Baroneits. He lost his appetite for sauerkraut and potato salad and every time he looked at his plump Frau, or one of his seven children, he experienced a sensation about the same as a bad man's hereafter. There was no cure for poor Adolph's malady but an heiress and a mess of wild oats, so during his wife's absence, he sold his shop, packed his grip and departed.

Mary Alden, a newspaper reporter was in court when Mrs. Shultz and her seven children broke in. She (Mrs. Shultz) filled the air with riot and requested the judge to rivet a pair of handcuffs upon runaway Adolph and bring him back.

At Kirby's farm there was great excitement. The Baron Dietrich had picked Madge Kirby for a steady listener of his love tales and Madge was delighted. A Baron for a son-in-law made Ma's heart flutter overtime.

Now, Farmer Kirby had no intention of splitting his fortune with a man he couldn't talk with, so every time the Baron asked for Madge's hand, Farmer Kirby got an attack of hesitation and called Peggy, the bull-dog, who showed his disapproval of the Baron by making half-moons with her teeth on different parts of his anatomy. In fact, Peggy assisted Farmer Kirby and Jack Hopkins, Madge's former suitor, in making the Baron as uncomfortable as possible, but his finish was made certain by the arrival of Mary Alden, the reporter, who came to visit the Kirbys. Assisted by Peggy, she prevented the pair from eloping, and to confirm her suspicion that Shultz was one and the same, she telegraphed for Mrs. Shultz.

Five minutes after the lady arrived, something that sounded like yells of mortal agony came from the tall grass back of the farm to prove that the lady was making good. So endeth the romance of Adolph—the doggone Baron.

MAJESTIC

THE INGRATE (July 12).—A New York broker was caught in one of the financial flurries for which Wall Street is famous, and lost his fortune. Like many others before him, he left the East to seek wealth in the gold mines of the West. Success did not come to him and he would have starved if a young prospector had not taken pity upon him and made him his partner.

A claim was located and gold discovered. The miner was taken ill, and his treacherous companion, taking advantage of his partner's helpless condition, took the gold and left his benefactor to die in the desert. The sick man was found by prospectors and nursed back to life. He discovered other rich claims and became one of the mining kings of the West, but cherished a strong hatred for the ingrate who had treated him so heartlessly.

Many years later, the rich mining man received a report from a detective, stating that his enemy was now a prominent Wall Street broker, and was conducting a fight for the control of certain railroad properties owned by an elderly capitalist. The ingrate, the detective said, was sure to succeed unless the miner chose to interefere.

And the miner did. The elderly financier, harassed and exhausted, received a visit from a grim man from the West, who placed his immense fortune at the other's command, for the purpose, as he expressed it, of "crushing the snake." Money is all powerful in the world of finance, and after a few days of fierce battle on the "Change," the treacherous broker came to the office of his elderly opponent to plead for mercy. He received none, and left a ruined man, but not before he saw the man who had waited long for the day of reckoning, the miner whom he had so shamefully treated.

The robbery of the desert had been avenged on the floor of the New York Stock Exchange.

THANHOUSER

FOR THE MAN SHE LOVED (July 8).—The ranchman's daughter had two suitors, both her father's employees. One was a clearcut intelligent young cowboy, energetic and ambitious; the ot'er capable in his way, but sullen and revengeful. The girl liked the first of the two, and as her father was quite content with her choice, the course of true love seemed to be running quite smoothly.

On one occasion while the girl and her father, escorted by the two cowboys, were off on a business trip, they camped on the summit of a mountain. The girl was standing at the edge of a cliff. Her bracelet fell off, and as all supposed, rolled thousands of feet into t e chasm below. She agreed with her father, however, that search for the jewel would be useless.

The favored cowboy planned a surprise, however. Part way down the cliff a ledge of rock jutted out, and he figured out that perhaps the bracelet was lodged there. One day when work permitted he rode away from the ranch and halted at the cliff. He tied a rope to a tree, lowered himself down to the ledge, and there made diligent search, being finally rewarded by finding the bracelet. Unfortunately for him, his rival had noticed his departure from the ranch, and followed him. In jealous rage the vengeful cowboy pulled up the rope, leaving his rival to die of exposure and starvation.

When her sweetheart failed to return to the ranch t at night, the girl was worried, and intuitively suspected that the rejected suitor was to blame for the strange disappearance. The next morning she saw him ride away and followed. He went to the edge of the cliff, to hurl taunts at his helpless victim, and then rode away. The girl, who had been in concealment, emerged after he had departed, and single handed rescued her sweetheart, who was unconscious and near death. When he had been revived he returned to the ranch, there to confront his enemy, who at first believed him a ghost, but realized when the hand of the law fell upon him that his plot had failed through the girl's devotion to the man she loved.

AN ERRAND OF MERCY (July 11).—A little American girl, returning home from Europe, where she had been studying art, met a young doctor on the steamer and fell in love with him. They were married soon after the steamer reached New York. Her parents, who lived on a farm in the West, were unable to attend the wedding, but the bride wrote them enthusiastically, telling them how happy she was.

And she was happy for more than a year after the marriage. Her husband was devoted to her and their baby, but in spite of his many good qualities he was of an intensely jealous disposition and resented the admiration which his pretty wife excited. Quarrels were frequent and finally the girl left him with her baby and returned to her parents leaving a note in which she said that she would never see him again and that she and the child were provided for. The husband believed that she had gone away with another man and plunged into the practice of his profession to forget a wife whom he deemed unworthy.

The young mother and her baby were tenderly received by her parents. The girl told them of the jealousy of her husband, whom they had never seen, and her indignant father told her that she must never return to him. In a short time the young wife died, and the little girl was brought up under the loving care of her grandparents.

The child's father, who had prospered as the years passed and was now a famous physician, left New York on a tour of the country. But success had not brought him happiness, for he was a lonely man. The train stopped at a little Western town and the physician noticed the conductor talking to a little girl of ten, just the age his own child was, he thought sadly. The conductor entered the car and told the doctor that the child's grandfather was dangerously ill and there was no medical help available. The famous physician left the train and accompanied the child to her home, arriving just in time to save her grandparent's life. He did not expect any reward for his errand of mercy and yet he received one, for he discovered that his little guide was none other than his little daughter.

DRAGON FILM CO.

THE TICKET-OF-LEAVE MAN (2 Reels) (July 7).—The play opens in the Bellevue Tea Gardens, just out of London, where a large company of folks are taking refreshments at the different tables. Among them, cunningly disguised, is Hawkshaw, a famous police detective. To him other detectives occasionally report. They announce the presence of old Moss, a receiver of stolen goods, and are warned to keep an eye on him. Soon after, Moss is joined by Jem Dalton, nicknamed the

Tiger, a notorious thief. Hawkshaw had been on the lookout for him, and during the evening keeps a close watch on his doings. Dalton has in tow a good-looking country youth, one Bob Brierly, who, having received a small legacy, has come to London to see life. Falling in with Dalton that worthy has volunteered to show him around, and has contrived to lead him into such dissipations as drinking and gambling. The young man is completely unnerved, and flies to champagne to drown his remorse. Old Moss tells Dalton that he has a lot of "beautiful" counterfeit banknotes, and offers them cheap to Dalton if he will pass them. While the others are engaged May Edwards enters the gardens with her guitar and sings a song. She is rudely chaffed by some, unnoticed by others; but on approaching Brierly the country youth, though sadly out of humor, feels for her distress and gives her a glass of wine, and tries to soothe her by kind words as he learns that she is actually famishing. Brierly is led off by Dalton, and during his absence May turns dejectedly away. Brierly returns. Dalton had offered to lend him some money, but, saying that he had no change, got him to go into a little cigar shop which they were passing and get change for a twenty pound note. He did so, and returned to the gardens with the change. Meeting May, he tells her to cheer up from crying, that she looked like a little sister of his. Then he insists upon her taking a couple of sovereigns. She would fain refuse them, but he insists, and gives her his address. Dalton comes in—the detectives follow—and in an instant Hawkshaw grabs Dalton, but he breaks away. Brierly is, however, handcuffed after a brief struggle and carried off to prison. Three years elapse. May, by her industry and virtue, has gained friends and work. She is living resignedly in her neat room awaiting a letter from Brierly. He, poor fellow, had been tried and sent to prison for three years. He had behaved well, and had written as often as the rules allowed to May, who kept him in faithful remembrance. May lodges with a garrulous old lady, Mrs. Willoughby, who has a grandson Sam, at once the delight and terror of her soul. It turns out when Brierly is released from prison and writes May that Mrs. Willoughby is the very woman upon whom Brierly passed the twenty pound note, and led to the poor woman being obliged to give up her little cigar store. The released prisoner no sooner learns this fact than he manages to repay the woman her loss out of money which he had saved at Portland prison. Mrs. Gibson, a lady who had taken a very friendly interest in May, enlists her husband in the same cause and, after a while, Mr. Gibson, a rich private banker and bill broker, employs Bob Brierly as janitor and porter, and May as housekeeper. Brierly is smart, honest and diligent, and is about to be married to May, after which they are to live over Mr. Gibson's bank. But Dalton and Moss, in the course of their attempts to swindle Mr. Gibson by means of forged drafts, recognize Brierly, and on his refusal to let Dalton take impressions of locks to rob the bank, old Moss denounces him to Mr. Gibson as a ticket-of-leave man. The banker, indignant at being imposed upon by Brierly, turns him adrift, and he is reduced to the lowest ebb of poverty. May clings to him like a guardian angel all the time. At length, when Bob is just yielding to despair and has grown reckless of life, Dalton and Moss appear and get him to consent to aid them in breaking into Mr. Gibson's place. Hawkshaw, disguised as a laborer, is hovering about the taproom, apparently drunk, and when Brierly, having mastered all the burglars' plans, seeks for a person to convey a note to Mr. Gibson warning him of the plot, Hawkshaw makes himself known to Brierly, and arranges to entrap the thieves in the very act of the burglary. Sam Willoughby also becomes of much use at this juncture. The closing scene is strong, Dalton being overpowered and Moss and him taken prisoners; Bob becomes the husband of faithful May, and Mr. Gibson takes them both into his employ.

IMP

A POSSIBILITY (2 Reels) (July 14).—Some clubmen in New York, watching the suffragette parade from the club window, discuss the possibility of the final success of the suffragette movement, and the whimsical idea strikes one man to picture to the others what will happen in the future when women have become not only the equal but the stronger sex. The story then unfolds of the simple farm boy who is wooed by the big-hearted farmer girl and how the boy, while coy and coquettish of the girl's advances, still is possibly fond enough of the girl; how this gently budding romance is shattered by the advent in the village of an unscrupulous and wealthy clubwoman from the city who steals away the country boy's heart by her tales of the gay life of the city. The boy remains true to the virtuous principles taught him by his honest parents but does consent to an elopement, believing, however, that the handsome woman from the city intends to marry him on their arrival in New York. The elopement is successfully made and the boy's irate mother awakes too late to reach the unscrupulous woman with a shotgun and the pair are well on their way.

Fortunately for the simple-minded boy his country girl has suspected something wrong and followed the car to the city. There she succeeds in frustrating the schemes of the unscrupulous clubwoman and shows the weak but still honest boy how close he has come to a life that could only lead to shame and remorse. The country girl has a terrific struggle with the clubwoman for the safety of the weeping boy, but finally returns the now thoroughly awakened young man to his weeping father and irate mother. She succeeds in softening mother's stern wrath toward the erring boy, who has been more sinned against than sinning, and finally the young man, recognizing true and honest love, goes into the strong arms she holds out for him.

CRYSTAL

IN DEATH'S SHADOW (July 15).—Frank Perry, an American mining expert, is located in Juarez, Mexico, where he is looking out for the interests of and assaying the ore for Mr. Barrows, the wealthy mine owner. He lives at the hotel, and is attended by the native Mexicans. Carlotta, a beautiful girl, who was wont to bring Frank his meals at his little office, has fallen deeply in love with him, though Frank is unaware of her infatuation. Mr. Barrows calls Frank back to New York for an important consultation, and there Frank meets his employer's beautiful daughter Irene. The young couple are thrown into each other's company a great deal and their strong friendship ripens into love. Frank goes back to Mexico, and Mr. Barrows later on decides to visit his properties. With the return of Frank Carlotta is again happy and attempts in many ways to please Frank, and rejects the many offers of her countrymen. Mr. Barrows and Irene arrive at Juarez and put up at the hotel where Frank lives, which, incidentally, is run by Carlotta's parents. Pedro, a waiter, comes in for much abuse from Carlotta's father. Carlotta becomes insanely jealous of Frank's attentions to Irene. She pleads with Frank, but he cannot take her seriously. He explains to her in playfulness the workings of an assayer and some of the dangers attendant thereto. He shows her a bottle of cyanide of potassium solution and tells her of its deadly qualities and how it would cause sure death to any one taking any of it. The next day she sees Frank kissing Irene, and her insane jealousy getting the better of her, she determines to kill either one or both of them at the first opportunity. That evening Pedro sees her take some of the cyanide of potassium and put it into Frank's food. Carlotta's father starts to abuse Pedro and is choking him nearly to death when Irene returns and stops the cruelty. Pedro, out of thankfulness, informs Irene of Carlotta's doings, and that she is at that moment on the way to Frank's office with the poisoned food. Irene rushes out and rides furiously to the office. She arrives just in time to save Frank by knocking some poisoned food from his hand. Irene confronts Carlotta, who, admitting the accusation, is ordered from the office. She goes, leaving Irene and Frank in each other's arms, thankful that she was just in time to save her lover's life.

POWERS

THE AWAKENING (July 18).—Irene Farwell, a selfish girl, breaks off her engagement to the man she loves and marries a man of wealth so that she will have the luxuries of life. The boy's heart and spirit are broken over the affair and his life ruined.

After five years of luxury the selfish nature remains unchanged and she exhibits a lack of consideration for others at every turn. Her modiste is unable to have her gown finished at a certain time. Irene threatens to withdraw her trade unless the gown is finished as promised. Fearing to lose her custom the modiste overworks one of her girls which causes the girl to lose her sight. The gown is finished on time but the thoughtless woman flippantly decides to wear another.

Her selfish nature again asserts itself when her sister appeals to her for money to save her invalid husband's life. Irene, instead of lending her the money, purchases a racing car and, unable to procure the necessary money, the sister is forced to see her husband die.

Seized with the speed mania, she neglects her husband's warning, with the result that she runs over a child, and is only brought to a realization of her selfishness when she finds it to be her own.

NESTOR

THE OPERATOR AND THE SUPERINTENDENT (July 16).—The lure of the West, its freedom—its bigness—appeals so strongly to Ellen, seated in her tiny hall bedroom, that she determines to answer an advertisement for a telegraph operator for a Western station.

Ellen is successful in securing an appointment at Tempuch, a very small Western station, and is escorted to her new office by Wilson, the superintendent of the Western division. A mutual attraction springs up between the two young people, and Wilson departs for this office, six miles distant, reluctantly.

The freshness and beauty of the new operator attracts the attention of one of the most notorious gamblers in Tempuch, who, after being scorned by Ellen, determines to win her. Later he proposes to her and in a rage at her refusal advances toward her, but the timely advent of the superintendent saves Ellen from further unpleasantness. The gambler is ordered away and the superintendent proposes to Ellen and is accepted. The

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gambler, returning, sees their fond embrace and vows vengeance.

He secures a couple of ruffians and, in company with them, goes to Ellen's office and, after a struggle, makes her a prisoner, but not before Ellen, during the scuffle, has had an opportunity to send a call for help over the wire to Wilson. The gambler and his pals take Ellen to a shack which the gambler has in the mountains.

Wilson, unable to get into communication with Ellen, in response to her frantic call, secures a handcar and, after a wild ride, finds Ellen's office in confusion and his sweetheart missing. With the sheriff's posse he pushes after the gambler, who, seeing the posse at a distance, gags and binds Ellen and puts her in an old well under the shack. Wilson and his men are about to leave, having failed to find Ellen, when Ellen accidentally hits her spur on a pipe running up to the room above. She taps her whereabouts in the Morse code on the pipe and Wilson quickly releases her, while the sheriff and his men keep the gambler and his pals covered.

Needless to say a new operator is wanted at Tempuch at once.

"101 BISON"

THE PICKET GUARD (2 Reels) (July 15).

"All quiet along the Potomac to-night,
Where the soldiers lie peacefully dreaming,
Their tents in the rays of the clear autumn moon,
Or the lights of the watchfires are gleaming."

Reid, a Federal sentry, is shown on guard during the quiet of the night. A Confederate officer is seen to dispatch an advance picket.

"A tremulous sigh, as the gentle night wind
Through the brush-leaves softly is creeping,
While stars up above, with their glittering eye,
Keep guard for the enemy is sleeping."

The Federal camp is shown in slumber as the Confederate picket makes stealthful advance. He suddenly halts.

"There's only the sound of the lone sentry's tread,
As he tramps from the rock to the fountain,
And thinks of the two in the low trundle bed,
Far away in the cot on the mountain."

Reid, the Federal sentry, comes to rest upon his rifle and falls into a reverie. His vision depicts two children asleep, one of five years, the other three, beside his waiting wife.

"The moon seems to shine just as brightly as then,
That night when the love yet unspoken
Leaped up to his lips, when low murmured vows
Were pledged to be ever unbroken."

His reveries carry him back to the courtship days when he bashfully stood beside Mary and mustered courage to tell her of his love. She modestly accepted him. Later they are shown to be married in the green woods and depart with the churchman's blessing to their humble home. He takes his bashful bride in his arms and their lips meet in wedding kiss. Moments of their happy life unfold themselves before him—their first child, which made their sympathy and devotion as one.

Something stirs behind him—he raises his rifle, alert, but only for a moment. Then he continues his reverie.

"His musket falls slack, his face dark and grim,
Grows soft with memories tender,
As he mutters a prayer for the children asleep,
For the mother—may Heaven defend her."

His memory shapes pictures of a happy leave of wife and chidlren for the village where Lincoln's bulletin met his gaze calling for 75,000 volunteers. He thinks of loving ones at home and turns from the call. His friends taunt him. The end could be but one, and a sad parting of home ties follows. He recalls his Lieutenant's departure from an aged mother and other soldiers in their leave—surely none were sadder than Mary as she stood with children in farewell to soldiers as they marched away in answer to Lincoln's call.

"Then drawing his sleeve roughly over his eyes,
He dashes the tears that are welling,
And gathers his gun close up to its place,
As if to keep down the heart swelling."

Reid is seen to supply action befitting to the above stanza. In the meantime the Confederate picket sees his chance and prepares to fire as Reid, with shouldered gun, continues his guard.

"He passes the fountain, the old blasted tree,
The footsteps are lagging and weary.
Hark! was it the night wind that rustled the leaves?"

Reid is seen to peer cautiously into the darkness as the Confederate picket prepares to fire.

"Was it moonlight so wondrously flashing?
It looked like a rifle.
Ah! Mary, good-bye,
And the life-blood is ebbing and flashing."

Reid is seen to sink in death to the ground and the sleeping Federal camp rise to meet the advancing foe.

"All quiet along the Potomac, 'they say,'
Except, now and then, a stray picket
Is shot, as he walks his post to and fro
By a rifleman hid in the thicket."

A village scene shows the arrival of news from the front. All hurriedly gather for news of their loved ones.

"'Tis nothing! A private or two now and then
will not count in the news of the battle;
Not an officer lost——
Only one of the men."

Mary comes on the scene in time to learn the news of her husband's death. She swoons beside those who rejoice over their own good fortune.

"Moaning out all alone the death rattle."

The widow is seen seated at cabin door in thought, her children clinging to her.

"All quiet along the Potomac to-night,
No sound save the rush of the river,
While soft falls the dew on the face of the dead,
The picket's off duty forever."

PILOT

SANITARY GULCH (July 10).—Cliff Cole, agent for the Klos-Shave safety razors, finds business very dull in Cemetery Gulch. He can make no sales at all, so wires his manager in Chicago to send the emergency squad to the town at once. Priscilla Long, a stenographer in the office, and Mildred Shaw, another one, are dispatched to aid Cliff.

They arrive in the town. Priscilla is slightly disguised as a maiden aunt and Mildred is supposed to be her niece. When the heavily bearded men try to show Mildred some attention, Priscilla repulses their advances with an atomizer containing a powdered disinfectant, explaining that whiskers are lurking places for germs.

Two of the more interested of the men decide to shave, and arouse the French barber from his lethargy of "no business." They are cordially received by the women then, and the other men note their progress and decide to do likewise.

The barber is shortly overwhelmed with business, which he is unable to take care of, and Cliff persuades the men to buy his safety razors and shave themselves.

Aroused by the idea of cleanliness, the men reform the town and change its name from Cemetery Gulch to Sanitary Gulch, posting the new name over the railroad station.

A vigilance committee ropes the men who will not shave and compel them to do so, even requiring that the hair be taken off "woolly chaps" which some of them wear.

The men make great progress in their attentions to Mildred and Priscilla, the barber grows fat off his earnings and Cliff sells many razors. When they decide finally that they have milked the town, the conspirators go to the depot to depart. As they wave an ironical good-bye from the rear of the train, the men realize how they have been tricked. There is just time for the now abhorred barber to make it. They shoot at his feet and he beats it for the train, while the men throw away their safety razors and take a solemn oath to never shave again.

WARNER'S FEATURES

THEODORA (Three Parts).—Many a misguided woman by her unreasonable love for a man has brought ruin and death not only upon her own head but his as well. It is only after it is too late that she realizes the utter folly of her infatuation.

Justinian, Emperor of the Roman Empire of the East, has, by his tyranny, brought down upon his head the hatred of his subjects.

One day the Empress Theodora, with veiled face, is passing through the market place of Byzantium, the capital of the Empire, when a riot starts against the Emperor. She is saved from the fury of the mob by a handsome stranger. Struck by the Apollo-like figure of her benefactor, she dispatches her slave after him with a note signed "Myrta."

Now, this is Andreas, a Greek, the leader of a band of tempestuous spirits who have organized themselves to avenge the wrongs of the people.

He sends back word to Theodora that he cannot meet her as she requests. Now the Empress has succumbed to a sudden passion for the handsome Greek, and so the rejection of her advances fills her with despair.

As the Emperor had that day issued a particularly imperious decree, the friends of Andreas decide that the time has come for the master stroke. That night they cast dice to decide who shall kill Justinian and Theodora. The fates decree that Marcellus shall undertake the dangerous mission.

Just after the conspirators have departed from the home of Andreas, Theodora, whom he, of course, knows only as "Myrta," comes to him. While there she discovers the death compact against herself and Justinian. Tearing the name of Andreas from the parchment and hastily concealing it beneath her robe she hurries back to the palace.

Theodora discloses to the Emperor the mutilated parchment which gives the names of the conspirators. He immediately orders their secret arrest.

When Marcellus enters the palace to assassinate the Emperor and Theodora he is surprised and captured by the Imperial Guard. During the torture which is then inflicted upon him, Theodora, in fear that he may disclose the name of Andreas, stabs him.

The next day, during the progress of the games in the amphitheatre, an attack, headed by Andreas, is made on the royal pair. It is not until the Greek is seized and bound that he recognizes Theodora as the woman he has known as "Myrta." Rage soon overcomes his amazement and he reproaches her most bitterly for the death of Marcellus.

Fears for her lover and fears for her own safety cause terrible strife in the breast of Theodora. The Emperor has become suspicious of her and is constantly on the alert for some proof of her infidelity.

When Theodora visits Andreas in his dungeon he reviles her most bitterly, disclaiming all feeling of affection and assuring her that she can never expect anything from him but hatred and loathing.

The unhappy Empress, in a frenzy of despair, hastens to Tamyris, a sorceress, and secures from her a love potion that will awaken the dormant love in the breast of Andreas.

Now, Tamyris is the mother of Amaron, who has been killed in the rioting in the arena, and she, thinking the potion is for Justinian, in a spirit of revenge, mixes, instead of a love potion, a deadly poison, which she gives to Theodora.

When the Empress returns to the palace she learns that during her absence Andreas has been tortured. When she summons him he upbraids her afresh. Overcome by pain and the effect of his exertion he swoons. While in this state Theodora gives him the magic draught. Under its influence he revives, only to start his reproaches anew. Suddenly a peculiar change comes over him; his limbs stiffen, the eyes turn glassy and convulsive shudders seize him. The poison of Tamyris has accomplished its end—Andreas is dead. The awful realization causes Theodora to fall in a dead swoon across the body of her lover.

In this position she is found by Justinian. When Theodora is revived she learns that her doom is sealed. Entreaties and implorings are in vain. The executioner is ordered to do his duty. With one last look at the body of her lover Theodora resigns herself to her fate. A few quick turns of the garotte and all is over. Theodora has sowed the wind and reaped the whirlwind.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

June 28—Dead Man's Shoes (Dr.).....1000
June 30—Quicksands (2 reel Dr.).....2000
July 3—Pride of Lonesome (Dr.).....1000
July 5—Tale of Death Valley (Dr.).....1000
July 7—San Francisco, the Dauntless City (Sc.) 1000
July 10—Foreign Spy (Dr.).....1000
July 12—The Song of the Soup (Dr.).....
July 12—Garden Party in California (Dr.)..
July 14—Truth in the Wilderness (2 reel Dr.) 2000
July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000
July 21—Jealousy's Trail (Dr.).....1000
July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000

BISON

June 24—The Guerilla Menace (2 reel Civil War Dr.) .....
July 1—The Battle of Manila (2 reel Mil. Dr.) .....
July 5—At Shiloh (2 reel Mil. Dr.).....
July 8—In the Powder Flash of Death (2-reel)
July 12—The Head Hunters (2-reel Dr.)....
July 15—The Picket Guard (2 reel Civ. War Dr.) .....
July 19—When Sherman Marched to the Sea (3 reel Dr.).....
July 22—The Law Breakers (2 reels).....

BRONCHO

May 21—The Sea Dog (2 reels).....2085
May 28—Drummer of the 8th (2 reels).....2000
June 4—Dixie Mother (2 reels).....2000
June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2-reel).....
July 2—All Rivers Meet at Sea (1-reel)....
July 9—Heart Throbs (2 reels).....
July 16—Mammy's Secret Code (3 reels)....

CRYSTAL

June 22—Will Power .....
June 22—The Smuggled Laces.....
June 24—Out of the Past (Dr.).....
June 29—Who Is In the Box?.....
June 29—Mrs. Sharp and Miss Flat.....
July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....
July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....
July 22—The Broken Spell (Dr.).....
July 27—College Chums and Belmont Stung (Com.) .....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—The Bride of the Sea (Dr.).....1000

ECLAIR

June 22—That Boy from the East (Com.)....
June 22—The South of India (Sc.).....
June 25—The Badge of Policeman O'Roon (2 reel) .....
June 29—He Was Not Ill, Only Unhappy (Newlyweds) .....
June 29—The Torpedo Fish (Scientific).....
July 2—The Witch (3 reel Dr.).....
July 6—In the Night (Com.).....
July 6—How Diamonds Are Made (Scientific) .....
July 9—The Trail of the Hanging Rock (2-reel) .....
July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission.....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....

FRONTIER

Feet

June 26—The Squaw Man's Reward (Dr.)....
June 28—An Eastern Cyclone at Bluff Ranch (Com.) .....
July 3—The Secret of Padre Antonio (Dr.).
July 5—A Rose at Sixteen—A Cactus at Sixty (Com.) .....
July 10—The Frontier Twins Start Something (Com.) .....
July 12—The Line Writer's Sister.....
July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Dr.).....

GAUMONT

July 10—The Trombone Marathon.....
July 15—With Honor at Stake.....
July 16—Gaumont Weekly No. 71.....
July 14—The Tiny Troubadour.....
July 22—Palmistry .....
July 23—Gaumont's Weekly No. 72.....
July 24—When the Cards Were Shuffled....
July 24—Through Mountains Majestic.....
July 29—A Hair-Raising Affair.....
July 30—Gaumont's Weekly No. 73.....
July 31—A Resourceful Lothario.....
July 31—In the Land of Dates.....

GEM

June 9—Heart and Flowers (Dr.).....
June 16—Silver Threads (Dr.).....
June 23—Every Inch a Hero (Com.).....
June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....
July 21—The Life Savers (Com. Dr.).....

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

July 7—His Mother's Birthday (Dr.).....
July 10—The Wop .....
July 12—Oh, You Flirt.....
July 12—Lightning Sketches by Hy Mayer...
July 14—A Possibility (2 reel Com. Dr.)....
July 17—Her Nerve (Dr.).....
July 19—Binks Ends the War.....
July 19—In Cartoonland with Hy. Mayer....
July 21—The Yogi .....
July 24—The Last of the Madisons (Dr.)..
July 25—Baron Cink's Bride.....
July 25—Caricatures by Hy. Mayer.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....

KAY-BEE

May 30—Child of War (2 reels).....2000
June 6—A True Believer (2 reels).....2100
June 13—The Boomerang (3 reels).....3000
June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....
July 18—Red Mask (1 reel).....

KEYSTONE

June 2—Barney Oldfield's Race for a Life..1000
June 9—The Hansom Driver's Feeding Time.1000
June 12—The Speeders 1000
June 16—Waiter's Picnic 1000
June 19—The Tale of the Black Eye (Com.).
June 19—Out and In (Com.).....1000
June 23—A Bandit—Peeping Pete.....1000
June 26—His Crooked Career—Largest Boat Launched Sideways 1000
June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....
July 10—Tell-Tale Light .....
July 14—Love and Rubbish.....

LUX
By Prieur

Feet

May 30—Pat, the Electrician (Com.)..... 355
June 6—By the Aid of Wireless (Dr.).....1000
June 13—Engulfed (Dr.) 930
June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537
July 11—The Train on Fire (Dr.).....1000

MAJESTIC

July 5—Gaffney's Gladiator .....
July 6—The Shadow of the Past.....
July 8—One of the Finest.....
July 12—The Ingrate .....
July 13—Impulse .....
July 15—For Her Sake.....
July 22—When Darkness Came.....
July 25—The Top of New York.....
July 29—Willie, the Wild Man.....

NESTOR

July 16—The Operator and the Superintendent (Dr.) .....
July 18—The Tale of a Hat.....
July 18—When His Courage Failed.....
July 23—Behind the Gun (Dr.).....
July 25—Their Lucky Day.....
July 21—The Ranger's Way.....

PILOT

June 19—A Child of the Hills (Dr.).....1000
June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—The Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500

POWERS

June 27—The Spell (2 reels).....
July 2—The Quarter Meter.....
July 2—British-American Polo Match.....
July 4—The Heart of Hernanda (Dr.).....
July 9—Elsie's Aunt (Com.).....
July 11—Morgan's Treasure (2-reel Dr.).....
July 16—Why Rags Left Home (Com. Dr.)..
July 18—The Awakening (Dr.).....
July 25—Bobby's Magic Whistle.....

RAMO

July 2—"I'm No Counterfeiter".....
July 9—Dangerous Sympathy .....
July 16—The Black Opal.....
July 23—Man and Woman (2-reel).....
July 30—Love and Gold.....
Aug. 6—Checkered Lives .....

RELIANCE

July 9—The Wager .....
July 12—Ashes (2 reels).....
July 14—The Fisherman's Fortune.....
July 16—Her Rosary .....
July 19—The Strange Way.....
July 21—A Hospital Romance (1 reel).....
July 23—Maria Roma (1 reel).....
July 26—The Higher Justice (2 reels).....

REX

June 29—Drags, the Gypsy (Dr.).....
July 3—A Woman's Folly (Dr.).....
July 6—Suspense (Dr.) .....
July 10—The Beauty and the Beast (2-reel).
July 13—Through Strife (Dr.).....
July 17—The Wrong Road (Dr.).....
July 20—His Weakness Conquered (Dr.).....
July 24—The Fallen Angel (2 reels).....
July 27—The Actor (Dr.).....

SOLAX

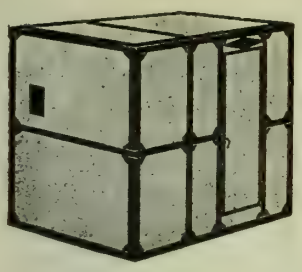
July 16—Cooking for Trouble (Com.).....1000
July 18—The Intruder (Dr.).....1000
July 23—That Dog (Com.).....1000
July 25—As Ye Sow (Dr.).....1000
July 30—The Coat that Came Back (Com.)..1000

THANHOUSER

July 11—An Errand of Mercy.....
July 13—A Crepe Bonnet.....
July 15—Tannhauser (3-reel) .....
July 18—No release .....
July 20—Brethren of the Sacred Fish.....
July 25—The Top of New York.....
July 27—Willie, the Wild Man.....
July 29—Little Dorrit (2 reels).....

VICTOR

June 20—His Daughter (Dr.).....
June 27—Brothers and Sisters (Dr.).....
July 4—Shifting Fortune (Dr.).....
July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.)....
July 25—Marooned .....



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June 12—The Well (Dr.)
June 14—Death's Marathon (Dr.)
June 16—The Switch-Tower (Dr.)
June 19—The Rise and Fall of McDoo (Com.)
June 19—Almost a Wild Man (Com.)
June 21—The Mothering Heart (2 parts—Dr.)
June 23—A Compromising Complication (Com.)
June 23—Mister Jefferson Green (Com.)
June 26—In Diplomatic Circles (Dr.)
June 28—Her Mother's Oath (Dr.)
June 30—A Gamble with Death (Dr.)
July 3—Faust and the Lily (Com.)
July 3—An Old Maid's Deception (Com.)
July 5—The Sorrowful Shore (Dr.)

CINES
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May 10—The People of Somaliland (East Africa) (Man. & Cus.) 300
May 10—Excess Baggage (Com.) 400
May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.)..... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.)..... 1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel). 1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)..... 2500
June 3—The Irony of Fate (Dr.)..... 1000
June 7—Orbetello and Environs (Travel)..... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955

EDISON

June 21—Love's Old Sweet Song (Dr.)..... 1000
June 23—The Pyramids and the Sphinx, Egypt (Sc.) 300
June 23—A Taste of His Own Medicine (Com.) 700
June 24—Where Shore and Water Meet (Dr.) 980
June 25—How Did It Finish (Com.)..... 980
June 27—Fortune Smiles (Last Story of "What Happened to Mary") (Dr.) 1000
June 28—The Fly (Edu.)..... 400
June 28—Circumstances Make Heroes (Com.) 600
June 30—The Story of the Bell (Dr.)..... 1000
July 1—The Patchwork Quilt (Dr.)..... 980
July 2—All on Account of a Portrait (Com.) 1000
July 4—A Gentleman's Gentleman (Dr.)... 1025
July 5—The Signal (Dr.)..... 1000
July 7—Over the Great Divide in Colorado (Sc.) 300
July 7—Winsome Winnie's Way (Com.)..... 700
July 8—Scenes of Other Days (Sc.)..... 1000
July 9—His Mother-in-Law's Visit (Com.).. 1000
July 11—In the Old Dutch Times (Dr.)..... 1000
July 12—The Diamond Crown (Dr.)..... 1000
July 14—A Fair of the Foils (Com.)..... 1000
July 15—In the Garden (Dr.)..... 1000
July 16—The Dream Fairy (Dr.)..... 1025
July 18—To Abbeville Court-House (Dr.)... 950
July 19—On the Broad Stairway (Dr.)..... 1025
July 21—A Tardy Recognition (Dr.)..... 1000
July 22—A Great Metropolitan Newspaper (Edu.) 960
July 23—A Knife of Fire (Des.)..... 400
July 23—At Midnight (Com.)..... 600
July 25—The Meadow Lark (Dr.)..... 1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.) 1025
July 28—The Creed of Osman Boy (Dr.)..... 1025
July 29—The Bells (Dr.)..... 1000
July 30—Grand Canyon of Arizona (Sc.)..... 400
July 30—As the Tooth Came Out (Com.)..... 600

ESSANAY

June 11—The Star (Com.)
June 12—Cinderella's Gloves
June 13—The Mysterious Stranger (Com. Dr.)
June 14—The Ranch Feud (W. Dr.)
June 17—Anonymous Love (Com.)
June 18—Hilda Wakes (Com.)
June 19—The Rustler's Spur (W. Dr.)
June 20—Fear (Dr.)
June 20—A Brother's Loyalty (2 parts)
June 21—"Alkali" Ike and the Hypnotist (Com.)
June 24—Across the Rio Grande
June 25—Easy Payments (Dr.)
June 26—The Divided House (Com.)
June 27—Witness "A-3 Center" (Dr.)
June 28—Broncho Billy's Strategy
July 1—Re-Tagged (Com.)
July 2—The Strongest Link (Dr.)
July 3—The Life We Live (Dr.)
July 4—What's the Matter with Father (Com.)
July 5—At the Lariat's End (W. Dr.)
July 8—The Daughter of the Sheriff (W. Dr.)
July 9—The Outer Shell (Dr.)
July 10—A Flurry in Diamonds (Com.)
July 11—The Sign (Dr.)
July 12—Broncho Billy and the Western Girls (W. Dr.)

KALEM

June 25—Curing Her Extravagance (Com.)..
June 25—The Struggle (Special—2 parts—Dr.) 2000
June 27—The Cloak of Guilt (Dr.)..... 1000
June 28—Out of the Jaws of Death (Dr.).... 1000
June 30—A Fight to a Finish (Dr.)..... 1000
July 1—The Raiders from Double L Ranch (Dr.)
July 2—Historic New York (Sc.)
July 4—A Victim of Deceit (Dr.)..... 1000
July 4—Shenandoah (Special—3 parts—Dr.). 3000
July 5—The Hidden Witness (Dr.)..... 1000
July 7—A Stolen Identity (Dr.)..... 1000
July 9—The Treachery of a Scar (Dr.)..... 1000
July 11—Entertaining Uncle (Com.)
July 11—Cosmopolitan New York (Topical)..
July 12—Rounding Up the Counterfeiters (Dr.) 1000

LUBIN

June 18—The Weaker Mind (2 reel W. Dr.).
June 19—A Father's Love (Dr.)..... 1000
June 20—His Redemption (W. Dr.)..... 1000
June 21—From Ignorance to Light (Dr.)..... 1000
June 23—Rustic Hearts (Dr.)..... 1000
June 24—At the Telephone (Com.)..... 400
June 24—The Zulu King (Com.)..... 600
June 26—The Other Woman (Dr.)..... 1000
June 27—Bob Buys an Auto (Dr.)..... 400
June 27—The Beaut from Butte (Com.)..... 600
June 28—The Love Test (Dr.)..... 1000
June 30—Her Atonement (Dr.)..... 1000
July 1—Her Husband's Picture (Dr.)..... 1000
July 3—The Angel of the Slums (Dr.)..... 1000
July 4—The Waiter's Strategy (Com.)..... 400
July 4—The Wrong Hand Bag (Com.)..... 600
July 5—His Niece from Ireland (Dr.)..... 1000
July 7—The Mysterious Hand (Dr.)..... 1000
July 8—The Profits of the Business (Dr.).. 1000
July 9—A Hero Among Men (2-reel Dr.)..
July 10—When Loses Out (Com.)..... 400
July 10—Building a Trust (Com.)..... 600
July 11—On Her Wedding Day (Dr.)..... 1000
July 12—Her Only Son (Dr.)..... 1000
July 14—The Apache Kid (W. Dr.)..... 1000
July 15—His Better Self (W. Dr.)..... 1000
July 17—The Wiles of Cupid (W. Dr.)..... 1000
July 18—The Hidden Bank Roll (Com.)..... 400
July 18—When Mary Married (Com.)..... 600
July 19—Jim's Reward (W. Dr.)..... 1000
July 21—An Actor's Strategy (W. Dr.)..... 1000
July 22—The Benefactor (Dr.)..... 1000
July 24—Coffee Industry in Jamaica (Indus.) 400
July 24—Zeb, Zack and the Zulus (Com.)... 600
July 25—The Exile (Dr.)..... 1000
July 26—The Price Demanded (Dr.)..... 1000

G. MELIES

May 15—At Cairns, North Queensland, Australia (Edu.) 283
May 22—Gold and the Gilded Way (Dr.)..... 1000
May 29—Foster Brothers (Dr.)..... 626
May 29—Tandjong, Priok, Java (Edu.)..... 374
June 5—Native Industries of Java (Ind.).. 1000
June 12—The Stolen Claim (Dr.)
June 12—Views of Samarang (Sc.)
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)
June 26—The Sultan's Dagger (Dr.)..... 1000
July 3—The Rice Industry in Japan (Ind.). 1000
July 10—His Chinese Friend (Dr.)..... 1000

PATHE FRERES

June 13—Athletics in France (Edu.)
June 13—Places of Interest in Colorado (Travel)
June 14—For Mayor—Bess Smith (Com.)....
June 16—Pathe's Weekly No. 25.....
June 17—A Tour Through Touraine (Sc.)...
June 17—Rhodes, Asiatic Turkey.....
June 18—The Sacrifice (Dr.)
June 19—The Outlaw's Love (Western).....
June 20—The Burial of a Rich Chinaman (Customs)
June 20—Antibes, France, and Its Environs..
June 20—Monuments and Cascades of Rome..
June 21—The Jury's Verdict (Dr.)
June 23—Pathe's Weekly No. 26.....
June 24—The Carrier Pigeon (Sc.)
June 24—How a Blossom Opens (Nature)....
June 25—The Hunger of the Heart (Dr.)...
June 26—Clarence the Cowboy (Com.).....
June 27—The Spotted Elephant Hawk Moth (Sc.)
June 27—Athens
June 28—The Second Shot (Dr.)
June 30—Pathe's Weekly No. 27.....
July 1—The Miracle of the Roses (Dr.)....
July 2—The Missionary's Triumph (Dr.)...
July 3—The Joy Ride (Com.)
July 3—Pathe's Weekly No. 28.....
July 4—Consecration of a Buddhist Priest (Customs)
July 4—Pisa, Italy, and Its Curious Monuments
July 5—A Modern Garrick (Com.)
July 7—Pathe's Weekly
July 8—The Airman's Bride (Dr.)
July 9—The School Ma'am (Dr.)
July 10—Pathe's Weekly No. 29.....
July 11—Porcelain (Ind.)
July 12—Dynamite, the New Farm Hand (Edu.)
July 12—A Little Trip Along the Hudson (Sc.)

SELIG

June 16—When Lillian Was Little Red Riding Hood (Dr.)
June 17—Taming a Tenderfoot (W. Com.)... 1000
June 18—Mrs. Hilton's Jewels (Dr.)..... 1000
June 19—The Gold Brick (Com.)..... 1000
June 20—Fancy Poultry (Educa.)
June 20—The Fighting Lieutenant (Dr.)....
June 23—The Kentucky Derby (Topical)....
June 23—At Churchill Downs.....
June 24—The Marshal's Capture (W. Dr.).. 1000
June 25—Papa's Dream (Com.)
June 25—The City of Gold (Edu.)
June 26—When Men Forget (Dr.)..... 1000
June 27—A Western Romance (Western).... 1000
June 30—The Beaded Buckskin Bag (Western) 1000
July 1—Songs of Truce (War Dr.)..... 1000
July 2—The Sultan of Sulu (Edu.)
July 2—Arabia and the Baby (Com. Dr.)...
July 3—In God We Trust (Dr.)..... 1000
July 4—Sallie's Sure Shot (W. Dr.)..... 1000
July 7—The Trail of Cards
July 8—Old Doc Yak
July 8—A Jolt for the Janitor
July 9—The Reformation of Dad.
July 10—Made a Coward
July 11—Budd Doble Comes Back
July 14—The Only Chance
July 15—The Tree and the Chaff
July 16—Sweeney's Dream (Com.)
July 16—Fancy Fowls (Edu.)
July 17—Put to the Test
July 18—Granny's Old Armchair
July 18—A Moro Fish Drive at Jolo

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May 12—The Japanese Dagger—Part II..... 900
May 14—The Will of Fate (Dr.) 1000
May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.)..... 1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.)..... 1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038

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June 26—Her Sweetest Memory (Com. Dr.).. 1000
June 27—One Good Joke Deserves Another (Com.) 800
June 27—Field Sports, Hongkong, China (Top.) 200
June 29—One Over on Cutey (Com.)..... 870
June 29—Cloisonne Ware (Edu.)..... 130
June 30—Roughing the Cub (Com.)..... 1000
July 1—Bingles and the Cabaret (Com.)...
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July 2—The Song Bird of the North (Dr.).. 1000
July 2—The Tiger Lily (Dr.—3 parts).....
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July 4—An Unwritten Chapter (Dr.)..... 1000
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July 7—The Glove (Dr.)..... 1000
July 8—Count Barber (Com.)..... 1000
July 9—Solitaires (Com.)
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July 11—The Spirit of the Orient (Dr.)..... 1000
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July 14—O'Hara as a Guardian Angel (Com. Dr.) 1000
July 15—My Lady of Idleness (Com. Dr.).. 1000
July 16—The Master Painter (Dr.)..... 1000
July 17—Hubby's Toothache (Com.)
July 17—Sandy and Shorty Work Together (Com.)
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July 21—The Only Way (Dr.)..... 1000
July 22—The Pickpocket (Com.)..... 1000
July 23—An Error in Kidnapping (Com.).... 1000
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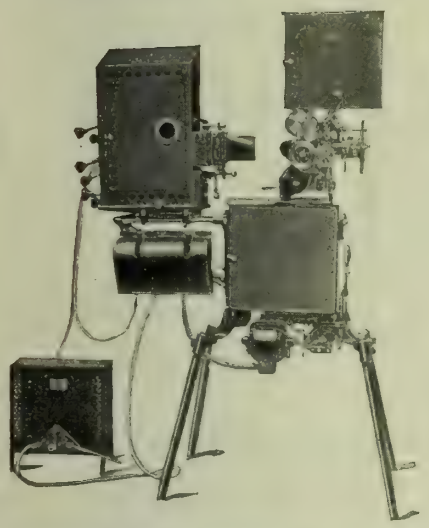

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VOLUME VIII
No. 2

JULY 12
1913

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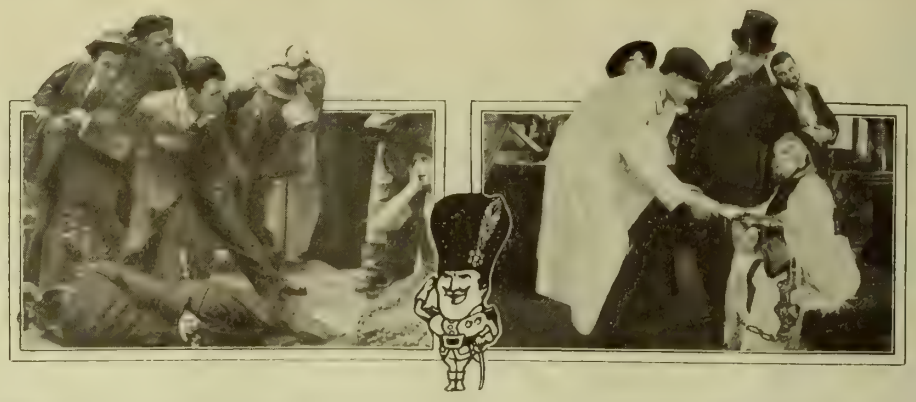

RELEASED SATURDAY, JULY 19.

"The Ne'er to Return Road"

Mrs. Otis Skinner wrote this story. A man finds his wife in a dance hall with another man. A shot—and the intruder falls dead by his own hand. The husband gets a life term, escapes, and staggers, half dead from exposure, into the home of the dead adventurer's mother. What did that mother do? Don't miss this Selig film in two reels.

RELEASED WEDNESDAY, JULY 23.

"Home, Sweet Home"

A successful man and his wife wanted his father and mother to live with them. The old home was sold, so was the furniture and the old horse, and into town they moved. How comfortable and unhappy they were! But they got everything back and went home again, and—well, it's the kind of story that works straight into your heart and leaves your eyes misty. The Lubin players appear in the sure-fire success in two reels.

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RELEASED MONDAY, JULY 21.

"Tapped Wires"

The rivalry of two news syndicates is reflected in the humorous feud between two office boys. One of them discovers the leak that destroys every exclusive story of his company, and then things hum. A railroad wreck, a little sister reported dead and a game kid who sticks to his job through everything—these are the human elements of this gripping picture by Essanay in two reels.

RELEASED FRIDAY, JULY 25.

"Honor Thy Father"

A loyal girl promises her dying father never to let his money pass into the hands of his scheming wife and dissipated son. She falls ill, they bully and threaten and finally plan to drug her. The violent measures visited upon her when she escapes, and upon her lover after he takes her part, provide a story packed with rapid action. Cines-Kleine produced this rattling good picture in two reels.

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Strong one reel drama. RELEASED JULY 14

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A psychological drama featuring J. Warren Kerrigan, the most popular and versatile photoplay artist.

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I am the Guy that made a lot of exhibitors rich by inducing them to discard "mere" screens and install **"MIRROR SCREENS."**

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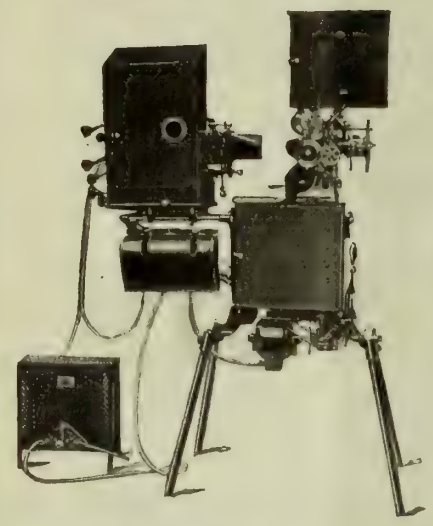

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That they have produced a three-reel film of exceptional merit. The following gives some idea of the magnitude of the subject:

PRELUDE

"And when He came near He beheld the city." St. Luke: 19.14.

Out of a sunrise, along the Palisades, a white-robed figure, Christ, approaches, and dissolves into The Presence.

PART I
THE EVIL OF IDLENESS

A miserly old man exacts toll from women of the underworld and maintains his son in luxury and idleness at college. Later the son becomes enamored with a girl of Chinatown and unwittingly is involved in the robbery of his father, but is saved by The Presence.

PART II
THE EVIL OF CHEATING

A scene in New York Public School. During examinations one of the students is tempted to cheat in answering her questions, but her "Conscience?" prevails for the better.

PART III
THE EVIL OF GAMBLING

A poolroom scene; the gambler loses all his money while his family suffer at home. A newly awakened "Conscience?" causes him to see his errors.

PART IV
THE EVIL OF DISSIPATION

A Lobster Palace showing the dissipations into which the thoughtless are sometimes unwittingly plunged. A typical New York Cabaret scene.

AFTERMATH

After re-awakening our "Conscience?" in all these scenes the figure of Christ is seen to dissolve into the sunset and disappear into the distance.

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The Moving Picture News

INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Volume VIII **July 12, 1913** **Number 2**

EX-CATHEDRA

FRATERNITY

WHAT a wonderful word this is and how much superior to the universal brotherhood of man! One thought especially in my mind is a sentiment expressed by the greatest teacher of to-day, Abdul Bahai, who said, "Let not a man glory in this, that he loves his country, rather let him glory in this, that he loves his kind," and such a sentiment as this seemed to permeate the whole atmosphere of the convention and exposition of the National Moving Picture Exhibitors' League of America in session assembled at the Grand Central Palace this week.

Men from all quarters of the globe assembled here, and it brought to my mind the saying, that, "one touch of nature makes the whole world kin," indeed we were of one kin; everyone had a greeting for everyone else, and a true fraternal spirit permeated the building. True, there were clashes of wit; true, there were angry words spoken; true, there were expressions of opinion that did not coincide with everyone's ideas, but that is perfectly natural in such an assembly, but at the bottom of it all true fraternity held full sway. How magnificent, how grand, how noble is Cinematography that can do such work as this to cement every tribe and every people together in one vast assembly.

Looking back along the vista of years, when Cinematography first opened up as a side line in some obscure store show, which were an eyesore to many, and all the developments of to-day, where the highest educationalists in the land, the brightest intellect of to-day assembled in conference to spread the truths of freedom to the whole world, cementing and bringing closer men and women so that in a little while universal peace will prevail, and war will be no more, through this great and growing industry; this truthful record of the world's doings, the greatest educational factor of to-day—Cinematography. It is doing all this. Ay, and more.

It can truthfully be said it was good to be there, and when I looked round and heard the grand sentiments expressed by everyone present at this exposition, the thought uppermost in my mind is that every nation and every tribe ought to be thankful to the first inventors of the Cinematograph camera, the film, and the projecting machine that shows such a wonderful advance.

The following telegrams were received by Mr. J. B. Phillips, president of the Texas Moving Picture Exhibitors' Association, the first from the Mayor of Ft. Worth, and the second from the Chamber of Commerce.

J. B. Phillips, Texas M. P. Exhibitors, Grand Central Palace:

I wish to express to the president and the members of the moving picture exhibitors my best wishes for a successful meeting, and would like very much to have them here for the next convention and I wish to extend them a most cordial invitation to hold it here. You had the keys of the city when you left and you have my permission to turn them over to the members of your convention. M. F. Milam, Mayor of Fort Worth.

J. B. Phillips, President Texas M. P. Exhibitors:

The citizens and business interests of Ft. Worth through the Chamber of Commerce extend to you their best wishes for a pleasant and successful meeting and most cordially invites you to hold your next international convention in our city. It will be an honor as well as a pleasure to entertain you and I hope you will come with us.

Fort Worth Chamber of Commerce,
R. O. McConnach, Secy.

Read the above and the sentiments expressed therein will convey what I have been trying to teach for so long a period, that the most respectable, the most elevating, the most uplifting movement of to-day is Cinematography.

Alfred H. Saunders.

CONVENTION NOTES

New York State opened the convention very auspiciously on Saturday, July 5th. Incidentally, the Imperial Hotel was busy receiving in her capacious arms the delegates from all over the state and country, commencing with the 3d and 4th of July. It was good to greet the old faces and see the smiling new ones.

Everyone was in the happiest frame of mind, and seemed to have come Eastward with a purpose. Every man, who has anything about him, always turns his face to the East, where the great power of the universe creates light, life, and liberty, and so these delegates to the Mecca of the East, the greatest city of the whole universe—New York—had a great surprise and a hearty welcome.

Samuel Trigger, the hard working and genial president of New York State Exhibitors' League, was always on the jump, with hand extended and a hearty welcome to everyone. He opened the proceedings promptly at 9 o'clock on the morning of the 5th. The following were delegates to the convention and officers elected for the state:

Albany Local—L. C. Smith; Mr. John C. Davis, State Treasurer. Delegates.

Utica Local—Mr. Wm. Dukay, president; Mr. Linton, Mr. J. E. Rierdon and Peter Karl; the last three being delegates

Syracuse Local—B. E. Cornell, first vice-president; N. D. Gibbons; Mr. Lowery, Mr. Auburn, delegates.

Rochester Local was represented by the president, A. L. Wilff, Buffalo; Mr. J. B. Friedman, Messrs. Harry Marsey, John F. Miller, Gettel.

Binghamton Local—H. L. Fox, president; Irvin L. Davis, delegate.

Yonkers and Westchester County Local represented by Mr. Samuels, president.

The official delegates of New York Local No. 1 to the State Convention were: Wm. L. Hilkemier, Grant W. Anson, A. Bauernfreund, Eugene N. Moore, N. L. Fleischman, W. L. Macnabb, Aaron A. Corn, Rudolph Sanders, N. Needle, J. A. Cortel, Frank Tischenor, Samuel H. Trigger, state president; L. W. Rosenthal, state secretary. Thirty-one officials beside the state officers and thirty-one alternates.

ABE SELIGMAN
Delegate from New Orleans.

Samuel Trigger, president; Mr. B. E. Cornell, re-elected first vice-president; second vice-president, Mr. H. L. Fox, of Binghamton; Wm. Dukay, elected state secretary; state treasurer, John C. Davis.

After the business of the meeting a most enjoyable banquet was served in the large assembly room of the Imperial Hotel, and was the inauguration of the festivities for the coming week. The principal address was that of welcome by M. A. Neff, the national president, answered by Samuel Trigger in a few felicitous words. Then the delegates were packed in automobiles and wheeled away to that place of blazing splendor of electricity—thanks be to Thomas A. Edison of turning darkness into light—another symbolism of the state of man's mind. We all need light, more light. I refer to Coney Island, and a most enjoyable time was spent at Luna Park, wending our way homewards in the wee small hours, a tired but happy crowd ready for the rest of the first day and the beginning of the full business on the Monday.

UNIVERSAL DAY

Ye Editor was kidnapped away from the Exposition to take a trip on the Universal autos and Fifth avenue busses to the Eclair Studio. At the time on the part of Ye Editor there was much demurring and trying to get out, but the chains were tightened round so tight, locked and double locked that it impossible for him to escape the penalty, but after all was said and done it was worth the agony of the kidnapping to undergo the delightful ride to Forty-second street, over to Weehawken Ferry, up the Palisades, not to forget to mention the escapades we had to go through, the ducking and the dodging of heads for those who were on top of the busses to escape the treetops, the various rocks and jaunts and shakes that all and sundry had to undergo, putting one in mind of the Rocky Road to Dublin on an Irish jaunting car.

Some of the ladies lost their plumes, some men had their heads bumped, not with a blackthorn shillelah, but the branches in the trees. More fun was got out of this, and it put one in real good spirits for the visit of the Eclair Studio, where on our arrival we were immediately cinematographed for the cause of posterity. This in itself was a special fête, and I might incidentally remark here that the cameras were working at 4 o'clock, and by 8.30 in the evening Eddie Roskam had got the negatives developed, a positive made, and was exhibited in the ballroom.

After looking through the studio we were taken to the Casino at the Palisades Park for dinner, which was put up in the usual shore dinner style of that notable place. Some of the younger element, including a delegation from Chicago, took in all the sights and sounds that the Palisades Park had to offer. This caused great amusement to the other visitors, and so the time went on until 11.30, when a well satisfied crowd mounted the busses and had the little experience of the afternoon repeated on the return journey.

Thankful to say we all arrived safe and sound at the Hotel Imperial at 1 o'clock Tuesday morning, when some of us wended our way to our beds, which we reached—well, perhaps it would be wise not to say what time we did—but everyone present voted the Universal, and especially Joe Brandt, that wonderful genius of organization for handling the crowd in the admirable manner in which he did, and the whole of the delegates present finished up with three cheers for Joe and the singing of "For he's a jolly good fellow."

Richard Spencer, scenario editor of the N. Y. Motion Picture Corporation, and a well-liked gentleman both East and West, will be in New York the latter part of July on a brief vacation from the Coast. He is one of the best informed technical editors of the silent drama and has to his credit many of the feature successes of the past year.

Ford Sterling, Keystone comic and leading man, was painfully burned during the taking of a scene last week at the Los Angeles plant. Ford was seated in a taxi when the machine caught fire. He stuck manfully to his seat until the scene was completed although by that time the flames had penetrated the inside of the taxi and Sterling's hands were considerably burnt. Another case where Ford placed his "art" above all else.

EXPOSITION IMPRESSIONS

By Horace Vinton

(The Mahoney)

It is the beginning of any undertaking or enterprise that augurs for success or failure.

An auspicious and timely opening is what we are trying to find for our story.

It's "dollars to doughnuts" some contemporary will say: "The First International Exposition of the Motion Picture Art, at Grand Central Palace, opened midst a blaze of glory."

So we don't want that. Or—

"The greatest event in the history of the Motion Picture Industry inaugurated its première at the Grand Central Palace, and was an unqualified success."

So we don't want that. For the very logical reason—

With such names as those responsible for the arrangement and development of so gigantic and intricate an enterprise as this Exposition presented, it was a foregone conclusion that nothing but success could result with such masters of organization as:

M. A. Neff, founder and president of the Motion Picture Exhibitors' League of America.

Samuel Trigger, president New York Local and State Motion Picture Exhibitors' League.

Frank A. Tichenor, chairman executive committee, First International Exposition Motion Picture Art.

F. E. Samuels, secretary.

William A. Hilkemeier, chairman of the entertainment committee, and other brilliant executive heads, for all are born generals in the world of commerce and entertainment, who might have achieved distinction in the military field, so marked was the tact and diplomacy shown in the formation of this marvelous exposition.

With the first vast assemblage, on Monday, it was a pleasure to note the perfect sequence of harmony prevailing among the multitude that congested that enormous structure, the Grand Central Palace.

Whatever feeling of animosity, whatever grievance may have assailed the minds of those interested for their enemies was entirely forgotten in the seeming fraternal and kindly attitude of all, and an evident desire to labor in unison for the advancement and general good of an industry that has been so prolific of benefit to all engaged in it.

There is no profitable business, no game of chance, no offered opportunity to "annex wealth," that has not been madly pursued by humanity since prehistoric times, when "might" was "right," no matter how wrong it was. But because we have in this enlightened era dishonest bankers, cheating merchants, crooked lawyers, insincere preachers, fraudulent manufacturers and grafting policemen (we should have starred the latter), it does not necessarily follow that the major part of humanity in this grand world of ours are not honorable in purpose and intent.

Such a condition was evidenced at the opening of the first annual exhibition of the product of the various manufacturers and promoters of the great and growing industry of the Cinematograph art, July seventh, nineteen hundred and thirteen.

To the unthinking the magnitude of labor entailed in laying the foundation for this gigantic undertaking is not comprehensive.

It is but a little more than three years since President Neff conceived the idea of a brotherhood of exhibitors of motion pictures along co-operative lines, having recognized the advantage and benefit of co-operation in other channels of commerce. During the above-named period he has lived with one idea; the dream of his existence has been the Motion Picture Exhibitors' League of America.

Being a pioneer exhibitor, operating a circuit of picture theatres, more than six years ago, when the game was comparatively in its infancy, with that alertness and keen perception for which he is noted, Mr. Neff perfected his plans, which resulted in the first convention, held in the fall of 1910 at the Southern Hotel, in Columbus, Ohio. An extensive correspondence was necessary among city clerks and officials whose aid he sought, but his labor was fraught with but meagre returns. Nothing daunted, he next invoked the assistance of the various journals, and asked for a list of the moving picture theatres, and the names of their proprietors, in the towns and cities contiguous, and finally received sufficient encouragement to warrant him calling the Columbus convention.

The organization was then formed and temporary officials elected, consisting of M. A. Neff as president; W. A. Pittis, of Conneaut, Ohio, vice-president; W. O. Yard, of Wellston, Ohio (since deceased), treasurer.

Two months later, in November, 1910, another meeting was held, when the officers, with the exception of Mr. Yard, who had died in the interim, were regularly elected to serve for the ensuing term of one year.

Mr. Neff's executive acumen and deft handling were soon evidenced, for the league rapidly increased in membership, until he felt warranted in recommending a national convention, which was held in Cleveland, Ohio, in August, 1911.

The second national convention in Chicago, one year ago, is of too recent date to require comment. It was a huge success, and placed the league on a firm basis.

That "great oaks from little acorns grow" is exemplified in the present majestic proportions of the efforts of Mr. Neff and his able aides, Mr. Trigger, Mr. Tichenor, Mr. Samuels and Mr. Hilkemeier.

There are numerous claimants for the honor and distinction of being the real promoter of the International Exposition of the Motion Picture Art and Allied Trades, but the fact remains the same that this majestic Cinematography oak grew from the diminutive acorn planted in 1910, and was cared for and nourished since that time by M. A. Neff.

It is a difficult task to originate successfully. It is a simple problem to improve, once the lines are drawn.

Monday's Proceedings

Even the elements seemed propitious, for after a protracted siege of sweltering heat the day began with a balmy San Diego breeze and brilliant sunshine. It seemed as if Cinematography luck extended to weather conditions.

Some trifling confusion was noticeable in the final preparation of the various exhibitors, but aside from a little hammering necessary to arrange the final decorations, smoothness obtained everywhere.

Such mighty changes had been wrought in the interior decorations and arrangement of the main hall that it was scarcely recognizable. A beautiful blending of green and white and gold met the eye in every direction. The division of the main floor into various booths, with white pillars, with clinging vines, and a background of green burlap, lent a most delicate and artistic effect to the surroundings. The booths were for the greater part suggestive of arbors or vine-covered pergolas.

On the mezzanine floor were located three splendidly equipped theatres, where the pre-releases of the General, Kinemacolor and Mutual film incorporations were shown daily to vast numbers, who were gracefully welcomed by Mr. L. F. Blumenthal, the national vice-president, State of New Jersey.

One of the first things to meet the eye at the top of the steps which led to the main floor was the widely known and popular trade-mark, the "sunflower" of the wonderful house of Gaumont.

This company undoubtedly enjoys the distinction of being among the oldest, if not really the oldest, of all those engaged in the art. At any rate, they exhibited the first films shown in this country commercially.

Mr. Edgar O. Brooks is now the advertising manager and press representative of this world-famous company, and his long and valuable experience in the publicity departments of the various theatrical enterprises with which he has been associated in the past will doubtless render him fit for the important position in which he is placed.

A little further along, in the same aisle, the mystic name Kinemacolor beamed a smiling recognition.

We were informed by Mr. Williard Holcomb that this representative company of all that is beautiful and artistic in the world of motion picture had a number of surprises in store for the visiting delegates and the public in general, and he told the truth, for their several pre-releases, shown in the General Film Company's theatre, were marvels of Cinematography beauty, in technique, theme and portrayal.

To the right of the main entrance the beautiful pergola of the National Cash Register Company, resplendent in

palms and other tropical decorations, its handsome willow furniture looking inviting and restful.

Special commendation is due the General Film Company for one of the most elaborate and extravagant displays among the space holders.

Their booth, or, more properly speaking, their several booths—106, 107 and 108, off the second aisle to the left—being a marvel, of artistic beauty and arrangements. Mr. Farrell and Mr. McChesney are in charge.

MISS DOROTHY KINGDON
Representing the stage.

Taking as his perspective the Hudson River, from a corner of the grounds at West Point, showing the walls and turrets of that historic pile of army reminiscence, Joseph Szenpretery, the head of the construction and decoration department, showed great skill, and invention.

In addition to the space above mentioned, the General Film Company equipped a handsome theatre on the mezzanine floor, to exhibit the product of the various companies they represent.

Representatives of the famed Edison Company were to be seen in their attractive quarters, tastefully fitted, at

MISS JENNETTE COHEN
Ladies' Entertainment Committee.

booths 325 and 326, where they were besieged during the day and night by a constant influx of visitors, professional and exhibitors.

One of the greatest crowds were noticeable in and around the Mutual Film Company's quarters. Souvenirs of various description and carnations were their offerings.

The attractive space occupied by the Universal Company, presided over by Harry Cohn, who extended a cordial and courteous welcome to visitors, was deserted after the noon hour, as the various delegates in charge of that indefatigable laborer in the field of the "film," Joseph Brandt, had departed on a visit to the Mecca building and studios of the Universal.

Just prior to the exodus of the exhibitors as guests of the Universal, we had a hurried visit from the charming ladies composing the committee of entertainment.

Oh! such beautiful teeth. Beautiful eyes. Entrancing smiles.

There was the vivacious and interesting Mrs. R. L. Macnab, vice-chairman, ladies' entertainment committee, and her charming aides; thoughtful and studious appearing Mrs. F. Marion Brandon, script editor, Eclair Company.

Beautiful Dorothy Kingdon, representing the Stage. Alert and observant Jennette Cohen, Lithography, looking as if she were ready to discuss anything from a 24-sheet, 4-color, stand, to a one-sheet black and white in the flat.

Modest and demure Miss Jeannette Haring. We are at a loss for an adjective to describe Miss L. Blumenthal, not being present, she was represented by a lovely proxy. Miss Sadie Forster and Miss Jeannette Ehrenberg—well, we just can't find words.

It was pleasurable to note the interest manifested in their various tasks, and when they departed we were sad at heart.

MRS. R. L. McNAB
Ladies' Entertainment Committee.

At precisely two-forty-three by our Howard a long line of sight-seeing cars and private autos, belonging to officials of the Universal Film Company, loaded with six hundred and more delegates from the various States, rolled majestically away from the building to the blare of trumpets and the sound of drums.

It was the one impressive sight of the day.

Jos. Brandt, in charge, it was a really wonderful sight. To note the clever manner in which he drew them together, for it is no easy undertaking to muster people from every nook and corner of so vast a building, and place them in conveyances without some argument or dissatisfaction, but Mr. Brandt, with the tact and diplomacy for which he is famous succeeded, without comment or criticism.

Among the States represented were: Ohio, Indiana, Illinois, Pennsylvania, Maryland, Virginia, North Carolina, Texas and Florida.

A few of the many visiting delegates were recognized as: J. H. Bennett, Nat B. Keen, G. L. Wonders, George S. Benjamin, R. Depkin, O. S. Weems, Wm. Kalb, E. B. McCurdy and wife, all of Baltimore. Joe Hurst, J. H. Redder, Chicago. George S. List, Frederick, Md. L. Ulman, Salisbury, Md. L. A. Young, Norwich, Conn. W. J. Younger, Durham, N. C. A. F. Parish, Richmond, Va. J. H. Hanson, Reading, Pa. Henry E. Reiff, Pittsburgh, Pa. W. L. Younge, Durham, N. C. Edmund E. Groff, St. Augustine, Fla. J. H. Aspinwall, Willimantic, Conn.

O. L. Jarodski, of Danville, Ills., owner and manager of the Colonial Theatre, one of the handsomest and most complete small picture houses in the State of Illinois, was also among the number.

They were first conducted to the executive offices of the Universal Company, in the Mecca building, thence to the Eclair and Cryteville studios, and finished the day at Palisade Park, where they were most lavishly entertained.

In the evening two bands and three sight-seeing cars met the Ohio delegation at the Albany Day Boat dock, and escorted them to the Grand Central Palace. Another event of the evening was a visit from a distinguished party of Russians, including the Russian Consul to the United States, sixty in all, members of Russia's Educational Business Mens Association, who were guests of Mr. Boushey, of the General Film Company.

Shortly after eight o'clock the immense hall was a struggling, swaying mass of humanity, which was an indication that before the end of the week the congestion would be so great it would be a problem to accommodate the mass of people interested in the art.

To hear the "knowing" prate about the moving picture losing its potency and popularity is "to laugh," for never in its history have indications pointed so markedly to the fact that it is still in a primary state of existence.

Actors, artists, lawyers, doctors, every known trade and profession were in evidence. Among the notables in attendance Monday night were members of the various Patents Company contingent, Lubin, Vitagraph, Kalem, Edison, Kinemacolor, the Independent faction were also prominent, representing the Mutual and Universal.

Yes! John Bunny was there, beaming and blinking, as the multitude followed him from place to place, and pleaded to shake the hand, attached to the body, that supports the head and shows the face that makes them "howl."

Paul Gilmore, matinee idol of a decade ago, still looking interesting was recognized among the visitors, and many wondered whether Paul was considering offers to enter the field.

Miss Lottie Briscoe, the gifted and charming leading woman of the Lubin Company, tastefully attired in a "fetching" importation, attracted universal attention. She was fairly besieged by hordes of admirers, who recognized her, and literally stopped the "big show" wherever she appeared.

Scores of actresses and actors, prominent in the world of filmdom, graced the large hall with their presence, and were the centers of attention when recognized.

Richard (Dick) Edmondson, the London representative of the American Film Mfg. Company, is here to absorb ideas, suggestions for reproduction among our English cousins. W. A. Corey, all the way from California, and L. J. Dittmar, of Louisville, were also strongly popular among the visitors to the "big show," Monday night.

Tuesday was Edison day. A departure was made in this instance from the usual proceedings on occasions of this kind.

Instead of escorting their numerous guests to inspect the wonderful Edison plant all day long large auto cars loaded with visiting delegates left the Grand Central Palace for a tour of inspection through the Metropolis.

The majestic Woolworth building, the Singer, the Flatiron, the Museum of Art, Public Library, the magnificent memorial to the Maine; after which a tour of inspection, taking in upper Fifth avenue, millionaire row and Riverside drive, visiting Grant's Tomb.

Many expressions of appreciation were heard among the Edison guests for the temporary relief afforded away from the moving picture atmosphere.

Souvenirs in the form of photographs were taken, which will be a lasting memory to the visiting guests.

Another event in the history of this wonderful display of man's ingenuity, energy and forethought was the attendance of the Chief Executive, of the Chief City, of the greatest State, in this grand Country, Mayor Gaynor.

Not popular in some directions, the possessor of a strong will and virile personality, acquired through many honorable years of association with the "bench," a man not to be led or controlled by any individual or party, he lent his presence to this great exposition, and in a telling speech, proved his fealty to the cause of Cinematography, as he has always done to any enterprise worthy the respect and consideration of honorably inclined people.

Frank E. Samuels, secretary of the International Exposition of Cinematography Art and Allied Industries, says he has never been in the political field.

We do not credit his statements; for no man who exhibits such a marvelous and untiring interest in his duties, such tact, such energy, such an equable, unruffled temperament, under the most trying and at times aggravating conditions, could have received his training among laymen.

His faculty for extemporaneous speaking is also strongly "politic," and his never ceasing smile indicates: "The labor" he "delights in, physics-pain."

One of the most attractive among the many lithographic displays is that of The United States Printing and Lithographing Company, presided over by Mr. E. J. Doolittle and his aides in the various departments, George H. Lux, P. W. Gillin and J. C. Trauth, all indefatigable workers.

Some marvelous and original specimens of work were displayed, among which, a five-color scene from the Panama Canal, a beauty, one sheet of Nathan Hale, and others of Monte Cristo, Prisoner of Zenda, Dr. Jekyll and Mr. Hyde attaracted much notice.

It is wonderful to see the great strides that have been made in the art of lithography as evidenced by these posters.

A party of heavyweights from Cleveland, Ohio, representative heads of the exhibitors and exchanges, among whom were recognized Samuel Bullock, general manager of the Erie Amusement Company; Edward Kohl, Exchange Mutual Supply Company; F. M. Kenny, W. J. Slimm (whose name is not in consonance with his personality) made things pleasant wherever they appeared.

Referring to the above: Mr. Kenny wishes it distinctly understood that, Mr. Maher may be a "peach" in Cleveland, but Mr. Kohl made him resemble a "dried apple" in New York, where first run reels are never burned.

Author's Note:

We disclaim responsibility for the above, we only know what Mr. Kenny told us.

One of the earliest visitors of the week was a gentleman, probably the best known and most widely read, of all those who "discourse" on the subject of the moving picture.

A man who has been quoted, imitated and copied in every country where space is devoted in the journals to the Cinematography art.

The first person to publish a work on the scenario as applied to the motion picture; we refer to

William Lord Wright.

The task of doing justice to Mr. Wright's many accomplishments in the world of letters would be an effort too herculean for the writer.

Equally brilliant in verse and prose, a contributor to the various magazines, with a score and more popular books to his credit, he has found time to edit a daily newspaper of some prominence to give zest, as it were, to his literary appetite.

Mr. Wright is accompanied by his charming and attractive wife. They are here solely for pleasure and relaxation, as he rejected several flattering propositions to cover the exposition for various important journals in the West.

A complete and comprehensive report covering the space holders and their products, the Vitagraph, Edison, Famous, Kinemacolor, Lubin, Kalem, Pathe, players and others popular in the world of "filmdom" will appear in our issue of January 19th.

Watch for it.

WRAY PHYSIOC RESIGNS

Wray Physioc, vice-president and general manager of the Directors' Film Corporation, resigned yesterday as director of productions.

Mr. Physioc organized the Directors' Film Corporation last January, and created the well-known brand of Ramo films.

Mr. Physioc's resignation caused considerable surprise in moving picture circles. What the outcome of his resignation will bring is not yet known, but it is believed that Mr. Physioc will bring an injunction against the Directors' Film Corporation restraining that concern from using his Ramo trade-mark, which he claims to own.

West Chicago, Ill.—Brott & Heppa have opened a new theatre on the site formerly occupied by the West Chicago Theatre.

"FANTOMAS"
(The Phantom Crook)

The house of Gaumont announces a big new series of cracksman and detective films, in which the cracksman plays the most important role. "Fantomas," the new "creation," is a gentleman-thief-yeggman-crook-burglar, even murderer, and in No. 1 of the series, entitled "Fantomas Under the Shadow of the Guillotine," we find Fantomas operating in Paris. Princess Danidoff's magnificent rope of pearls and cash to the tune of $15,000 disappear from her hotel; Lord Beltham is missing; M. Valgrand, the famous actor, is discovered in a drugged condition taking the place of Fantomas in the condemned cell; mystery succeeds mystery, and the solution to all the problems is—Fantomas. No. 1 is in four parts and enacted by leading Parisian artistes, including M. Navarre in the various roles of Fantomas, Mlle. Jane Faber (of the Comedie Francaise) as Princess Danidoff, supported by Mme. Renee Carl and Messrs. Breon, Melchior, Volbert and Naudier.

SCENE FROM "FANTOMAS"

EDISON NOTES

"The Greed of Osman Bey," an Oriental story by Edison, is notable for many remarkable touches that give realism to the atmosphere, not the least of which is a giant flamingo which struts majestically about in one of the garden scenes. His flamingoship seems quite reluctant to let Charles Sutton "have the stage," and stays right in the picture until the rapid approach of Sutton makes a dignified flight imperative.

* * * *

C. J. Williams, maker of Edison comedies, was foiled the other day in an attempt to use a country house as a background. A buxom Teuton, on being asked the usual question, answered "Na, we don't want none." Mr. Williams explained that it was customary to pay for the privilege of using private property, whereupon she rejoined that the last time a man came to take pictures it cost her $1.50 and she never got the pictures, after which she slammed the door on the bewildered director's face.

* * * *

Charles Seay's entire troupe has returned to New York after a delightful month in Georgia, during which they had the pleasure of meeting the Governor of Georgia and the Mayor of Atlanta. As a native of Rome, Ga., and the son of a prominent citizen of that State, Mr. Seay was in a position to lead his company into places hitherto sacred from the intruding camera. Atlanta opened its doors to them, figuratively and literally speaking, and they were royally entertained by many prominent people in the city. Going out into the country they found everywhere the same enthusiasm over moving pictures. Mabel Trunnelle and Herbert Prior were delighted at being recognized by many who, though they had never seen them before in real life, had come to know them on the screen. Miss Trunnelle was solemnly consulted by several aspiring Southern beauties as to the probability of their becoming picture-players if they came to New York. Arthur Housman, who was also with Mr. Seay, was immediately dubbed the comedian of the party by reason of the numerous comic character parts which he has been playing recently. Mr. Housman was easily able to live up to requirements, and came away with a well established reputation as a wit. Bliss Milford, another of the party, had her good time marred by a painful affliction of the eyes, which she stoutly maintained, in the face of Harry Beaumont's assertions, had nothing to do with the classic hook worm. Before leaving for the North the players gave a dinner to their hosts, at which several Atlanta officials were present.

* * * *

Charles Seay tells this one on his camera man: They stopped off at Washington on the way North, and while walking down Pennsylvania avenue with one of Mr. Seay's political acquaintances they met Champ Clark, who was introduced simply as "Mr. Clark." The Speaker in the course of the conversation referred to several of his big national plans and, after he had departed, the camera man, who had not caught the name, said: "Who is that fellow, anyway? To hear him talk you would think he was somebody."

* * * *

Frank McGlynn hasn't lost any of the "know how" during his absence from the Edison Studio, as his work in "The Bells" amply testifies. There is a power in his work that compels attention and admiration. We are glad to see him back.

RYNO REVERIES

The Ryno Film Company is being congratulated on their securing Mr. Glen White, formerly of the Universal forces. Mr. White will be featured in all forthcoming Ryno releases.

Sunrise last Sunday morning found the Ryno players busily engaged in the production, "Bride of the Sea."

They were using the pilot house of the good ship John P. Stevens that ran aground at City Island on Saturday night.

The hero slowly waded out to the pilot house and the director called for action.

With vain effort our hero raised himself above the window of the pilot house and yelled a lusty shout. A launch appeared on the scene. The hero disappeared and soon reappeared at the window with our heroine in his arms. Action then ceased.

This tends to show to what extreme the Ryno Film Company goes to in order to give its fans the most realistic and best possible.

Another feature of this picture is a wireless station in actual operation.

Edward Freiburger, who takes pride in the fact that he entertained President Wilson with a Panama Canal Lecture recently, stopped over for one day at the Exposition on his way to Chautauqua, where he will accompany the Kinemacolor Panama and Durbar pictures with pictorial and highly colored descriptive language.

HER ROSARY
Reliance Release July 16th.

MRS. BEN SCHULBERG AND MR. BEN

I would have put it the other way about only to transpose the cuts would show the newly married couple turning their backs on one another, and this would not do. Such a thing rarely happens on the honeymoon. I gave friend "Ben" (the only Ben in the publicity line) a send-off and good wishes an issue or two ago. Ben is one of the whitest and heartiest of good fellows, and looking at his "helpmeet" he certainly is to be congratulated. A. H. S.

THE YERKES TEMPLE BELLS AND CHIMES

When the Yerkes Temple Bells rang out in the Palace they certainly attracted attention and the interested visitors bore evidence to the value of the exposition as a medium of advertising. The bells have made friends for themselves and the Yerkes Sound Effect Company are proud of them as well as their chimes.

The New York Sunday Herald, May 15, made a feature story of the cruise of the yacht "Emeline," equipped with two sets of bells and one set of chimes. At the conclusion of this cruise the Herald had some more good things to say about them.

The owner of the yacht, Mr. Robert Graves, was so enthusiastic he ordered an additional set of chimes as soon as the "Emeline" docked.

The Readoscope Theatre in Montreal is putting in two sets of bells, and the Yerkes Company is so well satisfied with the impression they have made on the visitors to the Exposition that we can imagine their exhibit has not been in vain.

There will be quite an emigration under the direction of Superintendent Thomas Persons, of the Selig Polyscope Company, on July 18th. Among those who are scheduled to go to the California establishment are: Charles Clary, Harry Lonsdale, LaFayette McKee, Wm. Stowell, John Lancaster, Joe Hazleton, Harriet Notter, Lyllian Leighton, Miss Pierce, Hardee Kirkland and Messrs. Carson, Morello, Newman, Walker, Steiner and Allen.

Jack Hearn, son of James A. Hearn, the famous playwright, was the guest of J. W. Hartman at the Pilot studio last week. Mr. Hearn was delighted with the many courtesies shown him during his three hours' stay. The dining room just off the studio was of special interest. After taking a lunch with all of the artists, directors, cameramen, etc., Mr. Hearn said, "I have never before enjoyed myself so much. I had no idea that such lunches were partaken of by artists during their working hours. I always had in mind a hasty bite and maybe a glass of milk was all they had time for. The Pilot company should certainly be praised for the splendid lunches provided by them for their actors."

Mr. Albert E. Cawood, photographer of the General Film Producing Company, makers of the Herald Films, left New York, Saturday, July 5th, for the Arctic regions, where he will make a series of moving pictures of scenes and events in that country.

After an extended cross-country tour Mr. Cawood will arrive at Nome and will take charge of the expedition that has been "picturing" the Arctic regions for this company for the past three months.

Mr. Cawood and his expedition will make a series of motion pictures showing the true Alaska and other Arctic regions. The company will announce later the date of inspection of these films.

Mr. Cawood was formally with the Kalem Company.

Ed. Kaufman, formerly moving picture editor of the Philadelphia Times, has resigned from that position and is now publicity manager of the Ryno Film Company.

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

At the last meeting of the M. P. M. O. U. No. 1 on Monday, July 7, 1913, at the regular meeting room, a large gathering of members were present. The usual routine of business was transacted and disposed of in record time owing to the large amount of work on hand. The number of proposals for membership certainly was most gratifying. Twenty names were presented for application for membership, and twelve new members were obligated. The meeting closed at 3:30 a. m. Next regular meeting on Monday, July 21, 1913, at 12 p. m., and a full attendance is requested. as great news will be given regarding the Seattle convention that is of vital interest to all members of M. P. M. O. U. No. 1.

* * * * * * *

The First International Exposition of the Moving Picture Art at the New Grand Central Palace, now in full swing, shows the progress made in cinematography during the past decade. It is of great interest to the general public, exhibitor and the operator, and the crowds surrounding the exhibits fully attest that the moving picture has come to stay and is progressing.

* * * * * * *

The writer has had many inquiries during the past week regarding the letter which was reproduced in last week's Chat, and in regard to the letter, it was received from Mr. R. M. Lockwood, the technical editor of the Optical Journal and Review of Optometry, a trade publication which treats on all phases of eye troubles, also in regard to remedies for same, in the way of treatment, glasses, etc.

* * * * * * *

Owing to the amount of other work the writer is unable this week to give further particulars as to the glasses at the special price, and will in next week's Chat give the full particulars.

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Don't forget the Moonlight Excursion on Saturday, August 2, 1913. It will be a novel affair and will, no doubt, be as well attended as the M. P. M. O. U. No. 1 ball.

* * * * * * *

Don't forget the next regular meeting of the M. P. M. O. U. No. 1 takes place on Monday, July 21, 1913, at 66 Essex street, at 12 p. m., and a full attendance of all members is requested.

Bear in mind, Mr. Operator, that if you do not belong to the M. P. M. O. U. No. 1 and have not made an application for membership do so now, for the time is short, and it will be of benefit for you to take advantage of the $5.00 enrollment fee now in force until July 31, 1913. The fee on and after August 1, 1913, is $50.00. Get this, and wake up now.

J. A. LE ROY,
Business Representative.

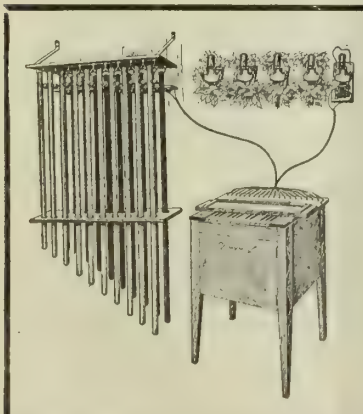
Among recent visitors to the Kinemacolor studios were Lady Constance Richardson, the titled exponent of Terpsichore, and The McLaine of Lochbule. The latter owns the Island of Mull as well as castles and acres of Scottish scenery, to which Kinemacolor has secured the picture privileges with a view to filming several historic dramas. It is highly probable that the titled visitors will take part in these.

THE STRANGE WAY
Reliance Release July 19th.

Judge E. A. Rizor will portray the trial judge in Wm. Hamilton Osborne's dramatization of the serial story of "The Scapegoat," a two-reel "Flying A" subject to be released July 14, 1913. The portrayal is natural to a finish and nicety that could not be improved upon by the most accomplished actor.

Mr. James Harrison, of the "Flying A" players, has been on the sick list for the past two weeks from ptomaine poisoning contracted in a restaurant while on a recent visit to Los Angeles.

Mr. Ed. Coxen, leading man of the second "Flying A" company, suffered a painful accident while working in the picture entitled "The Poisoned Chop." In a scuffle with the gardener's boy he was struck on the mouth and an incisor tooth cut its way through his lip.



YERKES TEMPLE BELLS

WESTMINSTER CHIMES

HEADLINERS AT THE HIPPODROME
EASY TO OPERATE—HARD TO BEAT

YERKES SOUND-EFFECTS CO.

Booth 354, Grand Central Palace and 202 E. 88th ST., NEW YORK

THE EVOLUTION OF THE MOVING PICTURE MACHINE

An Interesting Interview with the President of the Nicholas Power Company

The Nicholas Power Company, manufacturers of moving picture machines, have the largest display in their line at the Exhibition of the Moving Picture Art, at the Grand Central Palace, New York, July 7th-12th.

Their exhibit (Booths 341-348) exploits the evolution of the moving picture machine, from its inception to the finished product of to-day; also much interesting and instructive literature will be distributed.

NICHOLAS POWER

Mr. Nicholas Power, a pioneer in the industry, in an interesting interview says:

"To entirely cover the history of moving picture machines in a short article is impossible. Only the essential features can be mentioned.

"A bet was made in 1871 by the late Senator Leland Stanford of California, that a running horse at no time had all four feet off the ground. Edward Muybridge—an Englishman—by way of experiment, placed numerous cameras at regular intervals about the track, which by electrical contact, were "snapped" by the horse in passing. It proved that the horse always had, when running, one foot on the ground.

"This was not the first record of moving pictures, though it served to demonstrate their practicability.

"Records indicate that the first machine was patented by W. E. Lincoln in 1867. It comprised objects which, revolving rapidly, gave the appearance of motion; it possessed little value.

"In 1869 O. B. Brown patented an 'optical instrument' comprising a disk or moving shutter movement, which on revolving, projected objects with the appearance of motion. There were then no films and translucent glass was used. This was the forerunner of modern machines.

"Development dragged from then until the Muybridge experiment stated above.

"In 1880 Muybridge produced in San Francisco the 'Zoopraxiscope' which projected pictures (on glass positives) on a screen.

"Later Muybridge conferred with Edison regarding a combination of his machine with the Phonograph, then in its infancy; about 1883 he went abroad and held frequent conferences with M. Marey of the Institute of France.

"Marey first utilized the continuous film though it was George Eastman who brought it to its present state of high perfection, which greatly influenced the success of the moving picture industry.

"In 1893 Lumiere produced the 'Cinematograph,' the first machine to project from the film. Films then had only one hole on each side of each picture. Edison increased this to four on each side and in 1896 produced his 'Vitascope.' These machines became the models for the greatly improved article of to-day.

"Films then were very crude; permitting length of only 75 feet, which was an endless belt. They were threaded over spools contained in a box at the rear of lamp house, passing over lamp house to head of machine, thence downward through head, past projection aperture and back to spools. This exposed film at all times, which was dangerous.

"About 1900, longer films came in use which necessitated a change in handling at machine head. Films were then wound on a reel mounted on top of head. After passing through head they were piled on floor. This being dangerous ous and destructive, a receptacle was devised and fastened to the frame below reel into which the film passed. This soon gave way to a reel known as the take up reel, which received the film after it had passed from the upper reel through the head and before the aperture projected on screen where it was.

"These are a few steps in the march of improvement. My first machine was called the 'Peerlesscope.' I kept continually improving it, and in 1902 changed the name to 'Cameragraph' which to-day is well-known throughout the world.

"Our latest model No. 6A possesses every known device for safety—fire shutters which automatically cut off film from lamp while motionless; films shields, which enclose and protect films; fire valves, which prevent entrance of flame into magazines, etc. Stands are stronger and easily adjustable to any position; lamp houses and magazines are larger. Every part is made by us in our own factory under my personal supervision."

Concerning projection, Mr. Power said:

"Pictures cannot succeed without perfect projection. Our Cameragraph No. 6A renders absolutely clear, flickerless pictures. The longer the period of rest of each picture on the screen, the better the detail and clearer the picture. This is accomplished by means of our exclusive intermittent movement.

"You know that in projecting pictures the motion of the film is not continuous in front of aperture, each picture pausing long enough for proper projection on screen. Through our intermittent movement we obtain a longer period of rest for each picture which accomplishes perfect projection of pictures without flicker.

"A very annoying feature has been the losing of the lower loop due to poor patching of film, tearing of sprocket holes, etc., causing film to jump lower sprocket, with the probable tearing and necessary readjustment of film.

"This we overcome by our patent exclusive loop setter. To explain briefly:

"As the full movement at the upper and lower reel is continuous while at the aperture it is intermittent, a loop is necessary as a feeder for the take up or lower sprocket. If this loop is lost, the film becomes taut, machine stops and films may break. The loop setter instantly readjusts this loop automatically, keeping it always in force.

"This," continued Mr. Power, "is a brief review of the evolution of the machine end of this wonderful industry, whose vast possibilities are yet undreamed of.

"Our machines to-day are practically fireproof, and very shortly they will be foolproof.

"With the machine improvements, the film industry has kept pace. Pictures daily grow better and clearer.

"We feel a pardonable pride in our own growth. Less than two years ago, occupying humble office quarters and a small factory, we are to-day housed in the largest factory of its kind in the world, which is continually put to it to keep up with orders.

"Merit surely tells," said Mr. Power, "and the best evidence of this is: Power's Cameragraph sales represent over 65 per cent of all the entire moving picture output of America."

William H. Hickey, European representative of Kinemacolor, sailed on Saturday on the Olympic for a flying trip through France, Germany and Italy. Mr. Hickey greatly regretted having to miss the first International Moving Picture Exposition, but details in connection with the new international Kinemacolor productions—particularly the filming of the Maeterlinck dramas, "The Blue Bird" and "Mary Magdalene"—the latter with Mme. Maeterlinck in the title role, demanded his personal attention. Mr. Hickey will be back in four weeks, and hereafter will divide his year about equally between America and Europe, "Kinemacoloring" both continents, as it were.

For Those Who Worry O'er Plots and Plays

Plays with a "Punch"

NO one can teach you just how to write plays with a punch. You must be up and doing and just write 'em yourself. Plays with a punch are rarely for the hack writer, the man who turns out the plots to order and, with the regularity of a machine, furnishes the comedy or drama to the voracious director. Plays with a punch are born, not made; they are the result of both inspiration and hard labor; and the "punch" or the "kick" comes to one like a flash. When it does come you must know how to entertain it, for you may refuse a "punch" the doorway of thought. It is hard to designate in cold type just what the "punch" to a play really is. As we stated before, it is not made to order, nor made by human hands, it is a product of talent, of observation and of brains. You may discover some particular "punch" yourself and, maybe, some other person will give it to you. It is up to you to make the "punch" a lusty one. We wrote a highly successful newspaper playlet once and the "punch" was handed to us without the plot. The Imp Company wanted a picture of newspaper life. We had at that time one long continuous newspaper picture, for we were on a news staff, but we hadn't the "punch." We said so. "Send us a script; make a woman break a form of type or do something," wired the editor. Like a flash the plot came to us; the editor had kindly presented us with the "punch"; and we had sense enough to recognize it. "A woman breaking a form of type; say, there's an unusual twist to that; there's a situation—a big situation! We saw the love existing between a managing editor and the girl; we disliked a secretary who, of course, also loved the girl. We could see him steal incriminating evidence from the girl's father, evidence long sought by the owner of the opposition newspaper, and send it to the managing editor. We could see the managing editor, firm in a sense of duty, refuse to "kill" the story despite the pleadings of the girl; and then we could feel the emotions of the girl who believed in loyalty to her father and nevertheless loved the managing editor. We clearly saw the scene in the newspaper office just before press time; the form containing the story being shoved to stereotype, the coming of the father and his daughter for one final pleading effort for the news suppression. We saw the managing editor sadly refuse, the foreman take up the form containing the type, and the girl seize the type-planing mallet and with it shatter the type locked in the form. That in brief was the story that developed in our imagination. It resulted from the "punch," or the unusual situation which was casually furnished us. Of course we had the eyes to see it, and the imagination to grasp it. You too, must foster these qualifications, if you would write plays with a punch. Sometimes the "punch" comes to you from within, sometimes it is unconsciously furnished you; but whatever the source, seize the "punch" and retain it.

The Reliance Method

Reliance officers and directors hold weekly meetings and go over the select scripts received. The scripts are voted upon by directors and scenario staff, without the name of the author being known to the voters. Reliance announces that the well-known authors continue to win on their merits, although every now and then a story by some person not identified with the magazine or book world is found among the accepted manuscripts. At last week's voting conference the following scripts were accepted for early production: "Rosita's Cross of Gold," by E. J. Montague; "The Social Secretary," by Forrest Halsey; "The Doctor's Dilemma," by George Hennessy; "Fairly Caught," by E. J. Carpenter. The assertion by Reliance editors that fiction writers are supplying a majority of the scripts, but upholds our argument that these literary workers are finally arriving. They cannot help but succeed in the end. They have experience in plot building and familiarity with tools of the trade. However, we again repeat, that there is room for all and that, as with Reliance, the name counts for little or nothing; it's the story that counts.

Magazine Rejuvenate

The July number of "The Photoplay Magazine" has come to our desk. This magazine suspended four months ago but is now controlled by new and energetic backers. It contains much entertaining and attractive matter exclusively culled from "Independent" sources.

An "A. P." Story

We read a very entertaining but highly improbable story the other day in which a pictureplaywright tells how he got his start. He says that he first broke into the newspaper business (he calls it "journalism") by running across a story, writing it out, and sending it to the Associated Press. He says: "The story was used in almost every newspaper in the country." The writer asserts he was unknown to the newspaper world. If this was a fact, we fail to perceive how the "A. P." would accept a "story" written in by an unknown writer. The "A. P." has a correspondent in every nook and corner of the United States. The "A. P." is also very particular not to accept stuff from those not accredited correspondents, or not known to the various headquarters. We happen to know a little something anent the "A. P." workings through long newspaper experience. Of course, the story is plausible. We just mention it because we feel that those having the ambition to write pictureplays should be given the facts. Beginners in the profession are being handed too many highly colored and visionary statements.

What We Object To

We have no serious objections to individuals who offer to revise and criticise scripts, although those capable of giving the script writer value received can be numbered on the fingers of one hand. Neither are we antagonistic to "clearing houses" which revise and correct manuscripts and offer them for sale, providing said clearing houses are honestly conducted and we know the abilities and personnels of the editorial staffs. However, we are not in favor of any "associations" of pictureplaywrights. Neither are we inclined to a scheme which is said to be conducted "without profit" yet requires a "membership fee" of one dollar from every writer wishing to submit a script. If the "Association" is purely for the benefit of the writers why is a membership fee of one dollar really necesary? Why not require say fifty cents for necessary postage for several submissions to various companies? This new bureau claims the services of "a staff of successful and prominent editors." Why not name them? We have requested further information anent this "association" and we are certainly open to conviction. But in view of the many misleading baits being dangled before the eyes of beginners in script writing, we cannot be blamed for eyeing this latest idea with a grain of suspicion. Our best advice to our readers is to save your money for postage and do your own criticising and revising. Read all moving picture publications, study the screen—and work. Then you will not need the services of any "association."

Doesn't Appeal to Editors

In the course of our work we receive many letters. We believe we can tell after reading a letter just about what ability is possessed by the writer. This includes long letters, short letters, in fact, all kinds of letters. Many script editors acquire the same knack, just as they can tell almost by intuition whether a script is really worth reading. The knack is acquired by long practice and experience with human nature. The other day we received a letter bearing a notehead something as follows:

> "My pictureplays have won favor with press and pulpit! I am author of" (and here followed a list of pictureplays all strung in nonpareil down one side of the sheet).

This sort of circus advertising does not appeal to some editors we know. The successful author, the man or woman who is selling work and getting paid for it, is very frequently modest. They do not stand on past performances but prefer to let their contributions stand alone.

Of course, the writer of successful pictureplays has a pardonable pride in successes. We wouldn't give a red cent for a writer who had no such pride. We have a list of our produced scripts, have on file a copy of every magazine or other periodical that has carried our work, and we suppose that every other writer has like records. However, the novelist does not run a list of his books down one side of his stationery; the clergyman refrains from recording the titles of his sermons in cold type on his letter-heads; the short-story writer does not exploit the name of every piece of fiction he has sold above his sig-

nature. If you are doing good work and selling your plots, the editors will know you without submitting personal stationery that looks like a library catalogue. Editors are not interested so much in the scripts that you have written in the past, the scripts of the right-at-present-juncture are what editors wish to read.

Fashion Note

It is believed that the dear old New England plot is coming in again. In several of the unsolicited scripts we have received recently and immediately returned, we have, in a brief glance, noted that the "Way Down East" plots are becoming real frequent-like. Bless 'em, how they will bob up serenely! We have had qualms of conscience believing that the very last New England plot ever produced was built by us two years ago and released by "Comet" as a Christmas picture. The old Vermont farm, the dinner, the eight-day clock, the kitten and the ball of twine were all there, and the shyster lawyer with the mortgage figured prominently. Then we thought the bell had tapped. But no; unless we miss our guess, there will be an epidemic of good old New England farm plots within the next few months. Desist, we pray thee, desist!

The Hall of Fame

E. V. Brewster, not only is editor of The Motion Picture Story Magazine, but he edits the Cauldron Magazine which should be read by everybody.

William E. Wing, a prolific writer of scripts, has signed a contract with William Selig and will furnish the Selig Company with his best work the next year.

Another newspaper man has done it in the person of W. M. Ritchey who has become scenario editor for the Western Lubin branch. Ritchey was formerly city editor of the Los Angeles Express.

Alfred H. Saunders, editor of the Moving Picture News, is one of the world's foremost authorities on the technical side of photography. He is a vegetarian and proud of it

Phil Lang, versatile editor of the Kalem Company, laughs when references are made to the product of the pictureplaywright schools. He doesn't care for such product.

W. R. Daly, Imp director, asserts that the script writer is the keystone of the arch of the moving picture, and William Robert is right!

Alfred Sutro, author of John Drew's most notable success says: "Some people visit the theatre to laugh and others, with equal determination to weep; but all hate to have their settled convictions disturbed; and above all, all hate to be puzzled."

Pertinent Pointers

Practice makes perfect.

There is a fashion in picture likes and dislikes Keep up to date.

The most deadly of all sins the pictureplaywright can commit is to be dull.

Additions to the Lubin editorial staff have not closed that market by any manner of means.

"Similar to magazine story," means just what it says. Try and make your plots dissimilar.

Put the laugh and the thrill into your synopsis. Do not just rehearse the bald action of your script. Give the editor and director a punch in the synopsis and do it quickly!

Good scripts continue scarce. "The good ones are coming from the outside; from the little fellows; the little fellows are writing the fresh ideas. not the staff writers," asserts Director Brenon, of the Imp Company.

The novel idea properly displayed is worth a bigger check than the novel idea that is improperly developed. The first goes straight to the director, the second has to be rewritten.

You have to work and work hard to become a pictureplaywright. Don't ask someone else to do your work for you. Learn to do it yourself and be independent.

Pictures are improving in quality. Producers have finally realized that the story is the rock foundation of the picture. Plots which would have sold a year ago are now rejected.

Script writing is a profession, not a mere knack. It is a profession requiring observation and hard study and the quicker one comes to this realization, the sooner will success be achieved.

A Dissertation on Love

We wrote a script once that was rejected by one editor for the reason that "there is no love interest." We submitted it elsewhere and it made a hit when produced. Love stories are not absolutely essential to make a picture go over and many beginners do not realize this fact. Love interest is essential, of course, with a certain type of director, but many a fine story has been passed up by the beginner for the reason that he couldn't figure out where the omniscient "one woman and two men" could be worked into the plot. In the books of Robert Louis Stevenson, master of fiction writing, we find little love interest. Stevenson never wrote a good love story and never really tried to. Dumas' "The Three Guardsmen" has thrilled millions of people, but Dumas never tried to introduce love interest of conseqence. Dragging in merely a conventional love interest has detracted from the value of many a novel and pictureplay. Don't get the notion that love is necessary for the pictureplay plot. It isn't. The monotonous love embrace at the tail end of the picture is the usual thing. Maybe you can write a plot about money, politics or science and keep interest centered on the one thing. If you have a gripping plot and don't exactly see how you can work in the love-lorn maiden, why, just leave her out. Maybe you will have evolved the unusual thing and that is what scores.

$1,000 Feature Scripts

We have had several script writers write in about the "$1,000 feature script" an "Industrial" Motion Picture concern is in search of. Out of the avalanche of scripts called in by the company's advertisement nothing, it is said, was found sufficiently available to draw more than $25 and $30 per script. We would like to hear from any writer who has ever sold this company a script for as much as $50 and we know that some of the best known and most successful pictureplaywrights in the country were foolish enough to be taken in by the advertisement, and did submit good work. We had something to say about this advertisement last week and one very successful author who was "stung" writes us: "Yes, I am sometimes taken in. Hermann, the Great Magician, once told me that it was only an intelligent audience that could be fooled." It was an intelligent bunch of script writers who were taken in on this particular scheme right alongside the beginners. Kindly be content with $50 for regular work and do not try for $1,000 per script with unknown concerns hereafter, no matter where such offers appear.

"The Tree and the Chaff"

Above is the title of a biblical plot written by Marc Edmund Jones and produced for the Selig Company by Lem B. Parker. The plot is of the something different variety and we give it prominence here in support of our contention that writers do not necessarily have to turn to the "triangle" and criminal world for their ideas. More wholesomeness is what is needed. We congratulate both Jones and Selig. We want to congratulate you, too!

WM. LORD WRIGHT.

After the Eclectic Film Company had with great pains secured a copyright on their five-reel production "The Mysteries of Paris," they were greatly surprised to learn of a copy of the film being shown in some parts of the country. Upon getting definite information to the effect that the Bijou Dream Theatre, Euclid avenue, Cleveland, Ohio, had completed arrangements for showing "The Mysteries of Paris" on June 2, 3 and 4, the Eclectic Film Company immediately got busy and placed the prosecution of their rights into the hands of their attorneys, who proceeded to Cleveland and started suit against the infringers. Judge Day, of the U. S. District Court, granted a writ for replevin the infringing film which was seized by U. S. Marshal Sanning together with all the posters that were found on the premises. The Eclectic Film Company has decided to fight this case with the utmost vigor to a finish, and will also proceed against any other copy of an infringing film that may show up anywhere in the country.

Philadelphia, Pa.—Jacob Weinrich has plans for a moving picture theatre to be erected at 112 Fairmont avenue. Cost, $13,000.

Freeport, Ill.—Walter McKillop will return to Freeport and will conduct a picture house show in the Brown building on Galena street.

Philadelphia, Pa.—The Mension Realty Company bought lots at the corner of Ridge avenue and Dakota street as a site for a moving picture theatre.

WILLIAM LORD WRIGHT'S PAGE

WE are fearless of successful contradiction when we rise to remark that nearly every moving picture film is high-toned.

* * * *

We sympathize with the enthusiastic admiration expressed by the sweet girl graduates for certain film stars, but we would rejoice greatly if they would reserve their audible until time for singing the illustrated song.

* * * *

At 4 a. m. last Sabbath morning, the girl next door started practicing "Hitchey Koo" on the piano so as to be prepared for its accomplished rendition at a moving picture show that evening.

* * * *

It is not only attractive personality that is essential to the case of a moving picture stock company. We sometimes incline to the belief that more experienced actors and actresses are needed to make certain productions a joy forever.

* * * *

It is with pleasure that we quote from a house organ a delightful description of an elevating and educational film about to be released:

> "A typical gambling house, showing faithfully the many devices used to lure the gold from prospectors will be the scenic feature. The roulette wheel, stud poker, faro bank, and other typical games will be fully displayed, with the motley crowd ranging from the swaggering bad man, the villainous pulque-soaked greaser, the blanket Indians, and other human flotsam. The story is tense and beautiful."

Parents will probably insist that their boys and girls view this edifying picture several times. The "pulque-soaked greaser" type should be especially appealing.

* * * *

Eugene Valentine Brewster, brilliant editor of the Motion Picture Story Magazine, has dropped into the prophesying business. He quotes Cicero in extenuation, because Cicero always considered the best guesser the best prophet. Now The "Photoplay Philosopher" is a keen and far-sighted critic and some of his prophesies are worth repeating. Here they are: "Free competition will come. Theatres will all have a scale of prices for reserved seats. Plays will have a 'run' and will not be changed every day. Sensational film titles will be abandoned. There will be more realism in the pictures. The future will see better photography. The art of making up for the pictures will be improved. The poorer companies will die off along with inferior directors, actors, camera men, and the fittest will survive." These predictions are plausible and are optimistic. Speed the day when most of them become effective!

* * * *

Here are some things accomplished by moving pictures:

Made the Stars and Stripes a familiar sight all over the world.

Brought all parts of the world so near together that even the poor may have, for a nickel, all advantages of travel.

Made famous people familiar to all.

Provided entertainment and instruction at reasonable prices.

Furnished places to spend an hour while waiting in small towns for trains.

Popularized education.

* * * *

Exhibitors west of New York City believe moving pictures will ultimately:

Write the future history of our country and other countries.

Entertain guests on every ocean steamer.

Relieve travelers on trains of ennui.

Fill our churches.

Educate children and teach them to appreciate knowledge.

Become most popular section of our new railroad stations.

* * * *

Moving picture theatres received ministerial endorsement in Chicago the other Sunday while their enemies were called either ignorant of the real character of the amusement or "not normal Christians." The praise for the moving pictures was given by the Rev. Johnston Myers, pastor of the Immanuel Baptist church at 2320 South Michigan avenue, in his Sunday morning sermon. The subject was: "Are Moving Picture Theatres a Blessing or a Curse to Chicago?" In part the Rev. Myers said: "The moving picture movement is one of the most far-reaching influences in modern society. There may be, as there is of everything else, some things which we wish were different, but taken as a whole the moving picture theatres are a blessing. Those who oppose them do not know their real character or they are not normal Christians. One of the greatest needs in modern American life is wholesome amusement. Life is hard and the tendency is toward depression and discouragement. The moving picture theatre furnishes the most wholesome entertainment of the day. It is censored more severely than the regular theatre or books. What could the Christian public ask for more than a paid official should guard these theatres?" The clergyman concluded by saying that he was a patron of the moving pictures himself and takes "personal delight" in them.

* * * *

After all is said and done, we are of the opinion that it is the broad-minded clergy of this country, and not the newspapers, who are accountable for the magnificent change of sentiment anent the pictures. Ministers are lauding the moving pictures from the pulpit; they are utilizing their churches for moving picture entertainments of dignified and instructive character; and thus they are giving the pictures added uplift and also educating their congregations to a love of the picture screen. We have several excellent writers on moving picture subjects from among the ministerial brethren, also. The broad-minded clergyman has perceived the power for good that lies in the moving picture. He proposes to utilize that good and in so doing, wields a great power to counteract the influences in the industry that we should all like to see eliminated—influences that the Moving Picture News has been fearlessly combating for many years. A large number of pastors subscribe for this publication and the list is growing. It is a happy sign. A majority of the clergymen are being won to the defense of the moving picture and the power of the clergy in this country is not to be decried.

* * * *

We had intended to say no more on the subject of inaccurate historical pictures, believing that our previous admonitions were severe enough. However, those having the advancement of the art at heart have read with chagrin, yes, with feelings of humiliation, the criticisms directed at certain "historical" films that have been released with a great fanfare of press agent trumpeting within the past few weeks. Particularly are certain of the supposed "historically correct" Civil War pictures being scored in G. A. R. and other patriotic circles. The blunders pointed out and ridiculed to the detriment of the entire industry, are not small blunders that "might have happened anyway." No; the inaccuracies have resulted from everyday carelessness and, worse yet, ignorance of historic detail. There are many famous commanders yet living who participated in many of the more noted battles of the Civil War. Both North and South have students of Civil War history and those students were living actors on the fields of carnage. A brigadier general who fought in several of the historic battlefields of the South sat near me during the showing of a spectacular picture and picked holes in the Civil War play. He pointed out the Studebaker and spring wagons so numerous; laughed at the Union soldiers rushing into battle with fixed bayonets and blankets, haversacks, belts and other camp accouterments strapped on their backs; and even the battlefield, according to this commander and other war veterans in the audience, was anything but "just as good." General Robert E. Lee, according to the history of that great commander written by his son (the history can be found in any library), was slender, erect and tall. Yet the actor taking the part of Lee in this particular picture was short and stout. Lincoln was depicted as wearing a shawl on November 19, 1863, when he made his memorable address. But the worst shock came when the picture had the date of the address labeled

"November 29, 1865," full seven months after Lincoln had been laid in his tomb at Springfield, Ill. These and many other blunders were pointed out and there is no excuse for them. Historical releases must be prepared studiously and carefully. We advocate a well-filled historical library for some writers and directors who seem to think that the depicting of several hundred charging soldiers and much powder smoke will condone for inaccurate historical dates and historical license. Historical pictures, so called, mitigate against the welfare of the entire industry. Congress will never store historical moving pictures until the doubt of their accuracy is removed. Critics are learning to visit the "historical picture" in fear and trembling. Honest oversights can be excused, but in this day and age of intelligent audiences, an effort should be made to consult historical authorities before producing "historical" films. Many a historical picture released is perfect in every detail. But there are others released that excite ridicule and detract in the minds of the people from the careful historical release that has gone before.

* * * *

A clerk in the French Chamber of Deputies reasoned that moving pictures taken during important debates would stimulate pride and patriotism throughout France. On his own responsibility he gave permission to the camera men to enter the legislative hall. The machine was installed and ran some time before the deputies knew anything about it. Only fifteen were in their seats and some were even snoring away the dull hours. When the news got around there was a remarkable change. The bar was deserted and there was some fine gesticulation and much business transacted. It is suggested that President Wilson install moving picture machines in the U. S. Senate. Then, maybe, the statesmen will get down to business and do something for a suffering country.

RELIANCE ARRANGES AN ARTISTIC PROGRAM FOR THE EXPOSITION

Three reels of the nine advance releases to be presented at the Exposition by Manager J. V. Ritchey, of the Reliance Company, were selected by him as being absolutely the latest word in pictureplay producing from an artistic standpoint.

"Ashes," a two-reel subject, scheduled for regular release on July 12, will be shown at the Exposition as will also the single-reel subject "Her Rosary." Every scene of "Ashes" is viewed upon the screen surrounded by a bouquet of flowers. The border changes from violets to sweetpeas, American beauties, lilies of the valley and orchids, the two reels being double exposure scenes throughout.

"Her Rosary," another reel chosen for its artistic value, presents the beautiful lines of the famous song illustrated by scenes of an original story. Not only is every scene dissolved into the following scene but the subtitles are also treated in the same manner. Both pictures are the work of Oscar C. Apfel, with Irving Cummings, Rosemary Theby, Edgena de Lespine, Norma Phillips, Irene Howley, and Bobbie Robbins prominent in the casts.

LOIS WEBER WILL BE MAYOR OF UNIVERSAL CITY

Universal City is to have a woman mayor—Miss Lois Weber, the only woman motion picture director in the world. A. M. Kennedy, former manager of the Pacific Coast studios of the Universal Film Company was elected mayor of Universal City recently. A few days ago he resigned and left for Calgary, Canada, leaving the world's only city devoted exclusively to the making of picture films without a mayor. The council, at its regular meeting next week, will appoint Miss Weber to fill the vacancy. At the municipal election she was defeated for mayor by Mr. Kennedy by only fifteen votes.

Miss Weber, in private life Mrs. Philips Smalley, ranks at the very top of cleaver and interesting women in picture plays. That which attracts to her the regard of the public chiefly is that her work is dominated by one purpose—moral uplift—for which screen stories provide such a splendid outlet.

For two years Miss Weber was a church army worker in Pittsburgh. There she went into the slums, carrying cheer to the lowly and unfortunate. Miss Weber is famous as a singer, and lent her beautiful voice to the street meetings of the church army workers. From Pittsburgh she went to New York as a home missionary and worked for some months in the slum districts and among the prisoners and the blind on Blackwells Island.

Miss Weber was asked as to her policies when she becomes mayor of Universal City, and she said:

"I cannot go into detail until I have taken my office, but I can say that cleanliness in municipal rule and cleanliness in picture making will be the basis of my endeavors."

THE FIFTIETH ANNIVERSARY OF THE BATTLE OF GETTYSBURG, GETTYSBURG, PA.

Lubin Release of July 8th.

For pictorial, educational and entertainment purposes this film is eminent. On the fiftieth anniversary of the greatest battle in American history (July 1, 2 and 3) thousands of veterans of both Union and Conferedate armies assembled in grand reunion upon the field where fifty years before they had waged deadly war. Views of Little Round Top, Bloody Angle, Devil's Den, Seminary Ridge and other points of interest are shown. Yank and Reb wander hand in hand over the battlefield recalling their parts in the great struggle,

shaking hands and crossing flags over the old Stone Wall—the same wall over which they once glared hatred through the smoke of the big guns. They stop to rest, leaning against silent cannons and swap reminiscences. The President of the United States, the Secretary of War, Governors and many other notables of the present day who attended the reunion have also been photographed.

The field hospital, the Boy Scouts, the Pennsylvania State Constabulary and other organizations on hand to guard the health and comfort of the veterans have also been incorporated. Altogether it is a film worth seeing and one which will be preserved for all time for its historical value.

At the Monarch studios at Hollywood, the general manager, Tom Evans, has added another stage, 70 by 70 feet this time. The big sets constantly being used precluded the placing of another set whilst the two present stages were occupied and the addition is a very necessary one for the company. New scenic docks have also been added.

It was ladies' night at the Photoplayers Club on Saturday and there was a large and brilliant gathering. Dancing and a vaudeville entertainment filled the night in well. The oldest pictureplay actor, Charles Manley, was there as was also one of the youngest, Master Matty, both of them appearing in the Monarch films. Mr. Manley was as spry as anyone there. You cannot make him believe he is of any age at all and the actors and actresses at the Monarch studious have to absolutely bully him to make him get out of the hot sun. He is certainly a well beloved old gentleman.

Philadelphia, Pa.—Anderson & Haupt have completed plans and the owner, H. Berman, is taking bids for a moving picture theatre to be erected at 2029 South Third street.

Philadelphia, Pa.—The Plaza, at Broad and Porter streets, has opened for business. It is under the management of John H. Love.

Philadelphia, Pa.—Carl P. Berger is preparing plans for alterations to the First Baptist Church building, to be converted into a moving picture theatre. Stiefel Amusement Company, owners.

Petoskey, Mich.—A contract has been let for the erection of a new theatre here, the Temple, which will be erected by Mr. and Mrs. Walter Chrysler, and will be completed July 15th. Norman Feldman will be manager.

DICK'S TURNING

By VIRGINIA WEST

(Adapted from Reliance Release.)

DICK was not yet twenty-one and Millie only sixteen when they were married. Their friends and Millie's parents tried to persuade them to wait a few years, but Dick said he had no home, that he and Millie loved each other and he was able to support her, so he didn't see any reason why they should wait.

The boy had a good job at the mills and they were able to live very comfortably in a bedroom, a parlor and a kitchen, and save a few dollars each week. They were as happy and prosperous as they had dreamed of being, and who could ask for better than that?

For six months all went well. Then the strike came. Like the other mill workers they lived on what they had saved, as long as they could. But the rent had to be paid and they had to eat something. Then the payments on the furniture had to be made.

It is a terribly distressing thing to buy furniture on the instalment plan and not be able to make the last payments. You buy just the kind that suits you. That makes it yours from the beginning. Then you become fonder and fonder of it as the months pass, until it is like an old friend. Bad luck comes, and then, one day, some big, coarse men, who seem to have no right whatever in your house, come in and take away all the things you have become fond of.

Just this happened to Dick and Millie, only their distress was drawn out. For they had bought their things at different places, and they kept up the payments of the most necessary as long as they could possibly manage.

The day the bedroom furniture was taken Millie broke down and cried. "Never mind, little girl," comforted Dick, "I can be very comfortable here on the floor and you can go to your mother's for a while. We have the rent paid only for another week. Something is sure to turn up soon for me. Won't you go, dear?"

"No, Dick," she sobbed, "I won't leave you. If you can sleep on the floor so can I. I'm not going to leave you."

All Dick's persuasion was of no avail. Together they made their bed on the floor with the few coverings.

For another week they managed to get along. Every day the young man went out to look for work, but the result was always the same. One day he came in quietly after a long, disappointing tramp, and found Millie sitting by the window of the almost bare kitchen. Her face was relaxed, and for a moment, before she heard him, Dick caught a glimpse of her as she really was. At sight of him her face brightened, and but for that moment of unconsciousness she would have been still able to keep him in ignorance of her true condition.

"They've taken the stove and everything," she said sadly, before he had a chance to speak.

Dick gathered her in her arms and turned her face up so that he might see it. He was shocked to see how thin and pale she was. "Yes, I see they have, but I see something else, sweetheart, that I've been too blind to see before. I see a little wife with a pale, thin face and big eyes with black circles under them. You are not getting proper food. Now that the stove is gone you will have even less than before that you should have. Besides, we can't pay the rent again."

Millie clung to him, for she knew what was coming.

"You will go now, won't you, Millie?"

No answer.

"If you love me you will keep yourself in good health so I won't worry about you. You can't be in good health unless you have enough to eat and the right kind of things. Won't you go, dear little girlie?"

Millie choked back a sob. "Yes, I'll go. I have to when you talk like that."

So the next morning Dick took her to her parents' home to stay until he could find work. When they were nearly there Millie stopped. "I can't go without you, Dick," she said. "I just can't. Promise me you will stay too. Please, please," she ended.

Dick weakened a little. "Well, we'll see how I'm received. If both your parents ask I might stay. But you know they don't like me very well for taking you away from them."

"I know," acknowledged Millie, "but maybe they will ask you."

The mother came to the door to meet them. "I'm glad you've come, child, she said, "you look as though you need a good square meal. Come in, both of you. You can stay, Dick, as far as I'm concerned."

Just then Millie's father heard the conversation and came into the room. "Well, not as far as I'm concerned," he growled. "You stay here, Millie, and your loafer of a husband can go where he pleases. There's no room for him under my roof."

Fire flashed in Millie's eyes. "Do you think I'll stay here without him? Dick's no loafer. He worked hard till the strike came, and he's been looking for work since. Where there's no room for him there's no room for me. Come on, Dick."

She turned toward the door, but Dick stopped her. "No, Millie," he said gently, "you stay here anyway. If you want to please me that is the thing to do. It will be much easier for me, and I'm sure you don't want to make things any harder than necessary. I'll be back for you soon, I'm sure."

Millie put her arms around his neck. "I love you, Dick," she whispered, "and I'll do anything now that will make things easier for you. I see what a struggle you've had."

Dick held her close for a moment. "Good-bye, Mrs. Allen," he said, without so much as a glance at her husband.

Then Dick went to the park to think. He had no home and scarcely any money, so where else could he go?

As he sat thinking, hour after hour he was in a worse and worse condition of mind. He had been seeking work until he was worn out with disappointment. Every hope seemed to fail. Now, at least, he had a moment to relax since Millie was safe. He relaxed his body but his mind remained tense. He could not forget what Mr. Allen had said. He had called him a loafer. All the bitterness in Dick's nature rose up in him now. "Well," he thought, "if I'm thought to be a loafer why not be one for a while? Millie's well taken care of and the good weather's coming on; why shouldn't I strike the road?"

Dick put his hands behind his head and looked up at the leafy branches. "It would be good to get into the country," he thought. "I'll do it," and he slapped his knee.

His hand touched something soft. Well, you little rascal," he said to a tiny kitten beside him. "Where did you come from?"

The kitten did not give any information as to its origin, but it made it very plain that it wished to be adopted.

"How Millie would love it," he thought. "It would keep her from grieving for me so much."

Dick was soon on his way to take Millie the kitten. He put it in his pocket, but being of an investigating turn of mind it insisted upon putting its head out to see what was going on.

Suddenly a dog spied the little furry head and made a jump for it. But the kitten was too quick for him. Out of Dick's pocket it sprang and ran to the top of a fence surrounding a courtyard.

For a moment Dick hesitated, but his desire for Millie to have the kitten overcame his objections to entering other people's property, and he went inside the yard.

As he was nearing the kitten he suddenly felt a queer, stinging blow behind his ear. Then all was darkness.

When he opened his eyes he found himself lying upon a large, handsomely dressed bed in a room furnished in a style beyond anything Dick had ever seen. He thought he was dreaming.

"Are you better?"

Dick turned his head in the direction of the soft voice. A lady bent over him. "I am so glad to see you better," she almost sobbed. "I have been so anxiously waiting for you to open your eyes."

"Why, what has happened to me? I thought I was dreaming. How did I get here? Oh, I remember something hitting me, but I didn't know what it was. And the kitten! What became of it?"

"The kitten is all right," the lady told him. "It was my little boy who hurt you. He had a new air-gun, and not realizing that it could really do any harm, he aimed it at the kitten. He hit you instead and stunned you, and then you fell and hit your head. The doctor said you would be all right in a little while, but I have been so anxious about you."

"Thank you for your kindness. I think I'll go now."

"No; the doctor said you must be quiet for a day or two. I'll call my husband's valet and he can put you to bed. Was the kitten yours?" asked the lady.

"Yes. It came to me in the park and I was taking it to my wife. I must go now, for she will be so glad to get the kitten."

"Why, you're not married!" exclaimed the lady. "You look just like a boy."

Dick smiled. "I'm not twenty-one yet, but I've been married over six months."

"And you live with your wife's people?"

"No; we kept house, but the strike cut me out of work and we've had a pretty hard time. Millie just went to her mother's to-day. She'll be lonesome without me, so I thought I'd take her the kitten for company."

"Won't you tell me all about yourself?" urged the lady. "I am interested in you and would like to help you if I could in any way. Suppose you let me send for Millie, and then you can talk to her, and she will know you are all right here for a day or two."

Dick consented to write a short note telling Millie he had met with a slight accident and was being cared for at a certain address.

"Is the kitten safe?" he asked, when the note was written.

"It is in the kitchen and has plenty to eat," he was assured.

While they were waiting for Millie Dick was made comfortable in bed, and then the lady came in to sit by him.

Dick was soon telling her his whole history: how he had been left an orphan at twelve years and had gone to work in the mills; how he had worked his way up, studying what he could at night, until he got into a position which enabled him to get married. Then he told her of the objections of Millie's parents, of the happiness of their six months of married life, and the terrible trouble the strike had brought upon them.

The lady listened attentively and much of the time with tears in her eyes. "It is too bad," she said, "too bad that some people should have so much and some so little. What kind of work can you do beside what you did at the mill?"

"Well, I don't want to boast," laughed Dick, "but I can turn my hand to 'most anything. And I'm willing to learn if I don't know how."

In an hour Millie was by her husband's bedside. "What has happened to you, sweetheart?" she asked anxiously, after she had kissed him.

"I'll tell you just how it was," began Dick. "After leaving you I went to the park and sat there for a long time. I kept remembering that your father called me a loafer. The thought came to me that I might as well be a loafer if I was thought one. I confess, girlie, that for the time it seemed to me it would be lovely just to be a tramp. I knew you were safe, and I had just about made up my mind to strike the road for a while. And then what do you think happened? I felt a fuzzy little kitten right against my knee. Of course I thought of you, and I thought it would keep you company. As I was bringing it along the street a dog scared it and away it went over a big fence. I went through the gate to get it, and before I could get it from the fence something struck me and I didn't know any more. The lady says her little boy had an air-gun and didn't know it could hurt so much. He was aiming at the kitten."

"And he hit you, my poor darling," murmured Millie close to his ear, her arms tight around him.

Just then the lady came into the room again. "I have been talking to my husband," she told Dick, "and we have a plan. How would you like to be a chauffeur?"

Dick looked at her in surprise and said: "Why, I guess I'd like it all right, but I'd have to learn, wouldn't I, and get a license? I haven't any money."

"That will be all right," the lady reassured him. "This is our plan. We need a chauffeur just now. We are willing to pay you twenty-five dollars a week while you are learning and pay the expenses connected with the lessons. When you are proficient we will pay you fifty dollars a week. Will that be satisfactory?"

Dick and Millie were both staring in wide-eyed astonishment. "I think it will," exclaimed Dick. "And then this little girl and I can go to housekeeping again."

"Yes," answered Millie through her tears, "and the kitten can have a fine collar and a silk cushion, for she brought it all about."

"TOM BLAKE'S REDEMPTION"

(American Release, July 24)

A story replete with pathos, excitement and joy. Tom Blake, the only son of a widow, gives way to the demon of drink and his promising career seems doomed to dismal failure. The pride of a widow's life seems to be dashed into a yawning abyss of despair. The joy of love's young dream is to give way to bitter disappointment. But a kind fate has willed it otherwise and an insignificant incident turns the tide. The spark of manhood is fanned to a glowing flame. The mother's unfaltering confidence in her only son is to be

rewarded with a realization of her fondest expectation. The dream of a trusting maiden is to become a reality.

Tom has become master of himself and as the architect of his own future he proceeds to blast away the obstructions of unreliability, intemperance, cowardice, indifference and all the other negative qualities that stand between a man and his realization of life's happiness and success.

Warren Kerrigan gives a splendid dramatization of Tom Blake. Many scenes are exceptionally thrilling and the interest is beautifully maintained throughout the film. The photography is stereoscopic with excellent judgment in the choice of settings.

The scenario was written by Maud Moore Clement and the subject was produced under the direction of Mr. A. W. Hale.

HIS MASTER'S VOICE
Gaumont Release July 8th.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

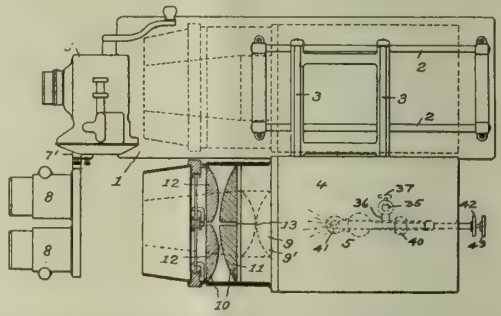
While under the recent decision of the U. S. Supreme Court in the "Sanatogen" case the owner of a patent may no longer enforce restrictions imposed upon the use and resale of a patented article as against a party to whom such article is sold outright, even though such restrictions have been made known to such purchaser there is nothing therein contained to prevent the owner of a patent from imposing restrictions upon the use of the patent and the manufacture and sale of the patented articles by a licensee, and such restrictions, if part of an express agreement between the owner of the patent and said licensee, may unquestionably be enforced by such owner as against such licensee. Furthermore, as demonstrated, among other cases in the Motion Picture Patents Co. v. Laemmle, 178 Fed. 104 (C. C. S. D. New York, 1910), and the Motion Picture Patents Co. v. Ullman, 184 Fed. 174 (C. C. S. D. New York, 1910), even the fact that the owner of a patent is a combination, or a party to a combination, formed or existing for the purpose of monopolizing patents of the same general character, will not avail an infringer of such patent, who is not a licensee or party to such combination, as a defense to a suit for infringement brought by the owner of such patent. Similarly, the fact that the owner of a patent is a combination, or a party to a combination, formed or existing in violation of the Sherman Act, will not avail an infringer of such patent, who is not a licensee or party to such combination, as a defense to a suit for infringement brought by the owner of such patent. There are numerous other decisions that might be cited in support of these propositions. In other words the owner of a patent may do acts which, without the immunity of a patent, would clearly amount to a violation of the Sherman Anti-Trust Act.

But, Oh! Death's untim'ly frost,
That ni'pt my flower sae early."

Dying prematurely at the age of thirty-five, Ernest Ruhmer left a record that many men of the proverbial three-score and ten might well be proud of. Among his numerous inventions is an instrument for photographically recording and acoustically reproducing sound waves with the aid of a selenium cell, a multiple microphone, a selenium photometer, a device for determining and registering the intensity of daylight, an arc-light interrupter, a television apparatus, and a system of light telephony in which selenium cells and searchlights were experimentally used with great success.

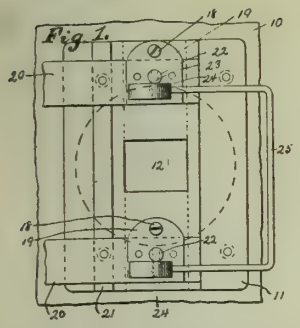
Gustave Cramer, of Chicago, Ill., has been granted registration No. 92,321 for "ALPHA" as a trade mark for sensitized photographic papers, claiming use since about the middle of February, 1911.

The figure is a plan of a combined kinetoscope and stereopticon embodying the invention of Alvah C. Roebuck, of Chicago, Ill. (Patent No. 1,064,010) which relates to projecting apparatus, especially to multiple dissolving view stereopticons, and has for its objects: To provide a simple, efficient construction adapted to refract light from a single source of illumination in a manner that the picture projected from each of the plurality of optical systems will appear on the same spot of the screen to insure proper registration, and with which economy in the operation of the equipment is attained by a decrease in the breakage of the lens when using illuminants of great strength. Also to provide a structural combination of parts whereby a double dissolving stereopticon, or a compound dissolving steropticon composed of two stereoscopic series, are illuminated with the same illuminant used in connection with a kinetoscopic projecting apparatus. 2 are longitudinal tracks, secured to base board 1 of the kinetoscope. 3 are secondary tracks arranged transversely to tracks 2, and capable of longitudinal adjustment thereon. 4 is the single lamp house mounted on tracks 3, and capable of transverse movement thereon. 5 is an illuminating apparatus. 6 is a kinetoscope secured to the forward end of base board. The carrying frame of the stereopticon objective 8, is secured by lateral extension 7 to the side of the kinetoscope. The optical center of the stereopticon objective 8 is arranged in a plane above the optical center of the kinetoscope 6, so that a clear space will be provided above

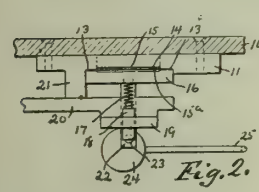


said kinetoscope objective for the introduction and removal of the stereopticon slides. 9 is a condenser. 10 is a companion condenser. 11 are the inner group of lens members, and 12 the outer group of lens members. The inner group of lens members 11 comprise a planospherical lens member formed in two sections separated by a diametric gap 13. 35 is a vertical pedestal secured to the floor of the lamp house 4. 36 is a vertically adjustable head on pedestal 35 adapted to be secured thereto by a set-screw 37. 40 and 41 are the carbon carriers receiving adjusting movements by wheels 42 and 43 through any usual intermediate operative connections.

Mobile color or color harmonics, a new art invented (?) by Mr. A. Wallace Rimington, Professor of Fine Arts at Queen's College London, has been demonstrated by means of a curious instrument built for the purpose after years of experimental investigation, and called a "Color Organ," upon which the professor composes symphonies and sonatas in chromatic lights and shades. In the past others have noted certain analogies between sound and color, but it remained for Mr. Rimington to do the pioneer act—that is the conclusion to be drawn from a perusal of his book "Color Music" in which he expounds the theoretical side of the innovation. He sees no reason why a great color art analogous to the art of music should not come into vogue, "appealing to the emotions to an extent which it is difficult for those to realize who had not seen it." Both color and sound are vibratory in origin, and in Rimington's color organ the color octave of the spectrum is made to correspond with the octave of the musical scale, although the analogy in this respect "is relatively not of very much importance." One thing is certain however, as we all know from personal expert observation—that there are discords in color as well as in music. The organ has a regular keyboard and stops, and "plays" upon a white screen heavy in folds to give depth and life to the colors; and the possible combinations and effects are of course practically infinite. Furthermore a musical accompaniment was found to harmonize in some cases; although we should be more inclined to think of the color scheme as the accompaniment. The nearest approach to color music in nature, Rimington says, is to be found in certain sunsets. And he might have added that you will never find any discord of color therein. We like his choice of the term *"mobile"* color. Whether the word has been adapted in Cinematography we know not, but *"Mobile Pictures"* seems more correct and euphonious than "Moving" or even "Motion Pictures" and is far more acceptable than "Movies."



The object of the invention set forth in Patent No. 1,064,252, issued to the Picturegraph Co., as assignee of Burton A. Proctor, of New York City, for moving picture machines, is to produce a film gate which is simple and inexpensive, is not likely to get out of order, which can be instantly adjusted to release or clamp the film, and which when in position to guide the film will hold it resiliently and yet in a manner to perfectly guide it. Another object of the invention is to construct the film gate so that it will be movable bodily in and out with relation to the film, thus rendering it unlikely to catch and bind the film. Figure 1 is an inside elevation of a portion of a moving picture machine and Fig. 2 is a sectional plan of the attachment. The body 10 of the machine has a plate 11 which serves as a support for the gate attachments and which has the opening 12 through which the picture from the film is projected. The plate 11 is provided with a way 13 which extends in a vertical direction across plate 11 so as to traverse the light opening and the lack of the way is relieved in the center 15, this part coming opposite the picture portion of the film and being the same width as the light opening 12, while the side edges of the film are held on the side portions of the way 13, The gate 16 is in the form of a plain plate which fits snugly and which is movable in and out with relation to the plate 11. The gate 16 is relieved in the center as shown at 15a, so that there will be no possible friction or contact on the picture portion of the film 14 while the edges of the latter are held securely, smoothly, and yet resiliently between the side portions of the gate 16 and the way 13. The gate 16 is open in the center to correspond with the aperture 12 of the plate 11, and is longer than the aperture so as to exert uninterrupted pressure on the side portions of the film, thus holding the film straight and flat. The gate 16 is pressed gently against the film 14 by light springs 17, to adjusting screws 18, turning in lugs 19 attached to plates 20, and the latter are secured to a lug 21 on the back of the plate 11. The plate is provided with posts 22 which connect by journals 23 with cams 24, circular in shape which ride on the ears 19 which serve as abutments for the cams connected by a bail-like handle 25.



As "Life" sees it. A recent decision of the Supreme Court in patent cases is to the effect that a dealer can sell articles which he buys at wholesale at any price he chooses, regardless of a rule laid down by the wholesaler. In other words, a firm which manufactures an article cannot fix a price upon it for the open market. Any dealer who desires to cut the price, even though he loses money by the operation, can do it if he wants to. There have been instances where retailers have cut the price of articles for purposes of advertising.

This is admirable; but what we really want is a decision which will prevent people from selling an article for twice or three times what it is worth. We can stand it very well to buy things below cost, but if the law works one way why not have it work the other?"

Mike—And do yez believe in the recall of judges, Pat?

Pat—That I do not. The last time I was up before his honor he sez: "I recall that face. Sixty days." Am ag'in' the recall of judges.—*Life.*

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

UNIVERSAL JOTTINGS

One of the most practical tests of the value of the Boy Scout movement in America is being made this week by the young hopefuls, in the Washington to Chicago relay race. The Animated Weekly of the current week will show the start of the epoch-making event in juvenile sporting annals, having filmed the scene wherein President Wilson delivered to Fred Reed the message that the boys will carry over the intervening 775.4 miles to Mayor Carter Harrison, of Chicago.

The start took place at 9.30 o'clock and was witnessed by Secretary Lane of the Department of the Interior, Representatives Britten and McAndrews, of Illinois; Colin H. Livingstone, president of the Boy Scouts of America; members of the White House clerical force and a large number of sightseers.

* * * *

The largest motion picture stage in the world, which far eclipses in size that upon which the Passion Play at Ober-Ammergau is staged, has recently been completed for the Universal West Coast Organization. To properly dedicate it, five hundred of the Universal force and their friends congregated on the evening of June 19 at the Hollywood studios, and under the direction of Mr. Joseph W. Engel, made merry in one of the largest "rag" parties of the season. The big stage was draped with bunting, among which were suspended scores of Japanese lanterns. The Hollywood band of sixteen pieces provided music.

It was an informal happy gathering and dress suits were relegated to the camphor and white flannels and dainty lingerie gowns were much in evidence.

* * * *

Joseph Edward Victor Fairfield Daveran Singleton, the big Australian, is one of the parties, and Miss Iva Shepard is the other to a charming romance that has unfolded through their joint work in a series of Universal pictures. The blushing Joseph recently announced his forthcoming marriage to Miss Shepard and the event is expected to occur in the near future.

J. V. RITCHEY MAKES BIG CLAIMS FOR "HER ROSARY"

Manager J. V. Ritchey, of the Reliance, is not a man who enthuses very easily, and is seldom heard to make any extravagant statements about the output of his own studios. In view of this fact his remarks regarding "Her Rosary," to be released on July 16, are worthy of attention. "Of course I have not seen every picture that has been produced, but both as an exhibitor and a manufacturer I have made it my business to see a large number of them and I can safely say that I consider 'Her Rosary' the most artistic single-reel subject I have ever had the pleasure of looking at. Of course it is what might be called a 'fancy' picture. All the sentiment of the poem is greatly in its favor, all of which goes toward giving it the artistic finish which we so admire in a picture."

HARRY K. HECHT BUILDING NEW THEATRE AT PASSAIC, N. J.

The Garden Theatre, Passaic, N. J., is the latest addition to the motion picture houses in that town. It is located in the busiest spot in Passaic, and Mr. Hecht, the proprietor, having several theatres at the present time, is furnishing the new house with the most up-to-date equipment. Through Mr. J. H. Hallberg, "The Economizer Man," will be installed a Powers No. 6A machine complete, with Hallberg A. C. to D. C. Economizer to deliver up to 60 amperes D. C., lobby decorative effects, ticket receiver and full line of supplies. Mr. Hallberg also reports the sale of two Powers No. 6 machines with two Hallberg Standard A. C. Economizers to the Paradise Garden Theatre, Hunter, N. Y.

Mr. Charles Urban has secured universal rights to reproduce in Kinemacolor Maeterlinck's sacred drama, "Mary Magdalene," and will shortly commence filming it in Paris. Madame Maeterlinck will sustain the important title role, in which she has previously appeared with distinction. It is hoped that the production will be ready for presentation in London, at existing Kinemacolor houses and an additional theatre, yet to be taken, in the early Autumn. Mr. Urban has also acquired rights with regard to the same author's remarkable play, "The Blue Bird."

Manufacturers' Synopses of Films

REX

HIS WEAKNESS CONQUERED (July 20).—Jack Hamilton, in childhood, is afraid of snakes. His mother humors his weakness until he arrives at a point where anything resembling a serpent throws him into a frenzy.

Twenty years later he becomes a prosperous business man, but his fear has grown with him until it has almost assumed the proportions of insanity. A friend calls at Jack's office, wearing a snake scarf pin. Jack becomes frantic, until the friend removes the pin.

Jack is in love with Mary Charleson, a charming young widow, who has a little daughter. This love is returned, but she fears for his health, and tells him she cannot marry him until he has conquered his weakness. Mrs. Hamilton entertains some guests at a week-end house party at her hunting lodge. Mary purchases a snake ring for Jack as a birthday gift while there, and the effect upon him when she presents it alarms her.

Mary's little daughter is given a Chinese paper snake and thinks it will be a great joke to frighten Jack with it while he is reading a book. The child sneaks up on him and drops the snake over the book Jack is reading. Jack, in a frenzy at sight of the snake, strikes at it with a heavy paper cutter and hits the child on the head, felling her to the floor. Crazed by his act, he rushes from the house and flees into the woods.

The child is attended to and the guests start in search of Jack. They find him late that night on the verge of insanity, and bring him back to the lodge.

Later, a friend suggests a cure by auto-suggestion. He makes Jack place his hand over his, telling him he holds a snake. Jack cowers and trembles, but the friend suggests that Jack let his mind be guided by his. When the friend opens his hand, he holds a watch and Jack is brought to a realization of the folly of superstition and imagination. The child is brought into the room, carrying a snake. Jack looks at the snake and then takes it from the child.

Mary and Jack go hunting the next day. While Jack is out after game, Mary rests and falls asleep. Jack returns to her and sees a snake dropping down from the tree above her. He rushes up and kills the snake, proving his complete cure. Mary, realizing his fear has been conquered, agrees to marry him, and they return to the hunting lodge a happy couple.

IMP

HER NERVE (July 17).—Violet Horner, the relief operator, arrives at Lonesome Valley station. Upon alighting from the train she is met by the express agent, who is smitten with her charms. He takes her in and introduces her to the other operator, whom she is to relieve.

The two operators become good friends and practically ignore the agent, who, angered at this, at his first opportunity insults the girl, for which he is knocked down by Barrows, the other operator. He is later discharged.

The shipment of money arrives for a mine nearby. The agent contrives to open the safe and get this. Violet catches him in the act. While he is at work on the safe, Barrows, who is in the other room, gets a wire to the effect that the bridge at Mars Creek is burning and to stop train 44. The agent hears this, rushes into the telegraph room, knocks Barrows down and ties him.

Violet climbs in the window, takes the box containing the money, jumps out of the window and is seen by the agent, who chases her. There is a long chase in a motor boat and a wild automobile ride. Violet arrives in time to save the train, while the agent, in making a sharp turn in the road, is thrown from the auto and killed.

Violet returns to the station, receives congratulations and promotion from headquarters.

SOLAX

COOKING FOR TROUBLE (July 16).—John's breakfast is late on account of a flirtation between the cook and the iceman. John is angry, and the cook leaves in a huff. John goes to business without his breakfast, while John's wife decides to try her hand at preparing lunch. After a morning's work, consisting of cigars and sweet repose, John goes home for lunch and finds what appears to be a delightful looking meal, cooked by his wife. Appearances, however, are deceptive, and John does not appreciate the novelty of safety pins in his soup nor chicken that requires the use of a steam saw, and the result is "a quarrel with Mary," who decides to go home to mother, and John returns to the office for the rest of the day.

Mary misses her train, returns home, and angrily locks herself in her room. John comes home late in the evening, finds the house apparently empty, and decides to cook himself a little supper, and he has some remarkable experiences. Among other things, he forgets to turn off the faucet in the kitchen sink, and the result is when he goes to bed the kitchen is flooded and the cook, who returns late at night, after her huff had worn off and, finding the door locked, decides to enter through the kitchen window, whereupon she concludes there has been a flood. After much aquatics she is finally rescued from the depths of the kitchen ocean by John, and forgiven after promising never to flirt with the iceman before meals.

THE INTRUDER (July 18).—Bob Craig, a woodsman, while out hunting one day, stumbles over the body of Preston Crandall, a rich man from the East, who had sprained his ankle while gunning. Craig takes him to his cabin and with the help of his wife nurses Crandall back to health. Crandall becomes infatuated with Craig's comely-looking wife and takes advantage of Craig's absence on hunting trips to show his love for her. As it nears the day for his departure, he tries to induce Mrs. Craig to flee with him, telling her of the great mansions, automobiles, and servants which he can offer her, and which her husband cannot, but she steadfastly refuses. At last Crandall leaves, bidding them good-bye and Craig leaves on his day's hunt. Crandall returns and makes a desperate appeal to Mrs. Craig. The rich man overwhelms her with promises, and at last she consents to leave with him, taking her infant girl, Elsie, with her, much against Crandall's wishes. On his return, Craig finds the note written to him by his wife, telling of her love for Crandall. He can hardly believe that his wife has been false, and after the first shock is over, he turns to drink for consolation.

Several years pass and we find Mrs. Craig leading an unhappy life in the home of Crandall in the East. His love had worn off soon after their elopement. One night Crandall is particularly abusive to Mrs. Craig, and is suddenly called away on an important errand, leaving Mrs. Craig and little Elsie, now five years old, alone in the house. That night a burglar breaks in and Mrs. Craig bravely goes downstairs to investigate. She captures the burglar, who turns out to be Bob Craig, her husband, who had gradually drifted down the ladder after his wife's treachery. Craig by a ruse gains possession of her revolver, and after telling of her treachery, etc., prepares to shoot her in revenge, when little Elsie appears in the room, clad in her nightgown. Elsie's appeal saves her mother's life. Crandall arrives and covers Craig with a revolver. Mrs. Craig, pretending allegiance to Crandall, gets possession of his revolver and frees Craig. He attempts to 'phone for the police, but Elsie cuts the wires. She begs Craig's forgiveness and receives it, and he leaves, taking his wife and child with him, leaving Crandall fuming at his helplessness.

LUBIN

THE WILES OF CUPID (July 17).—As children they played together and no one interfered. But when she grew into a beautiful young woman and he became a man things began to change. He was the son of a widow and the "big brother" of two little sisters, and he had to work hard to keep the little home together. She was the daughter of a wealthy man who wanted still more wealth and that was the cause of all the trouble. Her father told her he wished her to marry the wealthy man. She told the boy about it and the two of them vowed they would have each other and no one else. At her request the wealthy man gave the boy a position in his office. But he didn't know the boy and the girl were lovers, and arrangements for his wedding with the girl went on. After a bitter struggle with himself the boy realizes the apparent hopelessness of his position and unselfishly he bids the girl obey her father. Piqued at what she considers his lack of spirit, the girl berates the boy and, in desperation, prepares to marry the rich man. In her wedding gown the girl steals from the big house and goes to the back fence where she and the boy used to play. She wants to see him just once more. She gives the old signal and the boy comes in answer. In her father's house the rich man and the guests are waiting to proceed with the ceremony. Strolling into the library the rich man looks out the window. He sees the boy and girl bidding each other a sad good-bye. He can't understand, so he goes to investigate. What he learns makes him scratch his grey head and think. But he's a good rich man, and decides quickly. The guests are astonished when the rich man, who they supposed was to be the groom, turns into a best man and leads the boy to the girl and insists that the clergyman pronounce them man and wife.

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Amid the rush and flurry of the great city a little flower of love sprang into existence in the heart of Agnes Carew, but her father would have none of the man she loved. So an elopement was planned. This the stern father discovered and thwarted, having set his mind upon another husband for his daughter. Unable to overcome her father's objections against Lloyd, they plight their troth and Lloyd goes to the far West to investigate some mining frauds, but the news of his mission had preceded him.

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On his arrival at the mines he was waylaid by two of the men implicated in the frauds and left for dead on the roadside. There he is discovered by a little Indian girl, who, with the aid of her father, takes Lloyd to their cabin and nurses him back to life; but with returning consciousness all memory of the past has gone from his brain. Won by the sweetness of this little Indian maid, he woos and wins her.

Back in the East Agnes has discovered that Jackson is really the man she cared for, but she feels in honor bound to Lloyd. Jackson pleads with her, recalling Lloyd's long silence and offers to go West and see if he can find any trace of Lloyd. This Agnes consents to, and again we are on the wild plains of the West, where Lloyd lives with his little Indian wife and baby. There, in perfect happiness, Jackson finds them.

Gradually Lloyd's mind awakens to the memory of the past, and Jackson, in honor bound, pleads with him to go East. Lloyd hesitates, but seeing his little baby and dainty Indian wife, he sends Jackson back to the noise and bustle of the city, and remains in his humble home with those he loves. So two happy homes result.

MISSION BELLS (A Romance of San Juan Capistrano) (2 Reels).—One of the most beautiful pictures ever produced in Kinemacolor, comprising a series of scenes taken at the old San Juan Capistrano Mission with a decided touch of early Southern California.

After the day's labor the Mission fathers, returning from the fields, find a mother and a young child lying on the ground. The mother is dead, while the child lives. Francisco, taking the child in his arms, accompanied by Louis, returns to the Mission, while the other fathers bury the mother and offer prayers for the repose of her soul.

The baby grows up, and we see him eighteen years later ready for the holy orders to which Father Louis argues that he is destined, but Francisco advises the boy to go into the world and then make his choice. It was well suggested, for the boy had never seen the outside world, and fate leads him another way.

After a series of romantic adventures in the semi-Spanish society of the period, Pedro returns to the only parents he has ever known, to ask their permission to marry Senorita Isobel.

Historic scenes in Southern California.

VITAGRAPH

THE MASTER PAINTER (July 16).—With an ultimatum from his landlady to the effect that he must pay up or get out of his studio, Robert Gordon, a young artist, takes a few of his paintings and goes out to sell them. He is unsuccessful, all the dealers being overstocked. On his way home he saves an old man from death under an automobile.

The old gentleman is John Marshall, a master painter. He sees the paintings that Gordon is carrying and notices that he is evidently weak from starvation. In gratitude for what Gordon has done for him, Marshall asks him to come to his home and study under him, which offer is gladly accepted. At Marshall's house Gordon meets Marise, the master's niece, and before long falls in love with her.

Under Marshall's instruction Gordon progresses rapidly with his art and is soon engaged on important work. The master himself is occupied with a painting that he imagines will be the crowning effort of his life. Marshall's painting, however, is really unutterably bad, for the old man is rapidly losing his eyesight. When Marise and Gordon find that he thinks it a masterpiece and intends to enter it for the coming exhibition they are filled with pity for him but dare not tell him the truth.

Night after night Gordon works on the master's picture, determined, if it be possible, to save the master's reputation as an artist. One evening he is discovered by Marise, to whom he explains his actions.

Their constant association together has fanned the flame of love between Marise and Gordon and at last he goes to Marshall to ask for her hand. The old man is highly indignant and refuses to allow her to marry what he calls "an unknown artist." The night before the exhibition opens, Gordon puts the finishing touches on the picture, which is a really beautiful work of art and would have done credit to the master himself had it really been his work.

Just as Gordon lays down his brushes for the last time Marshall enters and sees him at work. Explanations cannot be avoided and so Marise tells him the truth about his painting.

Marshall is sadly disillusioned but generously acknowledges that Gordon is now the master and he the pupil. Placing the hands of Robert and Marise together, he fondly bestows upon them the blessing that he had before refused.

EDISON

IN THE GARDEN (July 15).—Old Mr. Stevens finds a lover, at a dance, sulking because his sweetheart is kind to other men. To prevent two lives from being spoiled by misunderstanding, the old man tells the indignant swain the story of his own lost love.

In 1860, Stevens, a gallant young Southerner, was deeply in love with a girl, Julia. One evening, at a dance, the charming Julia seemed, to her jealous lover to be accepting too many attentions from the young beaux of the company. With a Southerner's characteristic impetuosity, Stevens bitterly reproached her for her fickleness, and turning on his heel left her.

That very night Stevens enlisted in a Confederate regiment. Next day, as the troops marched out of town, Julia stretched out her hands pleadingly to her stern lover, but he ignored her and left her without even a smile of farewell.

"Men must work while women weep." And so, while Stevens fought desperately for the South, Julia sat at home and stared wet-eyed across the hills—and waited.

We are not all made of the stern stuff that can wait and wait without hope, and that was why Julia grew paler as the days went by, why her blue eyes became deep somber wells of sadness.

And so it was that Stevens at last came home to find that he, like a better man, "threw a pearl away richer than all his tribe." For Julia wept no more. She was dead.

As the old man finishes his story the young man's sweetheart appears, radiant and lovable in her youth and beauty. It appears that it is the last dance, and she has saved it for her lover.

With a hesitating look at the poor old man the lover takes his sweetheart's hand and they go out together while old Mr. Stevens looks after them, sighs, and then turns away.

There is something of the old kindly sentiment our fathers loved in this quiet little drama. It makes a splendid picture, and one that well deserves success.

SELIG

GRANNY'S OLD ARMCHAIR (July 18).—Granny Willard, seeing the end of her days approaching, begs to leave her bed and sit in her old armchair, the humble throne about which three generations have assembled. Her favorite grandson, Tom Willard, has come in from the farm with his buxom wife to visit. So the strong arms of youth carry old age gently to the armchair in the sunlit room for a last meeting with all her kith and kin. There came the rural types known to that modest old cottage, and then that more sacred circle of grandsons with their wives and little ones. So a lovely day passes, as do others, until the shadows darken and tears pay tribute to the passing of dear old granny. After the days of mourning, the family again meet to hear the last will and testament of the departed. All are remembered in substantial fashion, save the beloved grandson, Thomas, who must needs be content with Granny's old armchair. Other members of the family, visibly more fortunate, expect that Thomas, the poorest of them all, will attempt to break the will; but he accepts the legacy with love and gratitude. Fate, as if to further vex him, burns his house, but he, faithful to his trust, saves the rickety old chair. Part of the bottom is burned away, showing a note projecting from the upholstery. He investigates and finds it is upholstered with valuable securities, so, while he lost his house, he gained a fortune, and all his loving kindness was rewarded after all.

On the same reel with

A MORO FISH DRIVE AT JOLO.—An interesting incident in our island possessions.

PEERLESS

FROM OUT THE DEPTHS.—This story concerns the fortunes of a young English lass and her artisan husband, Jim Warren. Nellie Lee, loving, good-natured, pretty as a peach, and true as steel; Jim Warren, a bluff, hearty fellow of splendid instincts, but needing the "fires of fate" to temper his somewhat easy nature.

Briefly summarized, we have here a splendidly acted domestic drama, opening in the quiet little village of Elmhurst in rural Britain. Nellie is returning home, full of thoughts of her sweetheart. Lurking in the background is the sinister figure of Harry Foster, a kid-gloved crook, who follows Nellie down the rustic lane, accosts her, forces upon the girl his unwelcome attentions, and attempts to steal a kiss. Foster's voluptuous dreams are rudely shattered by Jim Warren's burly fist coming in violent contact with his face, and the discomfited "masher" hurls curses at the couple as they lovingly wander towards Nellie's home.

Next we are introduced to the simple marriage of the lovers, Foster frowning his maledictions at the church door. Time passes. Nellie and Jim are in their tiny London house. Jim is working and has made himself popular with his mates. The local bar has many attractions and Jim forgets the lonely little girl at home in the allurement of the saloon. But Nellie is a staunch little wife and will not acquiesce in Jim's methods, so takes a trip to the "Green Dragon" and asks Jim to come home. He immediately agrees, but, taunted by his chums with being tied to his wife's apron strings, Jim persuades Nell to go home alone—he will stay for one more glass. Alas, the weak nature prevails, and hours afterward Jim staggers home intoxicated. His befuddled brain misconstrues Nellie's loving actions into an attempt at "bossing the show." Shall a British workingman be dictated to by a woman? No! Off again to the saloon for him! "No, Jim; no dear," she cries, and guards the door. He, a great husky laborer, forgetting his brute strength, forgetting all his love, forgetting Nell's weakness, seizes her roughly and hurls her from him. Poor Nellie's head strikes the stone floor and she lies motionless. Suddenly sobered, Jim kneels by the inanimate form and, with growing horror, imagines he has killed the girl he has sworn to love, honor and cherish. Frantic with terror and remorse, he rushes out of the house and jumps the nearest train to flee from the scene. Wandering around the countryside, hunger at last impels him to steal a loaf of bread, but summary justice is dealt out and Jim is sentenced to jail.

Meanwhile, Nellie recovers from her severe blow, but the continued absence of Jim necessitates the selling of the furniture for rent, and she obtains a situation as maid in a country mansion.

When Jim comes out of prison, he meets the kid-gloved crook, who puts a proposition to him which, in his half-starved condition, he reluctantly accepts. The proposition is to burgle the house of Lord Everdale, which they learn will be left practically alone one night in the care of an old butler and two maids. In the dead of night, Jim effects an entrance and cautiously proceeds towards the library safe where Lady Everdale's valuable jewelry is kept. But he has been heard! Who is this sadly-pretty woman awakened from her rest, who sits up in bed and listens? None other than Jim's own wife, who had obtained employment at the Everdale establishment some weeks after Jim had deserted her. Hastily throwing a robe around

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her, Nellie creeps down the stairs and into the library, sees the broad back of a yeggman busily intent on breaking open a safe. She catches up a revolver and, calling to the cracksman, demands his surrender. He turns quickly —and they recognize one another! There is little time for explanations, but Jim falls at her feet, thankful for having been saved from staining his hands with crime. A swift embrace and he rushes out of the house just as the old butler comes along to investigate. Outside of the mansion he tells Foster that he is done with him forever, and shows his determination in no uncertain manner.

Two days later Nellie is overjoyed to receive a letter from him in which he confirms his intention to lead an honest life in the future, and states that he is on the track of a good job.

We next see Jim passing the door of the fateful saloon where his first downward step was taken, and going straight home with his pay envelope unopened. This bright, cheerful home is a great contrast to the former poor habitation, and when Jim reads in the paper that Foster at last has been tracked down and sentenced to five years of hard labor, he exclaims in great thankfulness, "But for the grace of God that would have been my fate!" We leave the reunited couple locked in a loving embrace.

AMERICAN

JEALOUSY'S TRAIL (July 21).—The miner, Jim Moore, finding his claim does not yield paying results, goes in search of a new claim. His old claim is taken by a newcomer, Jack Larkin who, by more diligent methods, secures better results. Mrs. Moore does the weekly washing for Larkin and is paid for her labor in ore. Moore returns to his home and is beset with jealousy. The young miner, Larkin, offers to go into partnership with Moore, but is repulsed. The success of Larkin rankles Moore, and he becomes sullen and morose, harboring distrust against his innocent wife. In a jealous rage he attacks her with fatal results.

A neighbor, Louis Roland, who, in his kindly manner has been wont to comfort the unfortunate woman in her troubles, comes upon the handiwork of the jealous husband and the shock bereaves him of his reason. Young Larkin next leaves with the news and reports it to the sheriff. The neighbor's pipe found on the premises threw suspicion on him and a posse find him wandering in the forests, bereft of reason and unable to throw light on the situation. A chance circumstance enables Larkin to solve the apparent mystery and bring the guilty husband to justice.

SHE WILL NEVER KNOW (July 26).—The old adage of "Be sure your sin will find you out" is well exemplified in this drama of the life of Gracia Snow, whose father in his effort to acquire wealth becomes an incendiary. His crime is detected—he deserts his child and leaves for parts unknown. A guilty conscience gives him no rest and he becomes a knight of the road.

In later years he comes back to his old home under adverse circumstances. His identity becomes known, through a misdeed, but only to the lover of his daughter. Pride will not permit him to face the girl he forsook in her infancy, and he continues his aimless wanderings.

The news of the father's return was the basis of a surprise for the daughter, but when the lover finds the man has again left he keeps the secret to himself and the already disgraced daughter never knew to what depths her wayward father had fallen.

RELIANCE

THE FISHERMAN'S FORTUNE (July 14).—Ned Duncan, a worthless young fisherman, is in love with his cousin, Lucy Duncan. But Lucy's father, knowing well his nephew's evil tendencies, objects to his attentions. A quarrel ensues. His heart full of hatred and revenge, Ned makes his way to the water's edge, where he meets three shady looking strangers landing from a fishing smack. "Where is the nearest tavern?" Ned willingly agrees to show them and is invited in. Good fortune is at hand for Ned in the shape of a Westerner, who is directed to the hut of Ben Duncan, for whom he carries a letter from his brother asking him to assist the bearer, a trusted friend, in locating his son, Ned, now grown up to manhood—and handing over to him all the deceased's goods, amounting to $3,000. The amazing news inclines Duncan to forget the quarrel and all might have gone well for Ned but for his own folly. Drink arouses him and he makes for Duncan's hut. Peering in he sees the stranger and his bag of gold. He sees Duncan hide it in an old stove leaving Lucy on guard. The two depart on their quest for the watcher, who little dreams the gold is his own. Vengeance is forgotten for greed. He hurries back to the tavern, tells them of the gold, and easily secures their assistance. They go to the hut, Ned hiding outside while the others enter and steal the money. Hidden by sea cliffs, Ned divides his own fortune into four parts and well satisfied bids farewell to the strangers. Duncan and the Westerner wait at his door for him. Duncan insists upon being friends and drags his puzzled nephew home where the terrible truth is learned. Then Ned learns of his overwhelming folly. Lucy spies the strings of the money bag hanging from his pocket and pulls forth the evidence of his complicity. From their sight Ned rushes to the sea where far in the distance he despairingly watches the boat carrying off his well-merited loss.

THE STRANGE BOY (July 19).—Edith Willis, a society girl tired of that unending round of pleasure that her life affords, wishes that she might get a chance to go away from it for a time. On her way to her fashionable summer home she steps out of the parlor car to pick some flowers. A rough-looking tramp accosts her and as he grabs for her purse, Steve, a knight of the road, who had been stealing a ride on the freight car, comes to her aid. The big tramp almost gets the best of Steve in the fight that follows, but Edith, seeing her rescuer's danger, comes to his assistance and strikes the tramp over the head with a wooden rail. By this time Edith's train has drawn out. A sudden shower comes up and Steve carries the girl who has fainted from shock and exposure to the deserted station, where he watches by her side until the storm clears. Then he trudges with her in his arms to the nearest farmhouse where he begs the farmer and his wife to take her in. They feel that they cannot do this for nothing and as Edith has no money Steve offers to work to pay her board.

And, while detectives are scouring the country for the missing heiress, Steve, a tramp, works in the fields that she may be cared for. She recovers and not wishing to leave her new free life she does not tell who she is. But Steve, who has learned to love her and to feel that she loves him in return, sees a picture of her in the papers and an account of her disappearance. Heartbroken at the thought of losing her, he sends a wire to her aunt and then going to her says good-bye, for she will not need any one to care for her longer. But she convinces him that love means more than money and that the heiress cares for him just as she did when he thought she was a poor waif.

THANHOUSER

A CREPE BONNET (July 13).—The young husband was a very "tired business man," but instead of hurrying to the gay lights of Broadway he remained at home in bed and worried the life out of his patient wife. His little daughter was a very active youngster and the noise made by her, assisted by her little playmate, drove him almost frantic. Sympathetic friends called and gravely decided that he had only a short time to live.

The children were cautioned to be very quiet, so as not to disturb the sick man, and they tried very hard to obey the command. A doll, belonging to one of the little girls, was broken, and the children decided to have a funeral.

"But where can we find the crepe," a little girl exclaims in dismay. Willie Jones, who was present, looked mysterious and told them not to worry. He hurried off and soon reappeared with the bonnet of his mother, a widow. The crepe was removed from the bonnet, placed over the doorbell and the doll funeral wended its way from the house to a convenient backyard, where the doll was solemnly interred.

The head of the family gradually felt better and began to take an interest in life. In the meantime his friends noticed the crepe on the door and sadly concluded that he must have passed away. Soon a solemn procession made its way to the house and asked to see the wife. The servant thought they were crazy; the wife was sure of it and called her husband. The visitors cowered behind chairs when the husband appeared and disgustedly asked what was the matter. Then explanations ensued and irate parents sallied forth, seized their offspring and visited summary punishment upon them.

The moral to little folks is this: Don't make your elders ridiculous for they have an awkward habit of making retaliation with slippers or strong right hands.

MAJESTIC

HIS WAY OF WINNING HER (July 19).—Fred is very much in love with Gladys, but her father does not look with favor upon him as a prospective son-in-law. He telephones the girl that he will come to the house at midnight, ready to elope with her. The father overhears the plan and locks his daughter in her room. When Fred arrives he is greeted by a fusillade of rolling pins, flatirons, bricks, etc., and beats a hasty retreat.

The parents decide that they need a chaperon for their disobedient daughter, so they advertise for a stern governess. Fred dresses up and gets the position and is looked upon with favor by the parents. He elopes with Gladys and they are married before the parents find out how they have been fooled.

WARNER'S FEATURES
—that's enough

On the same reel:

GOLD CREEK MINING.—Fred and his pal are hard up and all they have in the world is some worthless mining stock. They put up a job to raise some money on the certificates. Fred drops them on a park bench where several men witness the act, and his friend, disguised as a tramp, picks the stock up. Fred offers a reward for the stock, claiming that it is very valuable, and several men offer the supposed tramp large sums of money for the certificates. The stock is disposed of, and then the two pals hear that the mine has suddenly become very valuable and that the certificates are worth a good deal of money. After much difficulty they finally succeed in buying back the certificates, and then discover that the news was a mistake and that the bonds are still worthless.

SOLAX

THAT DOG (July 23).—That dog was a very wise dog. Snap was her name, and everywhere Tim Babcock went, Snap was sure to go. Tim was a farmer and one evening about seven o'clock he suggested to his wife that he go and get some matches from the village. Mary consented on the condition that he would not be gone more than an hour, so off he went to the village with Snap. At the village tavern and store, however, he met a number of old friends and the time glided smoothly and pleasantly away, and when the hour was up, Snap, who as before mentioned, was a very wise dog, looked at her master's watch and decided that his time was up, and went in to fetch him. After some argument with her master, she failed to overcome the persuasion of his friends; then he decided to remain just a little longer. This disgusted Snap, who besides being a very wise dog, was a very honest and truthful dog, and she therefore decided to drive the buggy home and tell her mistress all about it. Mary is astonished and wrathful on finding that her husband did not come home with the buggy and Snap, and she therefore awaited him on the porch with a rolling pin. All went well until about twelve o'clock, when Tim finally came home and found his wife and Snap asleep on the doorstep. Carefully he wended his way to the kitchen window and entered his home in this way in order not to disturb the repose of his wife. Snap, however, hears a noise and wakes Mary, who, hearing strange noises proceeding from the kitchen, concludes that a tramp has entered through the window. She picks up Snap and sends her to arrest the tramp, and Snap being a very obedient dog, proceeds to arrest him. Tim passes a very disagreeable and painful five minutes with Snap hanging on behind, but is finally rescued by his wife, and promises that he will never stay out late at night again.

LUX

FATE AND THE MAN (July 18).—Some people seem to be born with luck against them. The wife of Richard Stonn was such a one. Her husband had been for some time engaged in nefarious practices, till at last, finding the police hot on his track, he determined to abandon his wife and flee from the country. Left penniless, the unfortunate woman obtains employment at the home of a chemist abroad to take charge of his little girl, a child of some ten years of age. Madam Stonn is exceptionally talented, and in the course of years becomes a capable assistant to the chemist, who has not the faintest idea that her husband is still alive. Eight years pass, and the little girl has grown into a beautiful woman, whilst her friend and teacher has grown to secretly love the man who has proved so good a friend. One day the girl confides in her friend the fact that she has fallen in love with a man whom she met whilst out for a walk, and promises to introduce him to her on the morrow. On the following day an explosion takes place in the chemist's laboratory, and the eyes of the assistant Madam Stonn, are injured by the flames. When, later, the elder woman is brought face to face with her pupil's sweetheart, she seems, with her injured eyes, to recognize dimly the man's features. She listens to his voice, and is at last convinced that the suitor is none other than the man who basely deserted her so many years ago. Turning on the scoundrel she declares her intention of exposing him unless he immediately leaves the country. Stonn flings himself onto his horse, which, maddened by the spurring of its rider, runs away. Rider and steed approach a precipice and, unable to stay their mad flight, are dashed to death on the rocks below. Every cloud has its silver lining, and through the strenuous efforts made by the chemist and his medical friends Madam Stonn recovers the use of her eyes, and when the curtain rings down we are left with the conviction that the scientist will be as good a husband in the future as he has been a friend in the past.

PATHE

PATHE'S WEEKLY (July 14).

DENIZENS OF THE DEEP (July 15).—The commonest articles hold a lesson for us if they are only presented from the proper angle. Lobsters and crabs, for instance. These shell fish are so common that their interesting peculiarities have probably escaped the attention of the public. This film, therefore, has a message for every person, for it treats the catching and handling of lobsters and crabs in a manner that covers the subject thoroughly from an educational standpoint and with the maximum of entertainment.

On the same reel:

PORT OF MARSEILLES, FRANCE (Scenic).—A delightful tour of this quiet but very busy little French port, replete with scenes which have made the famous paintings of the old masters.

THE SNOWY EGRET AND ITS EXTERMINATION (July 16).—A new type of picture known as the editorial film! It is powerful, true, gripping, beautiful and pathetic. It tells graphically the story of the cruel procedure necessary to secure the egret used by milliners for the fancy trimming of hats; how the egret is obtainable only during the breeding season of the snowy heron, or snowy egret, and how, with the killing of the father and mother bird, there being no way to feed them, the fledglings are left alone to die. Do not make the mistake of believing the film disagreeable! It is only a statement of plain facts, but, nevertheless, a masterpiece that will sweep the country with a wave of sympathetic understanding of the plight of the birds that will result in necessary national legislation. Book this film! Your women patrons will thank you for acquainting them with true conditions!

PATHE'S WEEKLY (July 17).

EASY MONEY (July 17).—Clarence loved Gwendoline and Gwendoline loved Clarence, but Gwenie's father refused to consent to the marriage until Clarence could show his ability to earn $500.00. Clarence started out bravely and got the five hundred, too, but only after the funniest experiences imaginable which include a conviction and sentence for robbing his own home. Another of the famous Pathe-play comedies and the best of the series that is delighting millions of fans throughout the country. Are you getting them?

JIU JITSU (July 18).—An art which, for effectively forestalling the attacks of armed marauders, is unexcelled. An expert demonstrates the innumerable holds obtainable and he and his assistants go through the performance slowly so that all who see may know and understand. The film has the delightful thrill that possesses us when we witness any contest of skill, particularly delightful when right triumphs over wrong. An educational picture that deals with a rarely treated but very necessary branch of education.

On the same reel:

BEAUTIFUL CATALOGNE.—A little jaunt into Spain through the beautiful province of Catalogne with its charming scenes, so quaint, quiet and peaceful.

THE FRIENDLESS INDIAN (July 19).—An old Indian, no longer of use to his tribe, finds himself a weary wanderer with no home but the open prairie. At the risk of his life he proves himself a man of strength and courage by rescuing the child of a white man from death. His only reward is a nod of thanks for, of course, he is a redskin and as such is doomed to walk the world alone.

NESTOR

THEIR LUCKY DAY (July 25).—Hallrooms are not cheerful, even when one's rent is paid and one has dined, but when the landlady, Medusa-faced, stares you in the eyes and your middle zone is vacant, hallrooms are unbearable.

Our two actor friends' long experience had taught them to smile, even at misfortune; so, braving the ogress in the hall, they descend to the street smiling.

At the corner of Broad street the boys almost collide with Hal Bland, who very enthusiastically tells of his engagement at the Savoy. An engagement! Ha! that's what the boys want. Forthwith they storm the Savoy but—the rotund manager says, "Cast is full just now." The boys' hearts sink as they picture Medusa-face in the hall waiting—but, the manager is saying, "The leading man, I'm afraid, won't quite do, so leave your address with me in case of a change." Bowing politely the boys leave.

Medusa-face, backed by a burly janitor, forbids their entrance to their room, so with knowledge born of many similar experiences, the boys climb up the fire escape.

"Bats" they must have, and Jimmie is dispatched with their last valuable to gain the sinkers and coffee necessary to existence. Mac determines on a bath—a luxury which may not be in reach soon again—and, disrobing, seeks the tub.

Meanwhile, Medusa enters the room with her janitor and loads all the clothing—Mac's included—into a trunk and decamps. Mac appears to investigate the noise, and finds the only costume left him is his bathrobe. The phone rings at this crisis and, horror of horrors, the Savoy manager demands his instant appearance for rehearsal as the leading man is N. G.

Jimmie, doing second-story work via the fire escape, enters, but poor Mac cannot eat for worrying. Suddenly an idea comes—Jimmie has clothes. To be sure, Jimmie is 5 ft. 6 and Mac is 6 ft. 2, but the change is made, and with the addition of gauntlets, puttees and a crop Mac sallies into the Savoy looking very sporty. Jimmie, in bathrobe, is startled by a key turning in his door and dashes into the bathroom. Medusa-face now enters with two gushing girls. These she establishes and, to Jimmie's horror, they begin to unpack.

Meanwhile Mac has made good at rehearsal and is invited to lunch with the leading lady. Now, remembering his short sleeves, Mac affects a mannerism and refuses to remove his gloves.

Jimmie's last stronghold—the bathroom—is assaulted by the girls, who call the landlady and janitor to assist them. Seeing escape impossible Jimmie drops out the window, almost on top of a burly policeman, who, when he recovers from his surprise, pursues the already fleeing Jimmie.

The leading lady and Mac rescue Jimmie from the law, and a "touching" appeal to the manager puts all things right, even to the reinstatement of the boys in the first floor bedroom by Medusa.

CRYSTAL

THE BROKEN SPELL (July 22).—Bob's father dies leaving his entire estate to Bob. The young man, immensely wealthy, is looked upon by everybody in the county in which he lives as a very desirable husband. Bob and Mary, the pretty country miss, are sweethearts. Valerie Monroe, a worldly woman from the city, is out automobiling in the country and stops for refreshments at the farm of Mary's people. There she meets Bob and, upon being informed that he is a very wealthy young man, designs to get some of his fortune. She leaves and Bob sees her to her automobile. She invites him to visit her in the city and he seems to have fallen to her charms. Later he determines to visit the city and try and see a little of life outside of the hum-drum country existence he has always lived. He visits Valerie and, being smitten with her beauty, falls in love with her. She works a game on him and writes a letter to herself which informs her that the mortgage on her father's homestead is due and about to be foreclosed unless two thousand dollars is paid at once. She shows Bob the letter purporting to have been written by her father to her and he offers to give her the money. She demurely refuses, but eventually accepts. She managed things so that upon each of Bob's visits her child Rose has been absent from the house, and he never suspects that she is a married woman and has a growing child. Bob, walking along the street the next day, saves a child from being run over by a runaway horse. He then continues on his way to Valerie's home. Previous to this he had written Mary that he liked the city exceptionally well and telling her he did not think that he would ever return to the country. The poor girl is nearly heartbroken. Bob arrives at Valerie's house and does not mention anything about the runaway. The child returns while Bob is there, and upon seeing him, informs her mother that Bob saved her life. Valerie thanks Bob as only a mother can, but the poor boy, enamoured as he was, only to discover that the recipient of his honest intention was a married woman who has used him as a plaything to extort money from, rushes from the house. Just as he is about to leave, Valerie's maid arrives and gives him a letter from Valerie. She writes that she is more than grateful for his action in saving the only being on earth that she really has any love for, and returns his money. Bob hastens home and, finding Mary still waiting for him, clasps her in his arms and vows never to leave her or his country home again.

POWERS

MENTAL SUICIDE (July 25).—Neilan, an architect, young and ambitious, having graduated with honors, procures a position as assistant in the city architect's office.

Although hearts are willing, his love affair with Toddles seems hopeless owing to Toddles' sense of duty as a sister to Pauline, an invalid. Neilan calls upon Toddles and presses her for a definite answer to his proposal. Toddles refuses, telling him she cannot marry while her sister lives.

Pauline suffers a relapse, due to her mental agitation, and the doctor advises Toddles that the only hope of prolonging Pauline's life is the South American climate. Toddles, in despair, appeals to her lawyer, and he informs her that their inheritance is nearly exhausted. When Neilan calls, she tells him of their difficulties, and he generously offers all the money he possesses, but to her dismay she finds that the funds will not be sufficient to cover the expenses of such a trip.

Neilan returns to the office, too despondent to work. When his clerk brings in two bids on a city contract for him to inspect, he lays them aside and broods over Pauline's illness. Kirkland, one of the contractors submitting a bid calls upon Neilan and offers five thousand dollars for an acceptance of his bid. Neilan indignantly orders him from the office, but later, thinking it over, sees a chance for sending Pauline to South America and making himself and Toddles happy. He runs after the contractor and tells him he agrees to accept the bribe.

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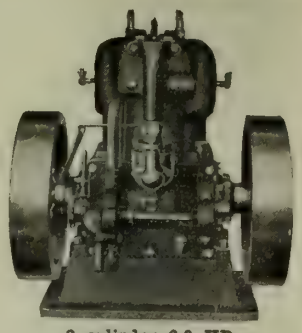

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Kirkland immediately goes to his hotel and, passing Reid, the other contractor, at the entrance, laughingly sneers at him. Reid is suspicious of Kirkland's attitude, and follows him. He sees Kirkland seated at one of the hotel desks near the window, writing. Reid enters the hotel and comes up just as Kirkland is leaving. He sits down at the desk Kirkland has just vacated, still perplexed and suspicious, and finds the blotter which Kirkland had used. On it is an imprint of the check Kirkland had drawn, payable to Neilan. Reid takes the blotter and hurriedly leaves.

Pauline, in the meantime, weighed down by her hopeless illness and feeling herself a barrier to Toddles, is sinking rapidly, and Toddles hurriedly sends for the doctor. Neilan, in his office, receives the check which Kirkland sent by messenger, but very shortly thereafter Reid calls and confronts Neilan with the evidence of the blotter and succeeds in convincing Neilan that he is doing wrong. Neilan tears the check up, whereupon Reid also tears the damaging evidence against him. When, later, Kirkland calls for the acceptance of his bid, Neilan hands him the torn check.

When the doctor arrives at Toddles' urgent call he finds Pauline dying and sends Toddles from the room. When Neilan comes to tell Toddles of his failure to raise the necessary money for Pauline's trip, he meets the doctor coming from the house, who informs him of Pauline's death.

REX

THE ACTOR (July 27).—Lloyd Warrington, a stock actor, is with his wife and family in the West. He notes an article in the Dramatic Mirror to the effect that Western actors are receiving more recognition in the East; and despite his wife's protests, he decides to go try for a part in one of the Broadway theatres. He leaves home and goes to New York.

Several unsuccessful weeks elapse. Lloyd fails to get employment and as a last resort applies at the office of Charles Lohman, a big producer, who refuses to see him. As he turns to leave, he meets Gilbert Light, an old friend, who has made good, and through Light's influence he is given an interview with Lohman and makes a favorable impression. Lohman shows him a part in a new play and promises to give him a chance at it. Lloyd leaves the office delighted.

In his little hall bedroom he reads over the part he is to have and is well pleased with it and dreams of how he is to make good in it, when a letter from Lohman arrives saying that the management is afraid to try him out, being only a Western actor, perhaps not strong enough for the part and with no Broadway reputation. He is heartbroken, when his friend Light comes in. Light is shown the letter and suggests a plan to convince Lohman and the author both of his ability.

Lloyd and Light dress and go to the club, where Lohman and the author are spending the evening. They speak to them as they pass and sit down at a nearby table to play cards. As they play, Lloyd picks a quarrel with Light and is seen by Lohman and the author. The quarrel results in Lloyd's rising and shooting Light in the presence of all the club members. Lohman is panic-stricken at the coldblooded murder and almost overcome by the excitement. Lloyd makes his escape from the room, leaving Lohman to be taken care of by the attendants.

A few moments later when Lohman is somewhat revived and the author has recovered his nerve, Lloyd re-enters the scene and explains that he was simply staging the big scene from Lohman's play to convince him of his ability. Lohman is again overcome and realizes Lloyd's ability, giving him a contract on the spot.

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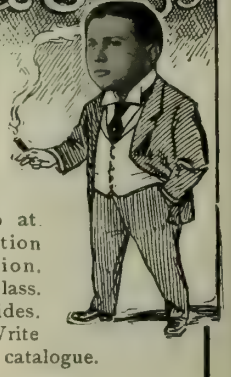

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ECLAIR

THE GREATER CALL (Three Reel) (July 23).—Mrs. Worthington, a New York society woman, is in despair over the peculiar attitude of mind her daughter Margaret entertains toward wealthy Joe Morton and marriage. Margaret considers him an idler, with no thought but that of his own pleasure, and in instant proof of her contention, she indicates from her point of vantage in the library his customary absorption in the game, where her brother's cronies are gathered in the billiard room. Like a bolt from the clear sky, Mrs. Worthington learns by telegram that her mining properties in Northern Canada are involved in a situation which threatens to sweep away her fortune unless she is prepared to spend vast sums in litigation. She begs the recalcitrant Margaret to accept Joe Morton that evening, as his means would save her mother from temporary, possibly permanent, poverty. Margaret, sated with the artificialities of society, cannot bring herself to this sacrifice, but sets a blessed opportunity for herself in this misfortune. Her brother is to leave immediately for the Worthington mines, and she pleads until all objections are swept away, to be allowed to go with him, for the call of the wild finds an echo in her long-repressed self.

Dick and Margaret, after a long, arduous journey, arrive in the ore-embedded wilderness whence their family fortunes spring. Neighbors are few and far between—the nearest being a day's hard riding from the bungalow.

Polka Holla Camp, the centre of sociability for a hundred miles around, has the doubtful honor of counting the two most lawless men of the north among its habitues—Ray Rust, the wolf, and Steven Stone, the strong man. Embroiled in every manner of evil, these two had but lately been driven from camp for card cheating, and settled in the vicinity of Worthington bungalow. One had spied Margaret on horseback one day and followed the beautiful girl home unseen. He confided his discovery to the other, and these two depraved creatures planned to swoop down on her and carry the trophy to their stench-ridden camp.

The propitious day came when Dick left Margaret alone to escort two visiting girls to their distant camp. She felt safe enough during the afternoon with Dick's gun at hand, but the dusk brought misgivings. The silence seemed ominous. It was broken suddenly by a creaking door. Before Margaret could lift the gun she found herself in the presence of the two evil men whom she knew by repute to be devoid of a single scruple. They gazed at her appreciatively. The girl saw them shake dice for her possession and knew that her only hope of aid lay in either of these men. She turned to them, saying quietly, "You will be killed for this when my brother returns, unless . . . I promise to go quietly if one of you will give me his name." Rust derided her suggestion. Stone, barely sober, slapped her on the back as a true sport and told Rust her word would be law; they were to fight it out and the best man win. Rust reluctantly withdrew to the open and from her window Margaret witnessed a fearful struggle between these primitive men. Stone, the victor, entered, and bluntly told her to hurry and leave. They made a detour to reach a minister and were married.

Dick returned, found a pitiful note of farewell from his sister, but no clue to her whereabouts. After a vain search of many months he returned to his mother with the bitter news, which almost killed the poor woman. Steven found his nature changing day by day, through love of the woman he had forced into marriage. His manhood was finding itself at last, but she was too fearful of the brute as she had first known him to yield more than obedience to him. He told her of his claim to rich beds of ore all around them, and begged her to return to civilization with him and take her place as the wealthiest of women, but Margaret remained obdurate.

She awoke one day to the shocking realization that they were to have a child. The thought was fearful. She begged him to leave her, for he was not worthy to be known to her child as its father. He consented, and made ready to start her on her journey home. During the evening they became lost in a snowstorm and death seemed imminent until Steven discovered the signpost of Polka Holla Camp, which also notified the world at large that within the vicinity he, the card cheat, could be shot on sight. A hush fell on the camp as the two entered. Then, as all recognized Steven, guns came into play. Margaret, learning of Steven's heroism for her sake, stood between him and the men of the camp saying they would have to harm her as well as him. Bricktop Tillie, the terror of the camp, suddenly came forward to champion her cause, and gave them her shack over night. In the morning Margaret would not go on, but returned with Steven.

Ray Rust learned of the camp incident. Seeing an opportunity to get even with Steven, he journeyed to Margaret's home in the city, told of her whereabouts, and offered to lead her brother there. Dick returned with him and carried off Margaret, now ailing, to her mother. Rust, attempting to murder Stone, only wounded him.

Steven, while convalescing, learned the word of God from the camp chaplain. Rust, arrested for the attempted murder, was brought before him for identification, but he refused to recognize him. Rust floundered in consternation, the more so when Steven pressed upon him his own prized copy of the Bible and earnestly begged him to prospect there for spiritual wealth, which was far more enduring than the material.

Back home, Margaret was taking sad pleasure in her little son. Impulsive Nance, trying to impersonate Providence, wrote Steven, asking him to come and see his son. Steven, in a transport of happiness, responded. Nance and Mrs. Worthington, taken aback at this handsome, powerful looking man, could not connect him with Margaret's portrayal of the man she first knew. Dick, inclined to throw Steven out, was persuaded by Margaret to leave them alone. She gently asked him to leave. Again he acceded for her happiness sake. But the baby's shoe, which he had been fingering nervously remained in his hand. Margaret, alone, was conscious-stricken. The greater call, her child's right to its father, had sounded. She cried out in her anguish, calling aloud her husband's name. As though in answer he returned, to leave with her the little shoe, which would have been too keen a reminder of what his lawless youth was now costing him. Margaret, seeing in his face the terrible struggle that this man's soul was enduring, felt that his punishment has been great enough. She sighed with relief, and surrendered herself to his yearning arms.

SCENE FROM "THEODORA"—A THREE-REEL WARNER'S FEATURE

"101 BISON"

WHEN SHERMAN MARCHED TO THE SEA (July 19).—Mrs. Margaret Oswald, a wealthy widow, lives on her plantation near the sea coast at Savannah, Georgia, and with her are her two grown sons, Robert and Jack, and her daughter Gertie, the latter being aged seven years. Henry Bennett is overseer of the negro slaves on the plantation. Robert is opposed to slavery and announces his intention to go north and fight with Lincoln's men. Jack denounces Robert's sentiments. Overseer Bennett treats the slaves cruelly, and Bob thrashes him, incurring Bennett's hatred.

Jeff Davis calls for more volunteers to strengthen the rebel army. Phyllis, daughter of a widow living near the Oswald plantation, is betrothed to Robert, but condemns his Union sentiments and returns the engagement ring. Bob goes north and enlists in the Federal army. Jack joins the Confederate troops. Overseer Bennett travels north and joins the Union forces and acts as a Confederate spy.

Three years then elapse. Jack is shown serving in the Confederate army secret service, and is given a message by General Hardee to take to General Brown, advising Hardee that Sherman's "bummers" are nearing Savannah. Sherman's camp is shown, where Robert is a Union officer and is sent by Sherman to destroy a bridge across Turner's Bay near the Oswald home. Robert's brother, Jack, carrying Hardee's message, arrives at the bridge when Robert and his soldiers are putting powder under the timbers. Phyllis and Gertie, on an outing, arrive at the bridge. Robert meets Jack and demands the message. A fight follows. Jack is arrested and led away. Union and rebel troops arrive and fight a battle on the bridge, the Unionists being victorious. The retreating rebels are reinforced and return, whereupon Bob gives the word and the bridge is blown up, the structure and the rebels being wiped out.

General Sherman, when Jack is brought in as a prisoner, orders him shot as a spy. Bennett, serving in Sherman's army as a secret aid to the Confederacy, determines to help Jack escape and make it appear that Robert, who once thrashed him, aided his brother Jack to get away.

Gertie leaves home and makes her way into Sherman's camp to aid her condemned brother Robert. Bennett steals Robert's coat and hat out of his tent and gives them to Jack, gains the guard's attention, and Jack escapes. Bennet falsely accuses Bob, and the latter is sentenced to be shot.

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By WILLIAM LORD WRIGHT

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

June 28—Dead Man's Shoes (Dr.).....1000
June 30—Quicksands (2 reel Dr.).....2000
July 3—Pride of Lonesome (Dr.).....1000
July 5—Tale of Death Valley (Dr.).....1000
July 7—San Francisco, the Dauntless City (Sc.) 1000
July 10—Foreign Spy (Dr.).....1000
July 12—The Song of the Soup (Dr.).....
July 12—Garden Party in California (Dr.)..
July 14—Truth in the Wilderness (2 reel Dr.) 2000
July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000
July 21—Jealousy's Trail (Dr.).....1000
July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000

BISON

July 5—At Shiloh (2 reel Mil. Dr.).....
July 8—In the Powder Flash of Death (2-reel)
July 12—The Head Hunters (2-reel Dr.)....
July 15—The Picket Guard (2 reel Civ. War Dr.) .....
July 19—When Sherman Marched to the Sea (3 reel Dr.).....
July 22—The Law Breakers (2 reels).....
July 29—Robinson Crusoe (3 reel Dr.).....
Aug. 2—The Cage Brothers' Romance (2 reels) .....

BRONCHO

May 21—The Sea Dog (2 reels).....2085
May 28—Drummer of the 8th (2 reels).....2000
June 4—Dixie Mother (2 reels).....2000
June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2-reel).....
July 2—All Rivers Meet at Sea (1-reel)....
July 9—Heart Throbs (2 reels).....
July 16—Mammy's Secret Code (3 reels)....

CRYSTAL

June 29—Who Is In the Box?.....
June 29—Mrs. Sharp and Miss Flat.....
July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....
July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....
July 22—The Broken Spell (Dr.).....
July 27—College Chums and Belmont Stung (Com.) .....
July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—The Bride of the Sea (Dr.).....1000

ECLAIR

June 29—He Was Not Ill, Only Unhappy (Newlyweds) .....
June 29—The Torpedo Fish (Scientific).....
July 2—The Witch (3 reel Dr.).....
July 6—In the Night (Com.).....
July 6—How Diamonds Are Made (Scientific) .....
July 9—The Trail of the Hanging Rock (2-reel) .....
July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission.....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....

FRONTIER

Feet

July 3—The Secret of Padre Antonio (Dr.).
July 5—A Rose at Sixteen—A Cactus at Sixty (Com.) .....
July 10—The Frontier Twins Start Something (Com.) .....
July 12—The Line Writer's Sister.....
July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Dr.).....
July 31—A Hasty Jilting (Com.).....
Aug. 2—A Brand from the Burning (Dr.)..

GAUMONT

July 10—The Trombone Marathon.....
July 15—With Honor at Stake.....
July 16—Gaumont Weekly No. 71.....
July 14—The Tiny Troubadour.....
July 22—Palmistry .....
July 23—Gaumont's Weekly No. 72.....
July 24—When the Cards Were Shuffled....
July 24—Through Mountains Majestic.....
July 29—A Hair-Raising Affair.....
July 30—Gaumont's Weekly No. 73.....
July 31—A Resourceful Lothario.....
July 31—In the Land of Dates.....

GEM

June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....
July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

July 12—Oh, You Flirt.....
July 12—Lightning Sketches by Hy Mayer...
July 14—A Possibility (2 reel Com. Dr.)....
July 17—Her Nerve (Dr.).....
July 19—Binks Ends the War.....
July 19—In Cartoonland with Hy. Mayer....
July 21—The Yogi .....
July 24—The Last of the Madisons (Dr.)..
July 25—Baron Cink's Bride.....
July 25—Caricatures by Hy. Mayer.....
July 28—The Stranger (2 reel Dr.).....
July 31—Low Barry's Acquaintance (Com.)..
Aug. 2—That Chinese Laundry.....
Aug. 2—Funny Fancies by Hy. Mayer.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....

KAY-BEE

May 30—Child of War (2 reels).....2000
June 6—A True Believer (2 reels).....2100
June 13—The Boomerang (3 reels).....3000
June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....
July 18—Red Mask (1 reel).....

KEYSTONE

June 2—Barney Oldfield's Race for a Life..1000
June 9—The Hansom Driver's Feeding Time.1000
June 12—The Speeders 1000
June 16—Waiter's Picnic 1000
June 19—The Tale of the Black Eye (Com.).
June 19—Out and In (Com.).....1000
June 23—A Bandit—Peeping Pete.....1000
June 26—His Crooked Career—Largest Boat Launched Sideways 1000
June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....
July 10—Tell-Tale Light .....
July 14—Love and Rubbish.....
July 25—Marooned .....

LUX
By Prieur

Feet

June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.). 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537
July 11—The Train on Fire (Dr.).....1000
July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492

MAJESTIC

July 5—Gaffney's Gladiator .....
July 6—The Shadow of the Past.....
July 8—One of the Finest.....
July 12—The Ingrate .....
July 13—Impulse .....
July 15—For Her Sake.....
July 22—When Darkness Came.....
July 25—The Top of New York.....
July 29—Willie, the Wild Man.....

NESTOR

July 18—The Tale of a Hat.....
July 18—When His Courage Failed.....
July 21—The Ranger's Way.....
July 23—Behind the Gun (Dr.).....
July 25—Their Lucky Day.....
July 28—The Proon .....
July 30—Comrades .....
Aug. 1—His Friend the Undertaker (Com.).

PILOT

June 19—A Child of the Hills (Dr.).....1000
June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—The Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500

POWERS

July 2—British-American Polo Match.....
July 4—The Heart of Hernanda (Dr.).....
July 9—Elsie's Aunt (Com.).....
July 11—Morgan's Treasure (2-reel Dr.).....
July 16—Why Rags Left Home (Com. Dr.)..
July 18—The Awakening (Dr.).....
July 25—Bobby's Magic Whistle.....
July 30—While the Children Slept (Com. Dr.)
Aug. 1—Fate and Three.....

RAMO

July 2—I'm No Counterfeiter (Com.).....1000
July 9—Man and Woman (Dr.).....2000
July 16—A Dog-gone Baron (Com.).....1000
July 23—The Silent House (Dr.).....1000
July 30—I Should Worry (Com.).....1000

RELIANCE

July 9—The Wager .....
July 12—Ashes (2 reels).....
July 14—The Fisherman's Fortune.....
July 16—Her Rosary .....
July 19—The Strange Way.....
July 21—A Hospital Romance (1 reel).....
July 23—Maria Roma (1 reel).....
July 26—The Higher Justice (2 reels).....

REX

July 3—A Woman's Folly (Dr.).....
July 6—Suspense (Dr.) .....
July 10—The Beauty and the Beast (2-reel).
July 13—Through Strife (Dr.).....
July 17—The Wrong Road (Dr.).....
July 20—His Weakness Conquered (Dr.).....
July 24—The Fallen Angel (2 reels).....
July 27—The Actor (Dr.).....
July 31—The Powers of Heredity (Dr.).....
Aug. 3—Civilized and Savage (Dr.).....

SOLAX

July 18—The Intruder (Dr.).....1000
July 23—That Dog (Com.).....1000
July 25—As Ye Sow (Dr.).....1000
July 30—The Coat that Came Back (Com.)..1000
Aug. 1—When the Tide Turns (Dr.).....1000

THANHOUSER

July 11—An Errand of Mercy.....
July 13—A Crepe Bonnet.....
July 15—Tannhauser (3-reel) .....
July 18—No release .....
July 20—Brethren of the Sacred Fish.....
July 25—The Top of New York.....
July 27—Willie, the Wild Man.....
July 29—Little Dorrit (2 reels).....

VICTOR

June 27—Brothers and Sisters (Dr.).....
July 4—Shifting Fortune (Dr.).....
July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.).....
Aug. 1—In After Years (Dr.).....

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Bennett, later, is mortally wounded and tells Sherman that Robert is innocent, obtaining Robert's exoneration and release from custody.

Robert and a detachment are sent on a scouting trip. They learn that a rebel troop train is coming and plant powder under the railroad track. When the train is over the powder the fuse is ignited and the explosion destroys the locomotive, cars and the rebel troops.

Sherman orders his cavalry scouts to patrol the ocean shore near Fort McAllister. Jack and fifty rebel cavalrymen stop on the seashore beneath a cliff fifty feet high, when the tide waves roll against the base of the cliff. About sixty of Sherman's mounted soldiers, including Robert, meet the rebel cavalrymen at the cliff shore and a thrilling, spectacular battle ensues in water four feet deep.

General Sherman, on top of the cliff, directs the fire of artillerymen on the rebels below. Many of the warring cavalrymen are shot off their horses and their bodies toss in the surf. The Union cavalrymen finally win the battle. Phyllis arrives, sees her brother wounded in the surf, and wades out and rescues him. Jack dies on the shore rocks, Robert arriving at his side in time to hear his brother's last words, of forgiveness.

ESSANAY

THE TWO RANCHMEN (July 19).—Joe Churchill, a ranchman, quarrels with his neighbor, Fred Martin, over the big opening in the fence, which allows Martin's chickens to dig up all of Churchill's seeds. Churchill's daughter, Dorothy, quarrels with Mrs. Martin about the affair. The two women end the feud by a hair-pulling match. Both ranchmen hitch up and leave to notify the sheriff. On the way to town, Martin's horse runs away, turns over the buggy, and kills the ranchman. Churchill returns to his ranch with the sheriff, but when told of the death of his neighbor, dismisses the officer. A year later, Churchill falls in love with Martin's widow. Can you imagine the surprise when Churchill presents his new wife to his daughter?

PILOT

GRANNY (July 17).—Eileen is a wealthy orphan who attends a fashionable boarding schools for girls, where she is a great favorite, and frequently gives them midnight lunches and parties, to the chagrin of the teachers.

When the other girls go home for their vacations, Eileen has to remain at school, and during one of her lonely spells, she writes to her aunt that she is going to move to their town, buy a home and adopt one of her family, which consists of Molly, Beth, Jack, the baby, and an old granny, who spends most of her time in an attic room, almost neglected by the rest of the family.

Eileen shows her a great deal of attention, much to the surprise and displeasure of the others, who have no time to waste on the old lady.

The day comes for Eileen to make her choice. The mother has dressed the children in their best and hopes that the baby will be the favored one, but Eileen brushes by the family and ascends to the old granny's room, and makes the dear old soul the recipient of her bounty.

When the granny is comfortably installed in the beautiful mansion that Eileen has bought, the children come to ask forgiveness, and do not depart empty-handed, as the generous old lady shares with them the money she has gotten from Eileen.

Thus the story teaches the beautiful Scriptural admonition: "Honor thy father and thy mother that thy days may be long in the land the Lord thy God giveth thee."

GREAT NORTHERN

THE JOLLY RECRUITS (July 12).—When the time arrives for the annual militia encampment, Chris and Fred arrive in the best of spirits, but their old companion, Jack, puts in an appearance in bad temper and does not take kindly to the army routine that is mapped out for him. Instead of getting the sympathy of his friends, the latter decide to take some of the laziness out of him and plan a number of pranks for his especial edification. As soon as they arrive in the camp they are greeted by their comrades, but as Jack is in bad humor he declines to enter into the spirit of their frivolity. He decides to go to slumber in the straw and, after partially disrobing, wraps his army blanket about him and lies down to pleasant dreams. The fun starts at this point. Chris and Fred discover a nest of white rats and proceed to place them in the trousers of the slumbering Jack. The result may readily be imagined, and when Jack is aroused he runs from the barracks and seeks rest elsewhere. Then it is that his tormentors scare him with "property snakes." Again there is a mixup and Jack decides to desert for good, and makes all speed across the wild sweep of the wheat fields. Again he tries to fall asleep in a hay stack and a blundering farm hand this time foils him by setting fire to the harvest. When Jack is finally captured and returned to his quarters he is a wiser and sorrier man, and the entire company of which he is a member greet him with shouts of derision.

GAUMONT

A TROMBONE MARATHON (July 10).—Æsop's fables of the frog who tried to swell himself to the dimensions of a bull is about the only parallel which comes to mind when viewing the efforts of Max, sole trombonist at the Grand Theatre. Max has seen tidings of a strange request: $25,000 is awaiting the musician who can play "The Maiden's Prayer" for twenty-four hours without stopping, and Max resolves to win that bequest or die in the attempt. Only two more days and the time limit expires. Kiki, his sweetheart, urges him on to win the prize, as otherwise her obdurate guardian will not entertain his suit for Kiki's hand. "Win, or burst," and he goes to it with a will and vim. What twenty-four hours of continuous tromboning can produce can be much better seen than described in language. Max, with protruding eyes and distended cheeks makes a funny sight indeed. More than once he is literally at the last gasp, but love supports him until twenty-three hours and fifty-nine minutes have elapsed—at which point the neighbors rush in with murderous intentions. The lawyer waked from the stupor which the soloist's unending blast has brought about, and when it is known that Max, now limply hanging about his fiancee's neck, has won the $25,000, the applause is deafening.

WITH HONOR AT STAKE (Two Reel) (July 15).—We have here a two-reel release of more than ordinary interest, containing an abundance of novel situations.

Mrs. D'Arcy W. Martin's adoring husband learns that his wife is suffering from heart trouble and the doctor advises that she avoid all excitement. At the Hortons' reception in Paris, Mrs. Martin unexpectedly meets George Molyneaux, a sweetheart of youthful days, for whom she yet retains a lingering affection. Molyneaux is the possessor of a packet of Mrs. Martin's early love letters, and she asks him to return them. He writes her a note expressing his willingness to hand her back these compromising missives, but asks that she will, just for the final good-bye, come in person to receive them. Mrs. Martin, knowing his honorable nature, agrees to do this, and we see her in George's home. He goes to fetch the letters from a deed box, but hearing a sharp cry of pain rushes back to her, only to find Mrs. Martin quite prostrate. Molyneaux is terrified; he thinks Madeline is dead, and his only thought is now to find some means whereby the honor of the woman he loves can be sustained. The hours drag on, Molyneaux' only recourse is to lovingly and tenderly inter the body in a leafy sepulchre in the nearby woods. He slaves for hours at the making of a grave.

Meanwhile Mrs. Martin's husband has become alarmed at her long absence, and when he hears from the Police Commissioner that his wife's handbag has been discovered on the person of a thief, he jumps to the worst conclusion, and accuses the alleged thief of killing his wife for the purpose of robbery. When Molyneaux gets back to the house, he is overjoyed to find the woman whom he thought dead has returned to life, and had suffered nothing but a sudden heart attack. Mrs. Martin examines her watch and, finding how late the hour is, hurries off home to her distracted husband and much-prized baby. Mr. Martin is in the seventh heaven of delight to see his wife alive and well, and promptly telephones for the release of the suspect, whilst Mrs. Martin allays all suspicion by informing her husband that whilst taking a walk in the woods she was suddenly seized with a heart attack, which excuse amply accounts for her long absence.

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BIOGRAPH

	Feet
June 19—Almost a Wild Man (Com.)	
June 21—The Mothering Heart (2 parts—Dr.)	
June 23—A Compromising Complication (Com.)	
June 23—Mister Jefferson Green (Com.)	
June 26—In Diplomatic Circles (Dr.)	
June 28—Her Mother's Oath (Dr.)	
June 30—A Gamble with Death (Dr.)	
July 3—Faust and the Lily (Com.)	
July 3—An Old Maid's Deception (Com.)	
July 5—The Sorrowful Shore (Dr.)	
July 7—A Sea Dog's Love (Com.)	
July 7—The Noisy Suitors (Com.)	
July 10—The Enemy's Baby (Dr.)	
July 12—The Mistake (Dr.)	

CINES
George Kleine

	Feet
May 10—The People of Somaliland (East Africa) (Man. & Cus.)	300
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955

EDISON

	Feet
June 21—Love's Old Sweet Song (Dr.)	1000
June 23—The Pyramids and the Sphinx, Egypt (Sc.)	300
June 23—A Taste of His Own Medicine (Com.)	700
June 24—Where Shore and Water Meet (Dr.)	980
June 25—How Did It Finish (Com.)	980
June 27—Fortune Smiles (Last Story of "What Happened to Mary") (Dr.)	1000
June 28—The Fly (Edu.)	400
June 28—Circumstances Make Heroes (Com.)	600
June 30—The Story of the Bell (Dr.)	1000
July 1—The Patchwork Quilt (Dr.)	980
July 2—All on Account of a Portrait (Com.)	1000
July 4—A Gentleman's Gentleman (Dr.)	1025
July 5—The Signal (Dr.)	1000
July 7—Over the Great Divide in Colorado (Sc.)	300
July 7—Winsome Winnie's Way (Com.)	700
July 8—Scenes of Other Days (Sc.)	1000
July 9—His Mother-in-Law's Visit (Com.)	1000
July 11—In the Old Dutch Times (Dr.)	1000
July 12—The Diamond Crown (Dr.)	1000
July 14—A Fair of the Foils (Com.)	1000
July 15—In the Garden (Dr.)	1000
July 16—The Dream Fairy (Dr.)	1025
July 18—To Abbeville Court-House (Dr.)	950
July 19—On the Broad Stairway (Dr.)	1025
July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600

ESSANAY

	Feet
July 5—At the Lariat's End (W. Dr.)	
July 8—The Daughter of the Sheriff (W. Dr.)	
July 9—The Outer Shell (Dr.)	
July 10—A Flurry in Diamonds (Com.)	
July 11—The Sign (Dr.)	
July 12—Broncho Billy and the Western Girls (W. Dr.)	
July 15—Something Rotten in Havana (Com.)	
July 15—When Ignorance is Bliss (Com.)	
July 16—The Great Raymond	
July 17—The Heart of a Gambler (W. Dr.)	
July 18—Every Thief Leaves a Clue	
July 19—The Two Ranchmen (W. Dr.)	
July 21—Tapped Wires (Dr.—2 parts)	
July 22—The Rose of Sharon (Dr.)	
July 23—The Dance at Eagle Pass	
July 24—The Browns Study Astrology (Com.)	
July 24—Building the Chattanooga Light and Power Dam (Edu.)	
July 25—Making Good (Com.)	
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.)	
July 29—The Call of the Plains (W. Dr.)	
July 30—Bread Upon the Waters (Dr.)	
July 31—Tit for Tat (Com.)	
July 31—Through the Cumberland Mountains, Tennessee (Edu.)	

KALEM

	Feet
July 1—The Raiders from Double L Ranch (Dr.)	
July 2—Historic New York (Sc.)	
July 4—A Victim of Deceit (Dr.)	1000
July 4—Shenandoah (Special—3 parts—Dr.)	3000
July 5—The Hidden Witness (Dr.)	1000
July 7—A Stolen Identity (Dr.)	1000
July 9—The Treachery of a Scar (Dr.)	1000
July 11—Entertaining Uncle (Com.)	
July 11—Cosmopolitan New York (Topical)	
July 12—Rounding Up the Counterfeiters (Dr.)	1000
July 14—The Lost Diamond (Dr.)	
July 14—The Mermaid (Com.)	
July 16—A Thief in the Night (Dr.)	1000
July 18—What the Doctor Ordered (Com.)	
July 18—The Concrete Industry (Com.)	
July 19—The Smuggler (Dr.)	1000

LUBIN

	Feet
June 24—The Zulu King (Com.)	600
June 26—The Other Woman (Dr.)	1000
June 27—Bob Buys an Auto (Dr.)	400
June 27—The Beaut from Butte (Com.)	600
June 28—The Love Test (Dr.)	1000
June 30—Her Atonement (Dr.)	1000
July 1—Her Husband's Picture (Dr.)	1000
July 3—The Angel of the Slums (Dr.)	1000
July 4—The Waiter's Strategy (Com.)	400
July 4—The Wrong Hand Bag (Com.)	600
July 5—His Niece from Ireland (Dr.)	1000
July 7—The Mysterious Hand (Dr.)	1000
July 8—The Profits of the Business (Dr.)	1000
July 9—A Hero Among Men (2-reel Dr.)	
July 10—When Loses Out (Com.)	400
July 10—Building a Trust (Com.)	600
July 11—On Her Wedding Day (Dr.)	1000
July 12—Her Only Son (Dr.)	1000
July 14—The Apache Kid (W. Dr.)	1000
July 15—His Better Self (W. Dr.)	1000
July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 23—Home Sweet Home (2 reel Dr.)	
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeb, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000
July 28—The Widow's Wiles (Com.)	400
July 28—Rastus Among the Zulus (Com.)	600
July 29—The Call of Her Heart (Dr.)	1000
July 31—The Fatal Scar (W. Dr.)	1000
Aug. 1—The New Gown (Dr.)	1000

G. MELIES

	Feet
May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000
July 17—The Poisoned Darts (Dr.)	
July 17—A Chinese Funeral (Typical)	

PATHE FRERES

	Feet
June 20—Antibes, France, and Its Environs	
June 20—Monuments and Cascades of Rome	
June 21—The Jury's Verdict (Dr.)	
June 23—Pathe's Weekly No. 26	
June 24—The Carrier Pigeon (Sc.)	
June 24—How a Blossom Opens (Nature)	
June 25—The Hunger of the Heart (Dr.)	
June 26—Clarence the Cowboy (Com.)	
June 27—The Spotted Elephant Hawk Moth (Sc.)	
June 27—Athens	
June 28—The Second Shot (Dr.)	
June 30—Pathe's Weekly No. 27	
July 1—The Miracle of the Roses (Dr.)	
July 2—The Missionary's Triumph (Dr.)	
July 3—The Joy Ride (Com.)	
July 3—Pathe's Weekly No. 28	
July 4—Consecration of a Buddhist Priest (Customs)	
July 4—Pisa, Italy, and Its Curious Monuments	
July 5—A Modern Garrick (Com.)	
July 7—Pathe's Weekly	
July 8—The Airman's Bride (Dr.)	
July 9—The School Ma'am (Dr.)	
July 10—Pathe's Weekly No. 29	
July 11—Porcelain (Ind.)	
July 12—Dynamite, the New Farm Hand (Edu.)	
July 12—A Little Trip Along the Hudson (Sc.)	
July 14—Pathe's Weekly	
July 15—Denizens of the Deep (Sc. and Nature)	
July 15—Port of Marseilles, France (Sc.)	
July 16—The Snowy Egret and Its Extermination	
July 17—Pathe's Weekly	
July 17—Easy Money (Com.)	
July 18—Jiu Jitsu (Edu.)	
July 18—Beautiful Catalogne (Sc.)	
July 19—The Friendless Indian (Dr.)	

SELIG

	Feet
June 16—When Lillian Was Little Red Riding Hood (Dr.)	
June 17—Taming a Tenderfoot (W. Com.)	1000
June 18—Mrs. Hilton's Jewels (Dr.)	1000
June 19—The Gold Brick (Com.)	1000
June 20—Fancy Poultry (Educa.)	
June 20—The Fighting Lieutenant (Dr.)	
June 23—The Kentucky Derby (Topical)	
June 23—At Churchill Downs	
June 24—The Marshal's Capture (W. Dr.)	1000
June 25—Papa's Dream (Com.)	
June 25—The City of Gold (Edu.)	
June 26—When Men Forget (Dr.)	1000
June 27—A Western Romance (Western)	1000
June 30—The Beaded Buckskin Bag (Western)	1000
July 1—Songs of Truce (War Dr.)	1000
July 2—The Sultan of Sulu (Edu.)	
July 2—Arabia and the Baby (Com. Dr.)	
July 3—In God We Trust (Dr.)	1000
July 4—Sallie's Sure Shot (W. Dr.)	1000
July 7—The Trail of Cards	
July 8—Old Doc Yak	
July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Doble Comes Back	
July 14—The Only Chance	
July 15—The Tree and the Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	

URBAN ECLIPSE
George Kleine

	Feet
May 12—The Japanese Dagger—Part II	900
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038

VITAGRAPH

	Feet
June 25—Jack's Chrysanthemum (Com. Dr.)	1000
June 26—Her Sweetest Memory (Com. Dr.)	1000
June 27—One Good Joke Deserves Another (Com.)	800
June 27—Field Sports, Hongkong, China (Top.)	200
June 29—One Over on Cutey (Com.)	870
June 29—Cloisonne Ware (Edu.)	130
June 30—Roughing the Cub (Com.)	1000
July 1—Bingles and the Cabaret (Com.)	
July 1—Sight-Seeing in Japan (Edu.)	
July 2—The Song Bird of the North (Dr.)	1000
July 2—The Tiger Lily (Dr.—3 parts)	
July 3—Sweet Deception (Com. Dr.)	1000
July 4—An Unwritten Chapter (Dr.)	1000
July 5—Love's Quarantine (Com.)	1000
July 7—The Glove (Dr.)	1000
July 8—Count Barber (Com.)	1000
July 9—Solitaires (Com.)	
July 9—A Millinery Bomb (Com.)	
July 10—The Carpenter (Dr.)	1000
July 11—The Spirit of the Orient (Dr.)	1000
July 12—The Moulding (Dr.)	1000
July 14—O'Hara as a Guardian Angel (Com. Dr.)	1000
July 15—My Lady of Idleness (Com. Dr.)	1000
July 16—The Master Painter (Dr.)	1000
July 17—Hubby's Toothache (Com.)	
July 17—Sandy and Shorty Work Together (Com.)	
July 18—The Yellow Streak (Dr.)	1000
July 19—The Taming of Betty (Dr.)	1000
July 21—The Only Way (Dr.)	1000
July 22—The Pickpocket (Com.)	1000
July 23—An Error in Kidnapping (Com.)	1000
July 24—An Old Man's Love Story (Dr.)	1000
July 25—The Tables Turned (Com.)	
July 25—Scenes in Honolulu (Topical)	
July 26—The Spell (Dr.)	1000
July 28—Dr. Crathern's Experiment (Dr.)	1000
July 29—The Troublesome Daughters (Com.)	1000
July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000

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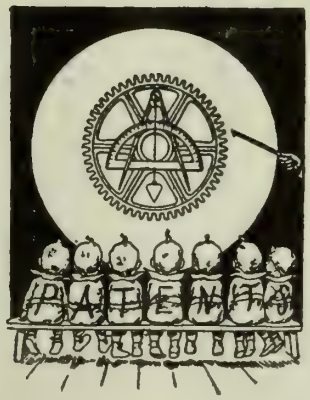

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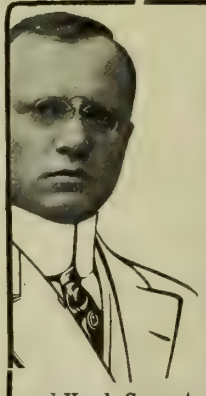

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No. 3

JULY 19
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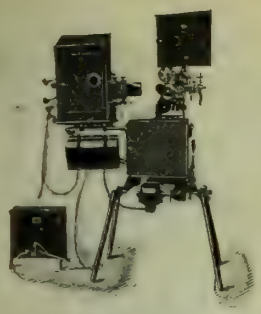

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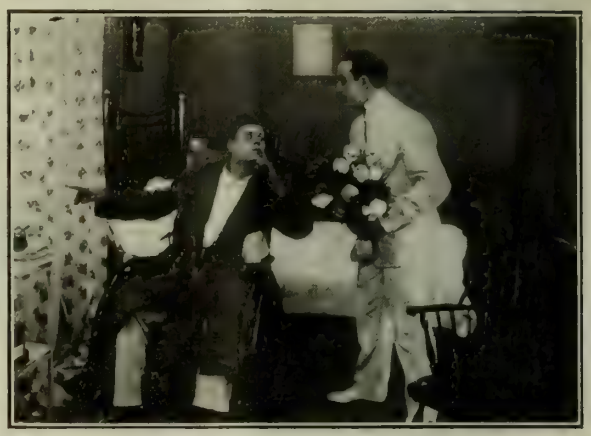

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INCORPORATING

Moving Picture Tales

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY

Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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EX-CATHEDRA

THE LESSON OF THE WEEK

LAST week I wrote an editorial on "Fraternity" principally in connection with the convention and the exposition. Some say it was a little premature considering the events that took place while we were on the press. I do not think so. I can express the same sentiments now that the convention and exposition are past, and have become a memory, a memory that will constantly rise in the minds of the men and women who visited New York during the week of 7th-12th of July, 1913. It will be a living memory, a memory of great and glowing success. I have not filled my columns with matter that the newspapers were full of, regarding the split and the quarrels that occurred, believing that this paper has a higher mission than to report such incidents, which will readily adjust themselves in the near future, and like a bad temper it will be forgotten, and if it is not forgotten it will cause to rise up a feeling of regret that such feeling occurred.

Much could be written on the subject as to the rights and the wrongs of the situation, but one thing I want specially to point out is the fact that M. A. Neff was elected president of the National Exhibitors' League with a large majority, and that those who were defeated walked out. This is not right in any fraternal organization, let it be whatsoever it will. When a Worshipful Master, Worthy Dictator, an Illustrious Commander, an Illustrious Grand Commander-in-Chief, a Chief Ranger, or whatever other title might be used is elected, the majority always rules, and the minority, however much disgruntled or dissatisfied they may be, bow down to the majority, remain faithful and pledge renewed allegiance to the elected head.

I remember when the discussion of the question of New York being selected as the city to hold the convention of 1913 took place in Chicago; a promise was made on the floor of the convention "that New York City or State would not nominate a candidate; that New York with its delegation would support the administration of President Neff." The convention and the exhibitors now know how this promise was kept. It may be that the minority who walked out from the convention know their business better than I do; at the same time it was a scene to be regretted, and I sincerely trust the olive branch of peace will be held out, and the peace pipe once more smoked, giving allegiance to the grandest organization of the day.

It is ten thousand pities that men who have worked so hard and so earnestly in the advancement of Cinematography should be out of the fold of an organization destined to amalgamate and uphold the rights of the exhibitors. I have no quarrel with those who seceded. They may be perfectly right in their views, and feel fully justified in the action they took. Time will show the wisdom of the step they have taken. All honor is due to the three men who remained loyal to New York State Exhibitors' League and in whose hands the charter of the State is now placed. They will work with great odds against them, but in the long run right will prevail and time will show which is right.

Leaving the convention and coming to the exposition proper I want to say that a torch has been lit and raised aloft which will be a beacon light to Cinematography in the future. I little thought when I suggested that an international exposition be held in New York, while the national convention was here, that it would be the vast success it has proved to be. When in conversation with two or three at Chicago, I said then that it could not fail, and little by little it grew to be an accomplished fact, and when it was decided to hold the exposition the number of promoters who desired to handle the same were legion, but I steered the committee clear from those who wanted to make money out of the exhibitors' work and energies. I took the committee to the trustees of the Grand Central Palace; they agreed to finance and help the committee to make it a success, and under the leadership of Rich G. Hollaman (one of the vice-presidents of the Grand Central Palace) the result has justified the action I took.

The thought is now with me, and I want to impress it forcibly upon the minds of the manufacturers, or upon the

exhibitors, both licensed and unlicensed, that such an event must be of annual occurrence, and in my opinion a committee should be formed to undertake this work. The public were wonderfully interested and were sorry that it had come to an end on Saturday evening; many have been the queries to me since then asking when there will be another. I am confident that if an able committee, or even if a company were formed to exploit the Cinematograph art, it would be one great success year by year, and I want to interpolate a thought here that this committee formulate some rules whereby a medal or medals of superiority or supremacy should be given to product of a mechanical nature, or a new invention, or a greater perfection of photography. I would suggest that a studio should be fitted up with lights, etc., and that the actual taking of a picture, with its development and projection, should be made a feature, because many people came to see a picture taken with all its appurtenances and went away disappointed.

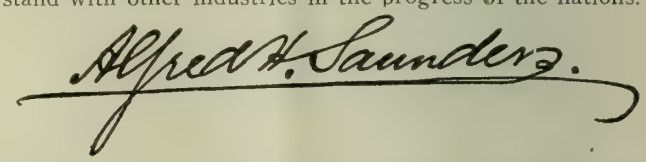
Another thought that comes to me is that the funds accumulated should not go to enrich shareholders or stockholders, but that a fund should be set aside to relieve the needy operators or camera men or other employees who through accident or sickness have lost what little they had. A case in point which occurred a year or two ago will illustrate what I mean. A careful operator had saved something like $460 to $470 and was doing very well; suddenly grim disease stalked in and out of this fund he had to pay $250 for an operation upon and medical attendance for his wife. Then working in the booth he accidentally injured his thumb. Blood poisoning setting in, he had to give up his work; gradually all his savings vanished, until one day there appeared before him two alternatives, borrowing money or appealing to the charity of his friends to save him from being dispossessed. I took his case to a friend who had influence with the charity organizations, who sent a check with a request that a certain sum be given to this man as long as he needed it per week. One $5 was given to the man and then it took three months to make inquiries into the antecedents of this poor starving operator and his family, until his thumb became quite cured and he was able to secure work again; then the society favorably reported upon the case. He needed no further assistance, returning a check for the sum that was not used. How great! how magnanimous!! was this charity organization. Had it not been for the assistance of a few friends the man would have starved. This is only one case. There may be many others that such a fund would be of great assistance to aid in their extremities.

Again, take our poor old chum, Bill Paley, out in Los Angeles; without a friend or a dime to his name. Such a fund would have brought him back and given him proper attendance here, and if a wing of a hospital could be endowed, called the Cinematograph ward or wing, what a wonderful monument for posterity would this be! So I make this appeal to the best, the highest, the most intelligent members of Cinematography, to rally round a standard with this end in view, and those who follow after will call you blessed.

Another point I want to impress upon the industry is the fact of the great intelligent masses that visited the Grand Central Palace; they came to learn and went away astonished at the great advances made. There were educationalists of the highest order as well as the people interested in seeing the pictures exhibited. Two United States Senators were present and I badly wanted to introduce them to the various members assembled on the floor, but they stated emphatically that they had come "incog" and desired that their presence should not be known. It was my privilege to conduct them around and show them the various improvements that had been made.

The church was remarkably well represented by practically every denomination, and nothing but the highest praise did I hear from the lips of those with whom I conversed. The week was the advancement of one of the highest educational movements that it was possible to conceive, and I trust that the fire of the beacon will be kept ever burning, and that next year greater improvements in color photography, in talking and singing pictures, and the higher class of pictures to be shown will result from this exposition.

Can I say more? Yes, I can say this, that through this exposition the Cinematograph art took a leap to a very much higher pedestal than some of the present-day manufacturers ever imagined it could ever reach, and now the greatest aim in view is for the manufacturers to keep it where it is to-day; in a very little while the store shows will have passed away, and the great theatres of our land will be showing pictures worthy of being seen, in feature, or in single reels. The educational movement will have advanced so far ahead that if it is possible from expositions a fund might be laid aside for the special making of educational films, subsidizing a company for their especial manufacture; such a company will have to be formed, and such work must be undertaken; those who are now in the business must very quickly put their houses in order, so that they may be ready for the time when educationalists will demand the clearest and most perfect photography for this purpose that can be produced. Some manufacturers say the people are not ready, and that they are waiting until there is a demand. The people are ready, and as soon as there is a supply the demand will come in such volume that the manufacturers will be flooded and swamped with orders. Colleges, universities and schools everywhere are asking for films to teach all kinds of subjects relating to the sciences, and I now ask that scientists step in and take a hand in this forward movement. By so doing the lessons of the exposition week will not be lost, but that the cry will be Forward, and yet Forward until true fraternity is evolved from Cinematography, and that the industry takes its stand with other industries in the progress of the nations.



LOCAL No. 1, MOVING PICTURE OPERATORS' UNION

I want to congratulate my brother operators of Local No. 1 on the great victory obtained by Brother Robert Goldblatt, president, in convention of the American Federation of Labor held at Seattle during the past week. Brother Goldblatt was seated in the convention, and a charter granted to Local No. 1. F. H. Richardson representing Branch No. 35 of the I. A. T. S. E. was refused admittance to the convention and unseated as a delegate of the branch through its non-recognition by the federation. It is evident No. 1 is now the representative of the operators in Greater New York. The following clipping from "The Call," a well-known labor paper is my authority for the above congratulations:

Seattle, Wash., July 15.—At the convention of the International Alliance of Theatrical Stage Employees here, the New York Moving Picture Machine Operators' Union, No. 1, was granted a charter. This is the result of a five-year struggle for recognition. F. H. Richardson, the delegate sent by the rival New York Union. Branch Local 35, of the I. A. T. S. E., was unseated.

The following officers were elected: Charles Shay, of New York, president; Lee M. Hart, of Chicago, secretary-treasurer.

The Moving Picture Machine Operators' Union of New York was formed when there was a secession from Branch 35, of the International Alliance, more than one year ago. It has a membership of more than 600 to-day. It is affiliated with the A. F. of L. A. H. S.

EXPOSITION REFLECTIONS

By Horace Vinton
(The Mahoney)

'MIDST a pandemonium of confused sounds, above which could be distinguished at intervals, an inharmonious blending of "When the Sands of the Desert Grow Cold," and "To Have and to Hold"; little knots of two, three, four and five, persons, laughing, chattering and chirping, gradually increased in number, until the exodus became a mass of moving, swaying, stumbling humanity, descended the broad staircase of the new Grand Central Palace.

It was Saturday night, July 12th, 1913.

We state this fact, as data for future generations, as data is somewhat obscured in (the past) as to many transpirings in the cinematography industry.

It was the final night of the First International Exposition of the Moving Picture Art and Allied Trades, and only one of the many great events that are sure to follow, as the week's developments were fraught with such unequivocal success that repetitions, with improved conditions, are a certainty.

With several daily papers, contributed to and edited by a most efficient staff of able dissertators—all widely known in the world of literature and the newspaper, that to present original or even readable matter on the subject, is a task almost as hopeless as it would be to prepare an original three reel feature scenario, a popular novel, or successful "crook" drama.

From early Monday morning, until the lights were dimmed late Saturday night, a constant stream of visitors, all notables, in the moving picture field, were evidenced in and around the immense structure.

The program for the week, as arranged by the executive heads, Mr. Neff, Mr. Trigger, Mr. Tichenor, L. R. Thomas, Mr. Samuels, Chas. Kerr, Mr. Hilkemeier, was carried out with a degree of accuracy never before accomplished in any kindred undertaking.

Every preliminary announcement was strictly adhered to, and one only had to consult the bulletin board at the top of the great stair-case to become familiar with the day's projects.

Monday was Universal day; and through the courtesy of Carl Laemmle, the pioneer of all manufacturers in the ranks of the Independents, the one man who is unafraid, who is ever ready to follow the dictates of his own convictions, a vast army of exhibitors and visiting delegates were regally entertained.

As if by a preconcerted plan, the building was deserted by most of the visiting contingent on Monday to give the valiant representative of the press time to sharpen his pencil and his wit and refill his fountain pen.

All day long such notables as "Hughy" D'Arcy, of the Lubin forces (it is needless to chronicle the fact that "Hughey" is the author of "The Face on the Floor," as he has given world-wide publicity to this matter of literary importance, for a quarter of a century past); J. B. Clymer, of "Itala"; S. M. Spedon, of the Vitagraph, probably the oldest in point of years in the industry; Stanley Twist, whose name has been known almost as long as the Selig trademark; Willard Holcomb, of Kinemacolor, who sat in judgment of the "legitimate" actor long before he extolled the merits of that wonderful company; L. W. McChesney, who watches the interests of the General Film Company; Bert Adler, who is accused of writing every funny paragraph that appears anonymously relating to the doings of some one notable in the industry; then there was Joe Brandt, whose activities are so numerous and varied, in behest of the Universal interests, that it would be too difficult to mention them comprehensively.

The last view we had of Joe on Monday was dashing madly about the hall, megaphone in hand, rounding up the delegates, with the sagacity of a well trained "Collie," for a visit to the Mecca Building, the Eclair Studio and one of the most eventful evenings of the entire week for the visiting delegates at Palisades Park.

Owen F. Doud, Don Meany, Joe McArdle, and others equally well known, complete a list of "promoters of publicity," who give real life to the trade paper and makes it worth reading.

Daniel Frohman, long and honorably known with all that is clean and artistic in the theatre of this country, was a visitor to the Exposition on Monday.

Mr. Frohman is now the managing director of the Famous Players and has brought to that company all the skill and experience acquired through years of association with the drama.

Kinemacolor showed the first picture of the Exposition, in their prettily appointed theatre on Monday. During the week, its program included: "Other People's Children," a comedy; "Amongst the Philippines," scenic; "Sunsets of Egypt"; "The Scarlet Letter"; and other notable products.

The General Film Company had arranged a complete program for the week embracing "The Mothering Heart," Biograph; "Hannegan's Harem," Pathe; "The Girl and the Gangster," Kalem; "How Did It Finish?" Edison; "The Black Countess," Pathe; "Penalty of Crime," Lubin; "Tapped Wires," Essanay; "In the Midst of the Jungle," Selig; "The Late Mr. Jones," Vitagraph.

These were all shown during the week, and many others, all claimed to be pre-releases.

The Mutual and Universal corporations were also a great center of attraction for the thousands who visited their theatres, located on the Forty-sixth street side of the mezzanine floor. Many important films were shown, among which, "Ashes," one of the most recent of the Reliance offerings; "Truth in the Wilderness," an American; a screaming comedy, "One Round O'Brien," Majestic; an artistic and beautiful arrangement of "Tannhauser," by the Thanhouser Company; and representative productions by Keystone, Broncho and Kay-Bee, all attracting record-breaking crowds during the week, who were loud in praise of the merit shown in all of the productions.

Messrs. Saltzman and Dibble, who motored down from Herkimer, N. Y., in company with their manager, C. H. Skinner, now of Syracuse, were much in evidence in and about these displays and the trade booths in general, getting pointers for their new and beautiful theatre at Herkimer which is now in course of construction, and will be finished in October.

Tuesday the magnificent steamer Adirondack, laden to the guards with visiting delegates, gracefully glided away from Pier 32, North River, for a sail up the beautiful Hudson as far as West Point, as guests of Pathé Fréres.

A brief rainfall dampened the spirits of the visitors and drove them into the spacious salons of the handsomely appointed vessel for a short period, but the skies soon cleared, and all sought the upper deck, where a picture was taken. It was a delightful trip, and when the steamer docked a jolly, well pleased flock of delegates and their friends sought seclusion until the morrow, in their several hotels.

Among those who attended the outing were several members of the Executive Staff, and stars of this notable organization. Miss Bessie Emick, Miss Gwendolin Pates, Paul Pantzer, Leo Wharton, William Williams, Mr. and Mrs. Burst, and others. The one representative of a moving picture paper in attendance was Alfred H. Saunders, of the Moving Picture News. To name the delegates and visitors in full is impossible, through lack of space; to particularize might give offense to some.

The most anxiously awaited of all exhibits at the Exposition, was the "screen artists" in their proper persons.

During the week, the several booths of the General Film Company, the Mutual, Universal and Kinemacolor, were fairly beseiged by an anxious expectant mob all eager to get a glimpse of their favorite.

John Bunny, who appeared early in the week, was fairly mobbed by the vast concourse who surrounded him at all times, and fairly fought for the privilege of shaking his hand.

Maurice Costello, too, was much in evidence. The man whose presence on the screen, is always a signal for murmurs of admiration, both, on account of his superb acting and magnetic personality.

Charles Kent, admittedly one of the most thorough and talented actors of the English speaking stage, long before the Motion Pictures claimed him as a brilliant exponent of the silent drama.

Tefft Johnson and William Shea, whose long service is proof positive of their popularity with the patrons of the moving picture theatres.

James C. Young and Clara Kimball Young.

Dimpled and ever smiling Lillian Walker was greeted with a shower of carnations, by beautiful Rosemary Theby, as the dimpled Lillian passed the Mutual booth, where Edgena De Lespine, Norma Phillips, Virginia Westbrook, Bobbie Robbins, Paul Scardon and others, were conspicuous during the week.

Edith Storey, another name to be reckoned with, when it comes to naming favorites.

Another great crush was encountered every day in and around the Universal booth, where Barbara Tennant, of the Eclair forces, appeared to be the favorite. Miss Tennant was closely pressed for "stellar" honors by the adaptable Jane Gail, who shines with equal brilliance in comedy and emotional work.

Other stars in the Universal firmament who shed their beams on those in attendance were: Claire and Violet Messereau, Mildred Bright, Julia Stuart, a prominent satellite in the dramatic "sky" of a decade ago; Natalie Wakefield, Clara Horton.

Among the male contingent, laughing Billy Quirk, handsome Irving Cummings, Howard Missimer, and John Steppling, repeatedly halted the moving mass while they indulged in sidewalk conversation over the doings of Frank Dayton, Francis Bushman, and other favorites of the Essanay Company, since Howard left that splendid organization.

Theo Wharton, now a director in charge of the new Essanay studio at Ithaca, N. Y., who dates back to early Biograph days, when Theodore wrote the scenarios at "ten" per, for Wallace McCutcheon.

On Wednesday night, that much traveled marvel of cleverness, who possesses talent akin to genius, Miss Gene Gauntier, held a reception in the Warner Feature booth, with the coöperation of Jack Clark and her able director, Sidney Olcott. The throng, struggling to get a glimpse of this celebrated woman was so dense at times, that the police were summoned to disperse them.

Miss Gauntier has only recently completed three important features for the Warner Company: "A Daughter of the Confederacy," "Mystery of Pine Camp," and "When Men Hate," of which she is the author, and in which she appeared in the feature part.

Harry Linson, twice a veteran; in the first instance, with a record of four years in the Civil War, from '61 to '65, during which time he served with distinction in the Sixty-ninth New York Volunteers, and a four years' record with the famous Edison Company, with whom he is now enrolled.

Mr. Linson, looking like a man in the forties, is in his seventy-fourth year, strong and vigorous, and dates back in his theatrical career to the days of the old Bowery Theatre, during the days of Tom Hamblin, Robert Johnson, Edwin Eddy, Mrs. May and others. He enjoyed the "big show" immensely and remained during the entire evening.

Other visitors during the week included Fred Truesdell, Will Scherer, Alec. B. Francis, Robert Frazer and Jack Kohler.

Wednesday night, July 9, 1913, will be a memorable one in the archives of that wonderful institution in the world of the moving picture!

The Vitagraph Company.

No such demonstration has ever been seen under like conditions, as that which greeted the sixty and more players who were present during the evening.

It was Vitagraph night.

This simple announcement was alone sufficient to attract a veritable mob, which massed the aisles and openings leading to the handsomely decorated space allotted to the General Film Company.

Pennants, post cards and ribbons were distributed by the various members of this popular company as souvenirs of the occasion, and so dense and unruly did this crowd become in their mad efforts to carry away some remembrance, it became necessary to use great discretion and no little strategy, to prevent a panic which seemed inevitable. This was averted by transferring the players from the booth to the theatre on the mezzanine floor, where another reception was held, but the clamoring multitudes crowded the stairs and entrances leading to the theatre, making them unpassable until finally the favorites were forced to disperse in several directions in order to disintegrate the crowd.

A supper was served later in the evening, among those present being: Maurice Costello, Charles Kent, John Bunny, Flora Finch, Lillian Walker, Tefft Johnson, James Young, Clara Kimball Young, Earle Williams, Edith Storey, Rose Tapley, Ralph Ince, Robert Gaillord, Mrs. Mary Maurice, William Shea, and others prominent among the popular Vitagraph Company.

W. T. Rock, president of the Vitagraph Company, was present, accompanied by his wife and son, J. B. Rock.

"Kaybee," "Broncho" and "Keystone," will be a lasting memory to the vast throng who besieged the Mutual booth Thursday evening. These representative brands of film whose trade mark when shown invariably occasion marked enthusiasm, were "publicized" by Mr. Bert Ennis, while the distribution of souvenirs was under the supervision of Miss Mae Kenny, personal secretary to Messrs. Kessel and Bauman, two names to be conjured with in the world of filmdom.

Friday night the General Film Company's booth was turned over to the famous Edison Company, the event being made a notable one in the history of the Exposition, through the presence of that "wizard" in the world of science and mechanics, Thomas A. Edison in person.

Accompanied by his wife and daughter, Mr. Edison was comfortably installed as the feature attraction at the booth shortly after 8.30. From that time every aisle, every means of approach was blocked and it was impossible to even get a glimpse of this world famous man.

Mary Fuller was next to arrive, and it was with great difficulty that a passage way was cleared for her entrance. This was a signal for renewed interest, and the vast throng increased until the crush became so dense it was deemed advisable to "divide the attractions," so Mr. Edison was with much trouble, hustled to the Edison booth, followed by a clamoring mob that was almost a riot.

Miss Fuller became active in distributing the souvenirs, assisted by Mabel Trunelle, Gertrude McCoy, Bliss Melford, Bessie Learn, Elsie McLeod, Edna May Hamel and Kathleen Coughlin were afforded great amusement, watching the mad efforts of the assembled crowd, scramble for the souvenirs they threw among them.

The executive heads: C. H. Wilson, vice-president; Nelson C. Durand, third vice-president; L. C. McChesney, advertising manager; Horace H. Plimpton, manager of negative production; John Hardin, assistant manager, were present during the entire evening, and at eleven o'clock officials and players were the guests of Mr. Plimpton, at a delightful little affair, with refreshments at the Knickerbocker Hotel.

A grand double attraction graced the General Film booth, Thursday night.

The house of Lubin and the Maison de Pathé.

The popularity of the product of these two companies is too well known to require comment.

Arthur Johnson and Lottie Briscoe, of the Lubin forces, led all others in the competition for popularity, while Crane Wilbur and Pearl Sindelar, of Pathé, received much attention.

Sigmund Lubin, the head and front, and most important in individual control, of all those engaged in the art, entered the hall, at nine o'clock.

Following in the wake of this big-hearted, generous, liberal-minded man, were his "children" of the immense Lubin industry, some of whom have been with him for years.

He was accompanied by Ira M. Lowry and Charles Goldsmith, two of his most able lieutenants, who assisted in receiving the immense throng gathered around the booth, to greet their favorites.

Popular among the visiting artists were recognized: Harry C. Myers, Charles Brandt, Peter Lang, Edwin Carewe, Clarence Elmer, George E. Reehm, Walter H.

Stull, Robert Burns, Edgar Jones, Miss Florence Hackett (Mrs. Arthur Johnson), Miss Daisy Evans, Mrs. Peter Lang.

Representing the Producing Department were Joseph Smiley, Barry O'Neill and George Nichols, to whose valued efforts the present standard of excellence of the Lubin brand is largely due.

As we delve into this gigantic theme, the subject assumes inexhaustible proportions, but the generous response to the call for coöperation was so liberally answered we feel it incumbent not to allow anything to pass notice.

All the way from Chicago came those two representative companies, the Selig and Essanay.

Saturday night at the General Film booth, players and executive heads of both of these companies held sway, until the final moment; the immense throng clamoring to greet their favorites and when the time arrived to disperse, slowly and reluctantly moved away.

Ben Zerr, of the handsome Schuylkill avenue theatre, Reading, Pa., accompanied by Mrs. Zerr and their twelve-year-old son, were late comers.

Mr. Zerr imparted the information that his visit was more in search of knowledge for improved conditions than junketing, so he remained in close touch with everything new and novel offered at the various booths.

He told quite a good story on Master Zerr.

Passing the Herald Square Theatre in a taxi the elder Zerr saw a feature advertised; wishing to view it, he signaled the chauffeur to stop. In company with Mrs. Zerr he dismounted. Master Zerr remained seated and was interrogated by his father:

"Aren't you coming?" asked Zerr the elder.

To which the lad replied:

"No, pop! Broadway is moving picture enough for me. It's got all the feature films in the world cooked to a frazzle."

All of which goes to prove that Master Zerr is a young gentleman of discernment.

Petite and captivating Mary Alden, in private life Mrs. Wray Physioc, was an attendant during the entire week accompanied by her clever husband.

A train of admirers followed in her wake wherever she appeared, and her beautiful gowns attracted universal attention.

Mr. Physioc is the youngest and most ambitious of all manufacturers, and there is no department of a plant he's not thoroughly in touch with. He but recently resigned as general manager of the "Ramo" Company, of which he was the founder, to enter upon a more ambitious project in the industry.

Henry J. Brock, of Toronto, appeared for a brief moment on Wednesday, and after expressing regrets, that important engagements demanded his presence elsewhere he sorrowfully departed.

Diminutive, but aggressive, "Jeff" Dolan made his presence felt on several occasions during the session, by declaring that he still lives and is the smallest representative of the big feature game, and is with the Selig Feature Film Company.

Awed by the thrilling impression made by the grandeur of the Exposition, Murray F. Beier, of the Embry Feature Film Company, purchased the latest of the Itala's offerings, "The Death Knell."

Louis H. Aoto, of the Kitsee Talking Pictures, was present on several occasions extolling the merits of the Kitsee Company as was Bernard M. Corbett, prominent in the sales department of the Enterprise Optical Company of Chicago.

All "dolled up" in Bowery rags and the "omnipresent," vari-colored hat band, with bow behind on his ninety-eight cent straw, broken nosed Kennedy, a pioneer advance man, looking like a prize pug at a bench show several points off was much in evidence during the final days.

It is said Mr. Kennedy contemplates a bolt from the legitimate ranks for the more substantial field of the motion picture.

Henry Mattoni, an inventor of international fame, and one of the most skilled photographers in the country, visited the Exposition several days in succession. Mr. Mattoni found the trades exhibit most interesting, and spent most of his time examining the various improvements and innovations in the camera. He is a nephew of the late Heinrich Von Mattoni, of the famous Carlsbad Mineral Water Springs, Austria, is entitled to the prefix "Baron," but prefers to be known as Henry M. Mattoni.

Mr. Mattoni has sent to the "Union pour la securité" society, Paris, designs of his patented invention of a safety device for aeroplanes for which are offered several hundred thousand francs in competitive prizes.

The Screen Club to the number of forty and more, made "Rome howl" in and around the building Thursday night as though envious of the Famous Players announced reception and dance at their studio in West Twenty-sixth street.

And now to the exhibitors.

Beginning with the world famous Eastman Kodak Company, in charge of Mr. Blair, whose display of photographic supplies was most interesting and instructive, the attention of the visitor was next directed to the National Cash Register Company, where all of the latest improved inventions of that great industry were exhibited. This company also occupied theatre number 3, on the mezzanine floor.

There were several styles of automatic ticket selling devices, notably the Automatic Cash Register and Ticket Company, the Automatic Coin Cashier Company, Bausch and Lomb who carry a complete line of lenses for projecting and photographic purposes. The American Theatre Curtain and Supply Company. Their gold fibre screen was exhibited to great advantage in one of the theatres.

Bell and Howell, whose printers, perforators and dark room supplies are in universal use, and are deemed by many the best in the market.

The Berry and Wood Piano Company, Ernest Brecker and Rudolph Wurlitzer represented the manufacture of mechanical musical instruments.

The Motion Picture Center Company, Inc., handling everything in the field of the moving picture. The Mai. Lattan Slide Company, said to be the most extensive manufacturers of slides in the world. The H. Genter Company, manufacturer of the famed "Mirroroide" screen. The H. W. Johns-Manville Company, whose asbestos booths and curtains are in universal use. An attractive series of arc lamps were shown by Koerting and Mathieson, while a complete line of frames for lobby display were exhibited at Monger and Rings. The Nicholas Power Company exhibited one of the most interesting displays of improved projecting machines of the Exposition.

Air purifier companies were represented by the Ozone Company and the Spray Company.

One of the most extravagant and cleverly arranged displays, one that attracted universal notice, was that of the Precision Machine Company. It is difficult to interest people in mechanical devices, but the Precision Company's booth attracted great attention.

Lithography was adequately shown by the United States Lithograph Company, the Miner Lithograph Company, The Morgan and others prominent in the trade.

The Lang Manufacturing Company, the Whyte Whitman Company were largely in evidence.

The Novelty Slide Company offered one of the most artistic and beautiful displays of colored slides shown at the Exposition.

Personally attended by Mr. Coufal, their booth was thronged each day of the convention and marked results were attained. The Novelty Company carry over seven hundred designs of stock announcements, from "Welcome," to "Good Night," on beautifully colored glass or indestructible brass.

And now we come to one of the most novel attractions of the Exposition. An attraction that will be imitated and copied we venture to predict in all future gatherings of like nature. We refer to the competition for supremacy in the art of portraying emotions without the aid of words.

Several reviewers were inclined to be facetious and could only see the ludicrous side, which is not at all strange, in view of the fact that many persons of disorganized mentality are prone to forget that all things must have a beginning.

One writer, under the caption "Use No Hooks" referred to a prize of one hundred dollars. No such prize was offered.

He next referred to the committee. There was no committee.

It was clearly stated by Mr. Frank E. Samuels, the secretary of the Exposition (unharmoniously referred to as the "Spieler") that the gentlemen who sat within the enclosure were the judges appointed by the chairman of the committee, Mr. Alfred H. Saunders.

In view of these several facts it is most evident that the gentleman's first efforts at descriptive writing were even more crude than the worst efforts of the most impossible novice who appeared among the number who struck him so funny.

We would further advise that in the future when called upon to report an event of like nature or any other that he seek authenticity by enquiry, employ the services of an interpreter, or use an ear trumpet.

And now to our muttons.

Good acting! Bad acting! Is a matter of individual opinion.

Of the eighty and more competitors who were entered during the week to qualify, more than forty per cent were pronounced adaptable for motion pictures, by the consensus of opinion of the several judges presiding at various times among whom were recognized Theodore M. Wharton, director, Essanay Company; Wray Physioc, late general manager Ramo Film Company; Eppes W. Sargent, Moving Picture World; Walter R. Early, Morning Telegraph; Alfred H. Saunders, Moving Picture News.

We present below a number of the names of the competitors, with brief analyses.

Edgar A. De Pauw, 135 Clermont avenue, Brooklyn. Excellent photographic possibilities, fair ability; would be available, under direction, but requires disciplining.

Henrietta Lande, 600 West One Hundred and Eighty-third street, New York. Has temperament, could be used under direction for young girls or ensemble work.

Edward C. Colebrook, 751 East One Hundred and Fifty-fifth street, New York. Available, under direction, for ensembles and small parts.

S. Leon, Novelty Slide Company, was among the winners at the semi-finals, but did not appear at the finals. Splendid possibilities, under direction, for character comedy.

Photo by White.

MISS FLORENCE ALLEN

Winner First Prize Ladies' Would-Be Actor's Contest.

Photo by Anna Frances Levins.

MISS DORIS KEYES

Winner Second Prize Ladies' Would Be Actor's Contest.

James O. Grady, 161 West Thirty-sixth street. Good type, available with direction for small parts and ensemble work.

Philip Benza, 172 East One Hundred and Sixth street, New York. Splendid showing. Excellent type, for characters and heavies. Will make more than good, under direction.

Samuel Lubelfield, 2252 Croton avenue, Bronx, N. Y. Impossible for motion pictures in every particular.

Leon Ottenberg, 560 Quincy street, Brooklyn. "A Type." Would make good in ensembles and small character parts under direction.

James A. Smith, 19 West One Hundred and Sixteenth street, New York. Good subject for photography, splendid possibilities, for juveniles and light comedy, under direction.

Joseph Barker, 174 West Eighty-ninth street. Possible, under direction, for small parts.

Mrs. Charles E. Riesse, 584 East One Hundred and Sixty-seventh street, New York. Available, under direction, for comedy. Would photograph well.

William Best, 1053 Park avenue. Not adaptable for motion pictures.

J. B. Feinberg, Lyric Theatre, Du Bois, Pa. Would pass, under direction, for minor juveniles.

Sol. Pulver. 109 East One Hundred and Sixth street, New York Not adaptable for motion pictures.

Eberhard Schneider was among the competitors Wednesday afternoon, and disclosed ability that rendered him adaptable and entitled to the first prize. But his identity was subsequently disclosed, and he was declared a "Ringer." so he was unanimously disqualified.

Miss Florence Allen. 129 West One Hundred and Third street, New York, was among the first to show latent ability, splendid temperamental qualities and an adaptable personality. She was unanimously awarded the first prize among the lady competitors, twenty dollars.

Miss Estelle Abeles, 2550 Seventh avenue, New York, was not impressive.

Geo. Beak, 633 West One Hundred and Fifteenth street, showed adaptable qualities, under direction, as did L. J. Solin, 37 West One Hundred and Fourteenth street; Wm. Goldberg, 33 West One Hundred and Fourteenth street; Benj. Meyer, 811 West One Hundred and Seventy-Eighth street; A. J. Allen, 277 Tremont street, Boston; B. Gilbert, 275 East Kinney street, Newark, N. J. All adaptable for juveniles, in minor parts, and ensembles.

Stella Pincus, 964 Third avenue; Pauline Ettinger, 145 West Forty-fifth street, showed cleverness and adaptability for young girls.

Miss Helen Stroock, Hotel Bon Ray, Madison avenue and Ninety-second street, would possibly have been among the winners, had she been present at the finals, as she showed early in the competition splendid qualifications, physically and temperamentally.

George H. Heydeman, 153 Second avenue, New York, was one of the most convincing of all of the male competitors; he failed also, to show at the finals, and lost an opportunity seldom offered, for admission to the ranks of motion picture actors.

Robert Walters, care of Dick Brothers & Co., Waldorf Astoria, is an excellent type for juveniles; would photograph well, and shows great promise. He was among the best of the many competitors.

Miss Evelyn York, Martha Washington Hotel, showed a most adaptable personality, splendid temperament; with some training under capable direction, could be made available for leading emotional work.

Alfred R. De Jonghe, 17 West One Hundred and Eighth street, New York, who was awarded the first prize of twenty dollars to the male competitors, showed wonderful adaptability. He has an excellent presence, a convincing manner, and easily proved himself entitled to first honors among the men.

Miss Estelle Smith, 622 West One Hundred and Thirty-sixth street, was among those deemed worthy of stellar honors among the ladies competing, but unfortunately through a misunderstanding, she did not appear at the finals until too late. Miss Smith has a delightful personality, and is adaptable for motion picture work.

Miss Anna R. Shoemaker, 4403 Eighteenth avenue, Brooklyn, showed unmistakable promise with a pleasing personality and, under direction, would doubtless become popular on the screen.

Mr. John McCann was the fortunate winner of the second prize among the male competitors.

It was Mr. McCann's first showing, and by a lucky chance, he took the place of one of those absent from the final competition. Mr. McCann proved himself more than worthy and was unanimously awarded the second prize.

Miss Turner, a petite and pretty young lady, from Newark, ran a close race with the winning contestants. Miss Turner possesses every qualification for screen purposes, being exceedingly pretty and resourceful. She made many friends among the numbers who saw her work.

No, we have not forgotten Miss Doris Keyes, of 215 Manhattan avenue, for her beauty is of such rare and delicate type to forget would be impossible.

Tall, dark and sinuous, with a figure of remarkable grace, the moment she stepped upon the platform her magnetic presence seemed to cast a spell over those present, and held their attention until the close of her effort, when she retired midst deafening applause.

Miss Keyes only succeeded in capturing the second prize, but it was a close race between Miss Allen and herself for supremacy.

Another exquisite subject for camera purposes, was beautiful Helen Adams, of 555 West One Hundred and Seventy-third street. Miss Adams showed marked ability and was most favorably considered by the judges at the semi-finals, but failed to appear at the finals, until too late.

On the final night, as we emerged from the building, we gazed through the window of the café on the corner. There we recognized "Pop" Rock, the genial and popular head of the Vitagraph Company. "Pop" now; "Billy," in the old days of "Gus" Heckler, "Charley" Byrne, "Archie" Gordon, et al. "Billy" Rock of old "arenic" days. Of circus lemonade, candied pop-corn, of "flips," "heels in the mud," and "hey, Rube."

Mr. Rock was keeping watch and ward over his two "best sellers," Maurice Costello and John Bunny, while the Thanhouser "Kidlet," perched on a table gracefully wafted kisses to the crowds around the various tables, among whom were seen: Frederick Thompson, Director Vitagraph, Lottie Briscoe, Eda Clayton (Mrs. Horace Vinton), a popular emotional dramatic star of a decade ago; Daisy Erminie Evans, Mr. Reese and Mr. Jennings, and so many others, it would require "oodles" of space to chronicle.

We stood for a moment, gazed within, the revelers slowly dispersed, the lights were dimmed and the First International Exposition of the Moving Picture Art and Allied Industries, came to a close.

EXPOSITION NOTES

I left off my record of the "side events" of the Exposition in the last issue on Tuesday night; as there was so much of other matter to be crowded in, the business manager refused absolutely to allow me any more space, and so the special event of Patheday was crowded out of the last issue. Never mind, it is so good it keeps well, the Pathe excursion up the Hudson was certainly the banner day of the week. From the time of boarding the Steamer Adirondack until its return it was one full round of pleasure, and A. J. Berst, the host, seemed to be in his element in making the guests welcome, ably assisted by H. C. Hoagland and L. E. Franconi, who saw that the wants of the guests were fully met and no one went away dissatisfied. The trip will live long in the memories of everyone who partook of the hospitality of Pathé Fréres on that Wednesday, July 9th.

The start was made shortly after 9 o'clock and the return to the dock shortly after six, was voted the most enjoyable and happy function of the week. Among those present were the following. (In parenthesis I must say I am indebted to Joe Brandt for the names):

Pathe stars and important members of the company: Miss Gwendolin Pates, Miss Bessie Emrick, Mr. Paul Panzer. Mr. Leo Wharton, Mr. William Williams, Mr. H. C. Hoagland, Mr. W. F. Hurst, Mr. J. Hutchinson, Mr. Bert Hoagland and Mrs. and Mr. J. Berst, Vice-President, and Monsieur Franconie.

A few of the friends on board: Miss H. Silverstein, Miss H. Kemp, Miss Harriet Corn, of Atlanta, Ga.; Mr. E. C. Randall, Mrs. C. Staggers, Mr. and Mrs. George Corlies, all of Jersey City. The Ontario delegation: E. Harrison, Toronto; E. Moule, Brantford; Mr. K. Hill, of Toronto; D. E. Stuart, of Hamilton; Mr. Samuel Ackerman, of Detroit, Mich.; George P. Klein and H. Lern, of Baltimore. The Ohio delegation included: G. D. Spragg, Ben L. Morris, Will McCleary and his wife, Eva Lillie Davis, Mrs. Crawford, Fred. George and wife, Leona Behres. Alfred H. Saunders, of the Moving Picture News, was the only representative of a film paper. Aaron A. Corn, of the Arrangements Committee, was a busy man trying to entertain his many friends. Mrs. Corn assisted him. A. J. Dix, of Mitchell, S. D.; Phil. J. Scheck and wife, of Baltimore. The Chicago delegation were: Sam Schiller, Mr. Joe Trenz, Miss E. Sachs, Miss Rose Telzer, Joe Telzer, Dr. L. Block, I. Van Kunkel, of the General Film Company; H. B. Kester, Pittsburgh, and wife; C. J. Bauer and wife, of Sutton, Neb.; Mrs. Tom Finnigan, of Dallas; Miss Leona Behres, Baltimore; Miss Eva Davis and Miss Ruth Crawford, of the same place; Louis Rosenthal, New York; G. H. Langevin, Binghamton, N. Y.; the Jacobs twins and the big Baby Jacobs; Irving Lesser, New York; Wm. Jennings Brandt and wife; Anna G. Brown and D. J. Brown, representing the Clune Theater Company, of Los Angeles, Cal.; W. O. Stenger, of Sheffield, Pa.; H. S. Gernerp and wife, of Pittsburgh; Will Rosenthal, Alice Rosenthal, the big little lady of the Rosenthal family; Mr. and Mrs. Jack Shortley, of Sioux City, Iowa; Mr. J. E. Tearney, of Sioux City; Mr. and Mrs. Nathan Hirsch, of New York; Leonard Elswick, Vandergrift, Pa.; Miss Sopia Friendman, W. C. Batty, of the Pittsburgh Cameraphone Co.; Mrs. M. Lowenthal, Mrs. R. Weiner, Miss H. Silverstein, Miss

G. Silverstein, of New York; Mrs. M. J. Gleason, New York City; Mrs. J. J. Cairlo, of Kentucky; C. W. Harden and wife, J. E. Richey and wife, of Dennison, Ohio; Mrs. Louis Blumenthal, wife of the State League treasurer; Mrs. Philip Macnabb, J. W. Brown, Cambridge, Md.; Dr. Jacob Herman and wife, Stahl Bros., of Farrell, Pa.; Miss Irene Harrington, of Pittsburgh; Mr. and Mrs. J. M. Ensor, of Little Rock, Ark.; Mr. Fred Swett, Mr. and Mrs. J. G. Hansen and daughters, of Reading, Pa,; Miss Dorothy Kingdon, of the ladies' committee; Mrs. E. Meyer and Miss Estelle Meyer, New York City; Mr. and Mrs. F. M. Brandon, Mr. and Mrs. R. J. Gardner and Lyle J. Gardner, of Columbus, O.; Harry McGowan and wife, Harry Rieff, Henry Polke, Nap Rapp, Bob Jennings, Will Fritz and wife, Mrs. J. Silverstein, Mrs. L. Lesser, Mrs. L. Kemp, Mr. and Mrs. Ellis Levy, Mr. and Mrs. R. Corn, Mrs. L. Corn and daughter, of New York; Mr. and Mrs. Harry Brice, Cincinnati, O.; Miss Irene Buggy; Ed. Smith, Mr. and Mrs. E. J. McMahon, of the Empire Theater of Bridgeport, Conn.; Mr. William B. Fulmer, of the Montauk Arcade Theater, of Brooklyn, N. Y., and his sister, Mrs. Emma Smith, of Bethlehem, Pa.; C. R. Fisher, of the Colonial Theater in Camden, N. J.; C. C. Hite, manager of the Mutual Exchange in Wilkesbarre, Pa.; Thomas Kyle, with his wife and daughter, of New York City; F. L. Smith and son, of Frederick, Md.; Mr. Tickner and W. A. Ball, of the Suburban Amusement Co., of Toronto, Canada; D. C. Vail, of New Milford, Pa.; William Campbell, of the Mutual in Toronto; A. E. Jones, of Farnville, Va.; Noel Mandell, the secretary of the League in Toronto; A. J. Bentley, of Motion Pictures, Ltd., in Toronto; W. L. Joy and J. R. Joy, of Toronto; A. Applebaum, of Toronto; E. Mule and wife, of Branford, Ont.; E. Harrison and wife, of Toronto; W. K. Hill and wife (Mr. Hill is the president of the Toronto League); D. Stewart and wife, of Hamilton, Ont.; J. Fordham, of St. Catherine's, Canada; J. S. Glickman and wife, of the Court Theatre, Newark, N. J., and five other theatres; J. C. Gerrish and wife, of the Comet Theatre in West New York; William Kalb and wife, of Baltimore; M. Gebirtig, of Toronto; J. Aber, of Toronto; W. F. Barrett, of the General Film in Toronto; George Dodds and wife, of Toronto; H. L. and Max Stahl, of the Rex Theatre in Farrell, Pa.; Silverman Bros., of Altoona, Pa., and Harrisburg, Pa.; C. Saylor, of the Lyric Theatre, of Holidaysburg, Pa.; S. Marks, of the Marshfield Amusement Co., of Chicago; Sig. Faller, of the Bijou Dream in Chicago; John J. Wittman and wife, of the Bronx, New York City; J. Tierney and wife, of Sioux City, Iowa; J. P. Masters and wife, of Bowling Green, Ky.; Sam Schiller, of Chicago (he's the guy that owns the Schiller Building); R. M. Davidson, Lyric Theatre, Binghamton, N. Y.; H. C. Kliehm and Miss Katherine Roberts, Pittsburgh, Pa.; William W. Fagely, Bloomsburg, Pa.; D. M. Sachter, Sheffield, Pa.; Nathan Friedberg, Pittsburgh, Pa.; Mr. and Mrs. Felix Garzigeia, of Washington, D. C.; Charles S. Goldstein, Pittsburgh, Pa.; Willard Howe, Brookland, D. C.; George S. List and wife, Frederick, Md.; Abe Seligman, New Orleans, La.; H. H. Durgin.

Personally, after this trip, I felt I had had enough of the Hudson, so did not take in the moonlight ride given by the president of the Hudson River Day Line, Mr. E. E. Olcott, on the Washington Irving, but those who took part said that the boat was the most beautiful steamer on the Hudson, that they had a most enjoyable time in this floating palace, enjoying the moving pictures that were shown for the benefit of the assembled guests. This finished Wednesday.

The next event of any importance was the visit to the Famous Players studio, where I saw produced the Belasco triumph, "A Good Little Devil," with our own "Little Mary" in a character role. The pictures were beautifully portrayed and will certainly make a furore when the time for release comes. We noticed among those making the guests welcome Mr. Daniel Frohman, Adolph Zukor, Ed. Porter and Ben Schulberg. This quartet did all that was possible to make the guests welcome, and give them a very enjoyable time. I feel I have not said enough about the four reels of "A Good Little Devil," and want to revert to it again, by saying that the pictures are an exceedingly good reproduction of the scenes of the play. I saw the play and was very much interested in it. It was very popular, and deservedly so, and I am quite sure that the featured films will have as great a success as did the play itself, and thanks must be given to David Belasco for allowing this to be filmed and giving the privilege for thousands to view so remarkable a play. In a later issue I will give full particulars and scenario of this for the benefit of my readers.

Then came Friday, when the exhibitors were guests of Vitagraph at their studio in Brooklyn; from there they went to Coney Island to feast themselves on clams and fish, and the great wonder to me is that many of them are not suffering from typhoid fever as the result. Speaking was the order of the evening, finishing up with dancing in the pavilion of Shelburne Hotel.

Coming back to the Exposition, Friday night was one of the "big nights" at the Exposition, this being Edison night at the General Film Co.'s booth, and the management acknowledged themselves indebted to the Edison Co. for one of the greatest drawing cards of the week in the person of Mr. Thomas A. Edison, who was present on that occasion. Mr. Edison, accompanied by Mrs. Edison and their daughter, Miss Madeleine, arrived about 8:45, and from the time of his arrival until his departure, about 9:30, the throng about the booth was so dense that any attempt to get through was useless.

When asked for his impression of the Exposition, Mr. Edison said, "I was delighted to find, in this first International Moving Picture Exhibition, a dawning realization of my own vision, when, several years ago, I showed to the world the moving picture. The enthusiastic interest of the great crowd which attended the exposition on the night which, I am proud to say, bore my own name, was a striking and inspiring example of the tremendous grip which the moving picture, as an entertainer and educator, has upon the great mass of the people. I rejoice to see it so."

Among the officials of the Edison Co. who attended were: Mr. C. H. Wilson, vice-president and general manager; Mr. William Maxwell, Mr. L. C. McChesney, Mr. N. C. Durand, Mr. F. K. Dolbeer, and Mr. Horace G. Plimpton.

The following directors and picture players were also present: Mr. C. Jay Williams, Mr. Charles M. Seay, Mr. Ashley Miller, Mr. Walter Edwin, Mr. George Lessey, Mr. Richard Ridgely, Miss Mary Fuller, Miss Mabel Trunnelle, Miss Alice Washburn, Mr. William Bechtel, Mrs. Laura Erskine, Miss May Abbey, Miss Gertrude McCoy, Miss Elsie MacLeod, Miss Bessie Learn, Miss Bliss Milford, Miss Edna Flugrath, Miss Clara Adams, Miss Edna May Hamel, Miss Helen Coughlin, Mr. William West, Mr. Augustus Phillips, Mr. Ben F. Wilson, Mr. Edward O'Connor, Mr. Barry O'Moore, Mr. Richard Neil, Mr. Richard Tucker, Mr. Edward Bouldon, Mr. Arthur Housman, Mr. Frank A. Lyon, Mr. Dan Mason, Mr. Jules Reed. Last but not least, our good friend, John Hardin.

Saturday night was the surprise night for Essanay and Selig, when Stan. Twist was in his element giving out puzzles, punch, and vanity cases, which were eagerly snapped up by the ladies. The greatest regret was expressed that the Exposition had been brought to a close. I am dealing more fully with this phase of the question in my editorial.

A. H. S.

OFFICIAL NUMBER

Notice is hereby respectfully given that owing to the fact that there are four vacancies in the office of the New York State Branch of the Motion Picture Exhibitors League of America which leaves the executive committee without a quorum, a convention is hereby called to meet on Monday, Aug. 11, 1913, at such place and as may be hereafter designated for the purpose of electing officers to fill such vacancies. R. L. Macnabb, National first vice-president; approved, M. A. Neff, National president; George H. Wiley, National secretary.

Jacob Berg, of the Supreme Feature Film Co., has returned from Europe, and states that the Supreme Feature Film Co. will soon have a surprise for the exhibitors.

At present "Satan," for which they have the state rights for New York State, North and South Dakota and Minnesota, is still making a big hit wherever shown.

For Those Who Worry O'er Plots and Plays

Not So Bad

WRITING for a living is not so bad as it is painted. We are going to publish a little inside information anent some well-known writers as a sort of encouragement to the picture playwright who may some time get a larger remuneration than the usual $25 per, and be classed with the "regulars." Irwin S. Cobb gave up newspaper work because he can make $15,000 a year writing stories. Lincoln Steffens, the original muckraker, was a city editor not so many years ago. Recently he invested $35,000 in newspaper stock. Charlie Van Loan was reporting a street car strike in Philadelphia when an idea for a short story came to him. He wrote it and sold it. At the end of the following year he was netting about $15,000 for baseball fiction. Robert W. Chambers makes about $40,000 a year. George Randolph Chester averages at least $20,000 yearly. One young man we know, works one week in three and averages $350 a month. Another has done his $100 weekly for five years.

They are representatives of a large class of writers who sell stuff to the lesser magazines and depend on quantity of output for their income. The moment they make a lucky serialization or dramatization their income runs into alluring figures. One picture playwright we know used to add $40 every week to his income by writing dime novels (not for moving picture screens). Another "novelizes" three plays a year at an average price of $500 each. And so it goes, active and former newspaper men, nine out of ten, and all in the literary treadmill. Speed the day when the field of picture play writing opens like possibilities for the hard worker.

Would Rather Send a Check

Richard D. Armstrong, script editor of the American Film Mfg. Co., would rather send a check than a rejection slip. He has been up against the game himself, and for many moons has been fruitlessly endeavoring to secure the return of a crucifix that helped win the Powers prize contest for Armstrong. He even feels cross when you mention the occurrence—but that is another story.

Editor Armstrong sends in the following from Santa Barbara:

> "Since completing the new studio American is now ready to consider any class of story with the exception of Indian or military scripts. With the ocean at our front door, the mountains at our back, and with background suggestive of the old world and the 15th century, particularly, we are ideally located. Costume plays of all kinds, railroad or sea stories, Western or society drama, good light comedy of the better class (nothing slap-stick) in fact, everything but the above two exceptions will be carefully considered. Good two-reel drama is especially desired at this time and we will pay good prices for the right kind of material. Contributors will receive prompt and courteous attention on all manuscripts submitted and encouraged in every way to submit their best efforts to us. I want all contributors to know that we are as anxious to buy meritorious work as they are to write and dispose of their scripts. I am much better pleased to send a check than a rejection slip."

Now, here is a courteous editor, a generous company, and a good market. Get busy!

It Was Expected

Replying to our letter asking for detailed information anent the "Photoplaywrights Association of America," inaugurated in the Photoplay Magazine, Mr. Kenneth G. Cloud, manager, says what we have to say is no more than he expected. Mr. Cloud writes: "We believe in the movement, are confident the proposition is a good one, and have nothing whatever to hide or disguise in connection with it." He says supplementary information will soon be furnished. As we stated previously, we are open to conviction and do not mean to intimate that the "Association" is not started in good faith. We have complimented the new issue of the Photoplay Magazine because the issue is deserving and we hope for its success. However, we do not think that any supplementary information will convince us of the advisability of "one dollar membership fees" in photoplaywright "associations." It stands to reason that a member who pays a dollar and who may submit ten or a hundred or a thousand scripts in a year will not get expert criticism on them by "a staff of competent editors." Competent editors cannot work for nothing. If the profit is to come from $5 or $10 revisions the announcement should so state. We have been in the script-writing business for many years and "membership fees" and "associations" do not appeal to us at all.

They Should Worry

You should not worry if Edison has held a script for five weeks. It's a sign that the story is being seriously considered. This in reply to an anxious author.

Wish Farces Only

Reed Heustic is the new script editor for Keystone. Recently he sent this statement to an author: "We never deviate from farces. Script synopsis for us will be sufficient."

Typewritten Revisions

A script writer discovered a little something for himself the other day. He found it was much easier to discover discrepancies, etc., in reviewing typewritten copy.

He had been writing his stuff with pencil, revising the written copy, and sending the final copy to a typist. His scripts came back with startling regularity. Now he thinks he has discovered a vital weakness. He rented a typewriter of his own, and instead of revising his scripts in longhand he typed them and revised the typewritten copy. He finds the real changes come in studying typewritten copy, and he can spy the little things that went unnoticed in the longhand script.

What Does He Mean?

An Iowa beginner received notice the other day that his script was "impossible." "What does he mean?" queries the Iowa man. The editor means just what he says. If a script is "impossible" it's a "derned bad" sort of script and you had better forget it. Probably this script was written with pen and ink and on both sides of note paper.

For the Love of Mike!

For the love of Mike, how often must we reiterate the advice to "leave schools alone." After a year's campaigning along comes this one: "Would you advise me to take a school course? I took my best play, which is as good as many I see on the screen, pinned a two-dollar bill to it and sent it to Mr. Thomas at his Cleveland address for criticism. What do you suppose he did, he returned my money and said he couldn't honestly give me criticism on my play that would be of benefit as it was not worthy of criticism. I should think anyone would take money and give advice for it. Would the schools return my money also?" A school was never known that would return anybody's money. Be your own schoolmaster. Mr. Thomas did just what any other honest man would do. He probably appreciated that you would not succeed as a script writer in a thousand years, and could not honorably retain your money. You will find others doing likewise, but they are not with the schools. And another thing: Don't write plays as good as you see on the screen. Write 'em better!

Pertinent Pointers

An editor does not like to receive manuscript, the pages of which are fastened together with a pin. If the pin happens to stick in his thumb it helps him to decide at once what to do with the communication.

And above all do not write the poetical script. We got one the other day in blank verse. The typewriter had one of those two-color ribbons and the typists overmarked the red one.

Don't become vain after selling a script or two. There are too many examples of inordinate egotism as it is. They only incite laughter among the elect—and sometimes they incite laughter among the elect—and sometimes they incite contempt.

When we urge every beginner to purchase some standard text-book on picture play writing, we expect another attack from the Los Angeles faker who seems to have a chronic grouch. However, we recommend Sargent's and Leed's Technique to beginners. Mr. Sargent will shortly have a de luxe volume from the presses. Buy one.

Keystone is paying $15 to $20 for the idea alone. The shorter the synopsis the better for Keystone. They will consider synopsis only. Keystone wants the "punch" without the spike.

A series of incidents is not a pictureplay. There must be a good lusty situation with incident written around it. A man walking down the street is action all right, but if he does something unusual while walking you have incident and action.

There is no such thing as an original plot. A theme may be entirely new to you but old to hundreds of thousands of others. All plots are ancient at the conception. What makes them salable is a new twist or situation. We read a script the other day that was highly recommended to us. It was very like the plot of the opera "Gypsy Love." Yet the author never saw "Gypsy Love." The plot was new to this particular writer, yet old to others. Some writers appear to believe that when a plot leaves their hands it is likely to be stolen in the first office where it is received. This is the wrong idea. But many times, some other writer has hit upon your pet plot and situation first.

Here's the way to prepare your script. Use a typewriter. Set down your title, then your cast of characters. Use a short cast. Next give a synopsis of the story in narrative form not to exceed three hundred words. Make the synopsis appeal. Put brains and thought into it. Then write your script proper giving each scene in order in which it should appear on the screen. Number them in figures and consecutively. The form of writing a scene should be brevity itself. For example: Interior editorial office. Editor opens and reads letters. Tears his hair, dashes some letters into waste basket. Runs letter carrier downstairs. Grabs a pipe and smokes up in despair, etc. (incidentally, it should be explained that this is a scene in our office when the editor gets a sackful of giddy letters about handsome actors, correspondence schools, scripts to revise—and which are not wanted, etc., etc.) To continue: Insert subtitles needed to add clearness. Don't use up five thousand words writing your script. Maybe you can do it better in five or six hundred. WM. LORD WRIGHT.

THE SCAPEGOAT

(America Release, July 28th)

John Fordyce, the bank clerk, stood at the side of his fiancée; a blush of shame spread over his countenance at the mockery of the happiness of Beauty Van Sant, who had confided in him and had added her meagre savings to his so that they might start life right.

The bank book looked all right—it was in his name with all entries on the left hand side, deposits all of them and no withdrawals. But he knew the whole thing was a forgery and he did not deserve her confidence.

This money, almost a thousand and considerable additional of the bank's funds had gone in an effort to realize quick returns on the stock market.

His defalcations were detected by Alwyn Jasper, another clerk at the bank, who, like himself, had appropriated funds of the bank. Jasper was also in love with Beauty Van Sant, but had lost out. He now offers to make good the shortage and by innuendo suggests that John is not worthy of Beauty's affections. Thus he gains the upper hand and John always feels that Alwyn is a friend indeed.

John confesses his crime to Beauty, extols the virtues of Alwyn and insists upon breaking the engagement.

Jasper wooes and wins Beauty and success and happiness seem assured when the hand of fate takes their only child.

In the meantime Jasper has covered one shortage by a greater misappropriation and things are nearing a climax. He cleverly weaves a case of circumstantial evidence against John Fordyce and the latter, at first highly indignant, denies the charges, but later, in doubt as to the outcome of any defence he might make, pleads guilty and is sentenced to five years of penal servitude.

Alwyn Jasper meets with an accident, the result of which is fatal, but before death he makes a confession complete, by vindicating John.

Beauty seeks the prison and John to make restitution, but Fordyce has already been liberated. Her untiring efforts to find John are finally rewarded when she recognizes in a total wreck at a Rescue Mission the man who had made such noble sacrifices for her.

The two are reconciled and the silver lining of the heavy clouds of the despair of years scintillates all the brighter.

THE FRESE CAMERA

The Frese Cinematograph camera, a new product of California manufacture, made its first Eastern appearance last week at the Exposition in the booth of Rice & Einstein, of Berkeley, Cal.

With its many unique features and sturdy construction, it was quick to win the enthusiastic approval of the scores of camera men who visited the booth to inspect the two models on display. The one feature that appealed perhaps more than any other to the camera men who have much "dissolve" and other trick work to do, is the simple reversing device by means of which the film may be reversed without changing any belts, cranks or gears. This is accomplished with a single spring belt that runs over both the upper and lower take-up pulleys. The latter are provided with ratchets so arranged that when the crank is turned forward the lower pulley operates its magazine and the upper pulley remains idle. When the crank is turned backward the lower pulley becomes idle and the upper one operates so as to wind the film into the upper magazine. This feature is extremely convenient in all studio trick work.

A handy feature of the Frese camera is its sliding aperture plate which allows of framing by the mere turning of two eccentric screws. This makes it possible to expose film so as to have the division line between pictures wherever desired with relation to the perforations.

Extreme simplicity and accessibility are claimed for the camera. Any part of the mechanism may be reached easily and instantaneously. On the crank side of the camera is a removable panel which gives access to all of the principal gears.

Focusing is accomplished through the side of the camera, where a sliding tube and a 45-degree mirror give a square view of the aperture. This has the advantage over the rear focusing tube of allowing the operator to see the image at much shorter range. It also saves considerable space in the camera, permitting four hundred foot magazines in the same size box that is usually equipped with magazines of smaller capacity.

A great convenience and time saver is the pair of tracks so fastened to the bottom of the camera that the camera may quickly be slipped onto the tripod and locked in place without the usual fumbling with an inaccessible thumb screw.

Carl Zeiss Tessar lenses form the regular equipment of the camera although other lenses may be specified if desired. Liberal provision is made for the small conveniences that go to make a camera complete. These include such equipment as footage register, film punch, adjustable shutter, changeable masks for keyhole and similar effects, stop motion crank, up-side-down socket, spirit level, ground-glass view finder, oil can and small tools. The view finder, crank, oil can and tools fit into brackets inside the camera, leaving no loose parts to be carried in the pockets.

The Frese Camera is being marketed by Rice & Einstein of 1932 Center street, Berkeley, Cal., who, in addition to being camera dealers are producers of educational and industrial films.

MANNING IS EASTERN REPRESENTATIVE FOR MIRROR SCREEN CO.

Frank Manning, of 922 Sixth avenue, New York City, has been appointed general sales agent for the Mirror Screen Co., of Shelbyville, Ind. Mr. Manning will be the Eastern representative for this popular screen.

Inquiries are coming in rapidly regarding "Arizona," the first product of the All Star Feature Film Company, and at their offices in the Candler Building and at the offices of Mr. Harry R. Raver in the Columbia Theatre Building there are coming numerous buyers seeking to get in "on the ground floor." Among recent callers were Ben D. Crose and Menlo Moore, respectively of Indianapolis and Chicago, and Carl S. Rothleder and J. A. Schwalm of the Imperial Feature Film Co., Pittsburgh, Pa.

Missoula, Mont.—The Family Theatre has opened, with Charles Freshwater as manager.

KINEMACOLOR AT EXPOSITION

"Kinemacolor considers the First International Motion Picture Exposition a great success, a much bigger crowd than anybody could have anticipated," said A. P. Bernard, president of the Kinemacolor Company of America. "Considering the fact that this is still an 'infant industry,' the number and variety of the exhibits was marvelous, and if it was impressive to those who have grown up with the business, imagine what the exposition must have been to the thousands of visitors who never before had a glimpse 'behind the screen.' Judging from the throngs that crowded the Kinemacolor Theatre at every performance and waited outside for the 'next show,' this exposition will heighten public appreciation of the art of Kinematograph and help to realize the great future which we believe is in store for it. Exhibitors cannot advance much faster than their patrons, therefore every opportunity that is given the public to see the better grade of pictures will increase the demand for them.

"Kinemacolor welcomed this opportunity to 'show goods,' and though our efforts at the exposition were mainly to entertain the thousands who had never seen the natural color motion pictures, the results are showing already at our film service. As an immediate consequence of the exposition we are going to open a new distributing station in Kansas City, Mo., to supply the demand for Kinemacolor pictures in territory that cannot be covered from our Chicago office, and the South demands a station soon. One big exhibitor has volunteered to act as Kinemacolor distributor for his own circuit of some fifteen houses so he could get films right away.

"Kinemacolor pictures usually speak for themselves, but we are very proud of one compliment they received from no less distinguished an authority than Thomas A. Edison, the father of the craft. It proves what a great man he is when he not only visits rival exhibitions, but encourages their efforts to improve the motion picture art. Indeed this seemed to be the spirit of the exposition, so it cannot be anything but beneficial to the entire trade.

A REMARKABLE DEMONSTRATION BY THE FORD MOTOR COMPANY BEFORE THE MOVING PICTURE CAMERA

The rapidity with which cars are made in the plant of the Ford Motor Company was shown recently when a gang assembled a car complete and ran it off under its own power in just two and one-half minutes.

The operation was performed for the benefit of a picture concern, and the picture will be shown throughout the country.

Under the manufacturing schedule now current at the Ford plant, a car is produced there every forty seconds, but, of course, a number of cars are being assembled at the same time.

For the motion picture machine, however, the entire operation was gone through singly. A place was cleared on the assembling floor and the camera focused. Then eight men went to work. The frame was set up, the axles placed, the motor installed, the wheels attached, the transmission connected up, the body bolted in place, all accessories, including lamps, horn, etc., fastened on properly, tank filled and the crank given a turn which started the motor as a driver took his seat. The car moved out to the loading platform in just two and one-half minutes.

A number of pictures were taken.

Mr. Hutchinson, now at the Santa Barbara studios, has secured the services of Monsieur Frederic Cavens, fencing master, who is a graduate of the Normal Military Fencing School of Brussels, Belgium, to instruct all actors of the American Company in the use of the rapier, broadsword, etc. They are rapidly becoming proficient under this skilled master and picture fans will soon see the American favorites in an entirely new and novel role, and some thrilling, picturesque and desperate swordplay. Beautiful ladies in court costumes will add to the picture charm, which will be full of deeds of daring of the picturesque Jacques le Grand.

Mr. Lorimer Johnston has started the production of a series of costume pictures entitled "The Adventures of Jacques."

Mr. Warren Kerrigan will be featured in the series which will undoubtedly prove very popular. The scenes of these pictures are laid in the Fifteenth century and the mannerisms of the period will be faithfully copied.

The Empire Brand consisting of two and three-reel naval and Puritan pictures, will be released by the N. Y. Motion Picture Corporation beginning September 1, 1913.

Mabel Normand has taken a brief respite from her strenuous duties at the Keystone Studio, and instead of falling out of aeroplanes, riding in mile-a-minute automobiles, and plunging from dizzy heights into the water, a few of the stunts which she performs in the films, Mabel is quietly resting in San Francisco on a short vacation.

William Farnum and his brother, Marshall Farnum, next week begin work on Rex Beach's masterpiece, "The Spoilers," the first of a series of famous American dramatizations for which they are booked to appear with the Selig forces.

Major Thomas J. Dixon, Chaplain of the 6th Field of Artillery, who studied the moving picture machine and became an accomplished operator in the Selig Polyscope Plant in Chicago, recently applied his knowledge with great success in catching some exceptionally interesting operations in the hunting-field in which the cavalry at Ft. Riley were engaged. Chaplain Dixon has also made some fine films of artillery going into action. These subjects will be particularly valuable as they have the real atmosphere environing our "soldier boys" and are not in any sense posed or artificial.

FEIST, OF KINEMACOLOR, TO VISIT SOUTHWEST

Felix Feist, author of "If Time Was Money, I'd Be a Millionaire," and many other popular songs, who has since devoted his talents and enthusiasm to exploiting Kinemacolor, will make an extended tour through the Southwest in the interests of the natural color motion pictures. The recent motion picture exposition resulted in so many applications for Kinemacolor service from that section of the country that it became necessary to establish a new distributing station for prompt film service. Mr. Feist will open an office in Kansas City, and thence tour Missouri, Kansas, Nebraska, Colorado, Oklahoma, Arkansas and Texas, inspecting theatres and installing Kinemacolor service in those states. Pianists and musical directors en route will please play "Senora," "Can't You See I'm Lonely" and "The Bullfrog and the Coon"—just to make Felix feel at home when he hears his own songs so far from Broadway.

Wray Physioc, of Ramo film fame, has left on a short trip to Europe. On his return he will head a newly organized company in the producing of feature films with studios at Nyack, New York.

Missoula, Mont.—The Bijou Theatre will close for ten days, during which time the house will be entirely remodeled and made into a first-class picture house.

THE LUBIN STOCK CO. AT LOS ANGELES, CALIFORNIA
The office and studio entrance—Players reporting for work.

IN THE GARDEN

By VIRGINIA WEST

(Adapted from Edison Release.)

"WHAT a typical gentleman of the old school he is."

"Yes, isn't he? I am sure he must have a romance. They say he has never married."

It was a young girl and her partner who spoke as they stood resting after a dance. They were speaking of old Mr. Stevens, who sat in one corner of the room watching the dancers. He did not notice them for his attention was centered on another couple nearer to him.

"But, Dana," the girl was saying in a low tone, "you can't expect me to give up all of my men friends."

"You don't have to give them so much of your time, and you don't have to look as though you are enjoying yourself so much," grumbled the young man.

"Why, you silly boy. I am only being my natural self, and I have danced only once with each one of them so far."

The young man said something under his breath that escaped the ear of the old gentleman in the corner and turned away. The girl stood for a moment watching him as he crossed the room and disappeared. As she turned to meet her next partner there was sadness rather than anger in her eyes.

"Just like Julia. I must find him," murmured Mr. Stevens as he got up from his chair somewhat stiffly.

"You are not going yet, Mr. Stevens?" asked the hostess as she saw the old man slowly going down the steps leading into the garden. He put his finger on his lips for a moment and then spoke in a stage whisper:

"Lover's quarrel. I'm going to fix it."

"Alright," laughed Mrs. Harris, "I hope you can. Put your handkerchief over your head if it seems damp out there."

"I will." And the old gentleman carefully made his way along the garden path on his errand of peace-making.

"There he is," he said aloud involuntarily when he had gotten well into the garden. "I thought he'd come here."

"How lovely the garden is in the moonlight," ventured the old gentleman when he was near the young man sulking on a bench in a secluded corner.

"Very," he answered with cold politeness.

"Too lovely for a young man like you to be alone."

"I prefer to be alone."

"You mean to say that you wouldn't rather have one of those lovely young girls with you here?"

"I prefer to be alone."

"Well, well, the young men have not the warm blood they used to have when I was young."

The young fellow on the bench turned quickly. "I beg your pardon, sir, but I think my blood is as warm as anybody's. What's a man to do when the girl he loves cares as much for other men as she does for him?"

"Ah! So that is it. What makes you think she doesn't care for you? Did she say so?"

The young man moved a bit uneasily. "No, sir, she says she cares for me, but she dances with the other fellows too much. But why am I telling this to you?" asked the lover impatiently.

"Well, I don't know, I'm sure, but if you will let me I'll sit down here and talk to you for a while."

"Why, certainly, sir," answered the young man with almost cold politeness.

"Thank you. Thank you." Mr. Stevens spoke absently.

After a long silence he spoke again. "Do you see that cottage in the garden next door? Over there with the lilac hedge?"

"Yes."

"I live over there."

"It must be a very pretty place," the young man answered disinterestedly.

"It is beautiful but part—much of its beauty is lost for I live there alone."

"You have lost your wife? I am sorry, sir."

"I have never been married."

"Oh! Well, perhaps it is best. I'm beginning to think so, I'm sure."

The old gentleman paid no attention to the other's grumbling remark. "I've lived in that cottage for nearly fifty years. Everybody wonders why I've never married. I often hear them whispering about it. I don't mind, but I've never told any of them my story. Young man," he turned suddenly and spoke almost sharply, "I'm going to tell you what I've never told a living soul."

"Why, I feel very flattered, I'm sure."

"No, you need not feel flattered, and you need not even be polite enough to pretend you want to hear it. You probably think I'm going to bore you. I don't think so, but that doesn't matter. I have a reason and you'll know what it is by the time I'm through."

Silence fell between the two for some time. The soft light of the moon shining through the young leaves cast tiny, lacey shadows across the garden path. While the old man told his love story the night insects sang their mating songs, and now and then a happy bird twittered sleepily to his mate.

"In the year 1861," began the old gentleman, "I was twenty-nine years old. I had all that one could wish for of this world's treasures—youth, health and wealth, and a long line of fair women and brave men of the South for my ancestors. And beside all these I had love. One of the South's fairest daughters had promised to be my bride. We had been engaged for four months and were to be married in two more."

The old man sighed and the young man sat as though turned to stone.

"There were rumors of war and everybody, young and old, was in a state of excitement. The young people tried to keep up some of their usual gaiety, but it was hard work to forget the sword that hung over their heads. One night a dance was given, I think it was the last one I ever attended until I was an old man. Julia—her name was Julia; Julia and I went together. Oh, how proud of her I was. How well I remembered the light on her fair hair and the deep blue of her eyes when she came in to greet me. She was dressed so simply in white with a pale pink rose on her breast."

The voice died away and for a moment the narrator was lost in memory.

"Oh, I must go on with my story," he said with a start. "Well, we went to the dance and as we entered the large room all the young men flocked round Julia to engage dances. I tried not to show my feelings but my evening was spoiled. I turned to her and said very coldly, "I leave this to your own discretion," and left her. She seemed to notice the words alone for she turned brightly to me and said, "Thank you, Philip," just as I was leaving her.

"Like the jealous fool that I was I retired into an obscure corner and watched her as though she had been a criminal instead of the innocent thing she was. When the music started she looked for me. I remember now the love that shone from her eyes but I was too blind to see it then. At last she saw me and came swift as a bird to my corner. She said, 'Come on, dear, and I will tell you which dances I've saved for you. You haven't gotten a one, you silly boy. Just because you are engaged you needn't desert all the other girls. I don't forget the boys.'

"'No, I see you don't,' I said bitterly. 'You had better give this to some one else. I don't care to dance.'

"'Why, Philip! What do you mean?' she cried.

"'Just this, Julia; you can choose between me and the others.' With that I turned on my heel and left her standing alone."

The listener turned sharply toward the old man and seemed about to speak; but a wrinkled hand was raised and he did not do so.

"I know what a cad I was. I think I knew it then but jealousy and anger blinded me."

Away across the fields a whippoorwill called, and was answered by his mate.

"Ah, me!" sighed the old man, "everything must have its mate. A man is only half a man without his mate."

The young man stared into the shadows and did not speak.

"Well," continued the storyteller. "I went from the ballroom into the garden. There I found a group of young men in great excitement. I asked the cause and was told that volunteers from the South had been called for. A regiment was to be formed in our town that night. To hasten to the end, my boy, I enlisted that night.

"The next day we started. We had to march right past

Julia's house. She stretched out her hands to me and cried my name, but I did not make a sign.

The voice broke and for a moment was silent The young man arose and walked restlessly about in the moonlight and shadows, then returned to the seat.

"You know what the war was," the old man continued. "The agony of those days need not be repeated. But of all the suffering during the war I think none equalled that of the women waiting for their loved ones, and so many times waiting in vain."

The two men on the garden seat were conscious for the first time of the stopping of the music.

"Well," the old man said again, "the war was over at last and we all came home, sad and broken men. The anger and jealousy had died in my heart in the presence of bigger things. I longed to lay my tired head upon the bosom of the one I knew could understand and sympathize. I went straight to Julia's home. At the door I was met by her old colored mammy. I shall never forget the look of mingled pity and scorn in the face of that old negress. She looked me straight in the eyes as she said, 'Missie Julie is dade, Marse Philip. She died ob a broken heart. She tried powerful hard to wait but she couldn't.'" The old voice broke again and ceased.

Both men heard a slight rustling along the moonlit path and turned toward it. A young woman in white was coming toward them. Under the moonlight she looked like the spirit of the garden.

"Dana," called a sweet, girlish voice.

The young man turned quickly to his companion and said in a whisper, "I do see the reason for your telling me the story, and I thank you with all my heart."

"Dana."

"I am coming."

"There is only one dance more. I have saved it for you."

"In spite of what I said?"

"Yes, dear."

"Forgive me, sweetheart."

And then the old man looked away as he arose to go to his own garden, a mixture of sad memory and the thrill of young love within his lonely heart.

Editor Saunders,
Moving Picture News,
New York City.

Dear Sir:

I as an exhibitor from Montana wish to express my appreciation of Frank Donovan, the little Ramo film booster, who not only showed me around the town, and convinced me that the Mutual program was the most popular, and that Ramo films were in a class by themselves. Their feature "Man and Woman" is a corker, and me for the Mutual program soon as I get back home, and thanking my little friend again, Frankie Donovan, I beg to close with the best wishes for the exhibitor's friend, the News, which you can always find on file in my office at the theatre.

Thanking you in advance, I am

Yours truly,
WILLIAM S. SLOAN, Prop.,
Butte Opera House,
Butte, Mont.

That the day of the store-show is rapidly approaching its end is prognosticated by J. Allen of the Canadian Film Exchange of Calgary, who, accompanied by P. Kauffman, general manager of the Toronto branch of that company, was in New York during Exposition and Convention week. Substantiating this theory is Mr. Allen's own moving picture activities. He now has in course of construction at Moosejaw, Man., a $75,000 theatre to seat 1,200 people and the Allen Theatre at Calgary costing $100,000 with 1,000 seating capacity. Among the other eight theatres important because of their costliness are Mr. Allen's recently opened theatre in Regina, Sask., costing $50,000, and the Rex Theatre in Winnipeg, costing $75,000.

Sidney M Goldin has left for Mt. Clemens for a two weeks' vacation. For three months Goldin has been busy day and night preparing, producing and completing three extra features for the Universal.

The first three reel feature Goldin produced for the Universal was "The Sorrows of Israel," released on June 19th, and conceded to be one of the most stirring dramatic pictures released by this firm.

Then came "Nihilist Vengeance," a two reel Russian feature, followed by "The Heart of a Jewess."

Upon his return, Goldin will commence a special Jewish three reeler.

GLEN WHITE

Mr. Glen White, the leading man recently acquired by the Ryno Film Company, has a reputation of a most enviable nature. His career on the legitimate stage and his experience in the picture play, place him with the peers and princes of entertainers.

Mr. White appeared in Charles Frohman's "Miss Hook of Holland" as Lieutenant Dekoop and with Lew Fields' "It Happened in Nordland," following Harry Davenport, singing the famous "Absinthe Frappe" number and playing the Prince. He was also two years with Vaughan

Glaser in stock in Cleveland, Ohio, appearing with a well-known Broadway cast as William B. Mack in "Within the Law."

In his last tour of the Continent Mr. White played Gamble in the big morality playlet at the Coliseum Theatre, London.

Mr. White's career in pictures is most gratifying. He first appeared with Pathe Company, thence with the Universal, where his personality has placed him in the limelight of photoplayers. In the future Mr. White will be featured in all Ryno releases.

SIMONE OPENS OFFICES FOR VENUS FEATURES

In connection with the general management of the Centaur Film Company of New Jersey, Mr. Charles Simone is starting the Venus features with sales offices in the Candler Building. Venus features are two and three-reel American productions made in California by Harry C. Matthews and J. Farrell McDonald under the supervision of Thomas W. Evans. The first release will be "The Sleeping Beauty," a most beautiful three-reel feature, and will be sold as well as all other Venus features on the state rights plan.

Charming Elsie Albert, the well-known kid players, Matty and Early, are supported by an all-star cast.

MIATT-PATENTS DEPARTMENT

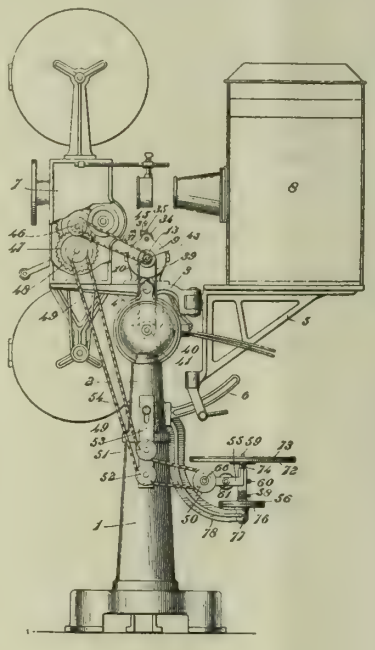
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

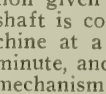
In the Patent Office, as well as among the members of the Bar practicing before it, there is sincere regret caused by the retirement of Commissioner E. B. Moore. As constituted under his able administration of this most important Bureau, conditions were unique, and unrivalled in any other civil department of the Government, in that the Commissioner, the two Assistant Commissioners, the Chief Clerk, all the Law Clerks, the Board of Examiners in Chief, and the Chief of the Classification Division, constituting the entire ranking official force of the Patent Office, were men who entered office at the lowest grade of the Examining Corps and passed through the intermediate grades to their several positions.

In fact there is no previous record of a person entering the Patent Office at the lowest grade and proceeding through intervening grades in continuous service until he reached the exalted position of Chief Executive. Thus, after long years in subordinate positions, Mr. Moore was appointed Assistant Commissioner by President McKinley in 1901, and served as such until 1907, in which year President Roosevelt appointed him Commissioner. His 12 years in executive capacity backed by his personal experience in and familiarity with all subordinate conditions and requirements, combined with his natural ability and personal qualifications, rendered his administration exceptionally acceptable to all concerned, so that he not only enjoyed the respect of his subordinates but of practicioners as well. This is largely true of his two assistants as well as of his other staff officers above enumerated. No other civic bureau of the Government exemplifies so well the operation of the Civil Service; and most fittingly so since the Patent Office not only has to deal with technical questions relating to the various arts and sciences, but with the law also, and efficiency can only be attained by long training and practical experience. Mr. Moore's tenure of the Commissionership while long as compared with that of any of his immediate predecessors, was short, however, as contrasted with that of Doctor Thornton, the first *Superintendent* of the Patent Office, who was appointed by President Jefferson in 1803, *"to issue patents,"* and who continued doing so until 1827, a period of 24 years, his administration of the Patent Office being much longer than that of any of his successors. One of his associates in a letter addressed to John D. Craig in 1830, the then Superintendent of the Patent Office, said of Dr. Thornton, "He conceived himself to be invested with and exercised freely much discretionary power in the issue of patents; for he held it as a maxim, and I believe a very good one, that the patent law was made solely for the *encouragement of authors and inventors* and *not* for the collection of *revenue.*" Congress at this late day seems to think otherwise, as with a growing balance of considerably over $7,000,000 to its credit in the U. S. Treasury, the Patent Office is so lacking in accommodations and facilities that inventors and manufacturers have to suffer extraordinary delays and inconvenience in the transaction of business with this important Bureau.

THE Camera has attained another triumph in delving into the secrets of nature. By the use of a horizontally rotatable camera, carefully timed and regulated as to motion, Alexander Larson, a student and expert laboring on behalf of the Smithsonian Institute, has been able to demonstrate that a lightning flash, instead of consisting of a single line of light as discerned by the human eye, is in reality composed of a series of rushes or streaks which follow one another at certain intervals in the path of first discharge—as many as forty distinct streaks or rushes being detected in a single flash, and the intervals between the rushes being timed with accuracy. "As quick as a flash of lightning," may still answer ordinary purposes of speech, but to indicate exceptional speed, "As quick as *a streak of a flash* of lightning" would now seem justifiable.

Henry Theodore Crapo, of New York, N. Y., in Letters Patent No. 1,052,324 issued to Geo. R. Webb, of Baltimore, Md., Assignee, seeks to produce a synchronous motion-picture and voice-producing machine, of which the accompanying illustration is a side elevation giving a general idea of the structure which is designed to be operated by a single motor 41. The invention has for its object to insure perfect synchronism between the motion picture representations and the vocal reproduction; to provide means under which the operation of the motion picture machine and voice reproducer may be at rest while the motor continues active; to provide means whereby motion may be transmitted from the motor to the motion picture machine and to the voice reproducer first at a relatively low rate of speed, but in synchronism, and then by a relatively higher speed, the reproduction of both corresponding to the original subject-matter. 1 designates a supporting pillar; the upper portion 2 of which is revoluble and carries a bed-plate mounted upon a shaft 4 upon which it may be rotatably adjusted, 5 designates a bracket pivotally connected with the bed-plate 3 to swing horizontally, and provided with means by which it may be locked to an arm 6 extending from the portion 2 of the pillar, and upon the bed-plate 3 and the bracket 5 are mounted the members 7 and 8 of a motion picture machine. Upon the bed plate 3 is mounted casing 9, which contains governor mechanism. By placing both moving picture device and sound reproducer device under control of the same governor-coupling which connects both devices to the same drive member, precisely the same power transmission conditions are afforded for both of the devices and each is under the influence of the same speed control derived from the governor coupling and thus uniformity of motion is maintained between the two devices. Under the illustration given the gears are so proportioned that the governor shaft is connected to the sprocket of the motion picture machine at a speed of two hundred and forty revolutions per minute, and compounded gears from its shaft operate the film mechanism projecting sixteen pictures per second or nine hundred and sixty per minute.

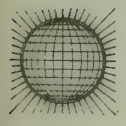




Why is a Cy-mo-graph? Because it affords a more simple and economical method of motion study than the motion picture camera with its yards upon yards of film, etc., even though the latter be a comparatively recent innovation in the aid of ef-

ficiency. The cy-mo-graph is a photographic record made by means of a stereoscopic camera because the two lenses of the latter for reasons well known in the art show motion toward the camera as well as across the visual range. This is the very latest development in the analysis of the travels of the hands of a worker while performing a task. The record is attained by attaching a small electric bulb to the hand of an operator by means of an insulated finger ring, or one to each hand as required; and the glow may be either continuous or intermittent. When intermittent and timed the resulting dots or dashes afford accurate means for segregating and studying intervals of the movement as well as the complete cycle. Hence, also the best records may be obtained in comparatively dark parts of the shop. An expert is enabled by a study of these photographic records, to readjust the elements of an operation, or relocate vital parts of machinery in such way as to save time and energy, and hence money, to both employer and employed. The method is also obviously adapted to the study of the motion of machine parts, and various other purposes.

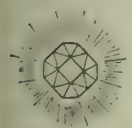
Registration No. 92,328, has been granted the Exhibitors Film Service Company, of San Francisco, Cal., for the annexed Trade Mark for films, used since October 1, 1912.



Continuing their remarkable work of two years ago, Prof. Stormer and De Birkeland spent the months of February and March at Bosekop, in Northern Norway, making photographs of the aurora. As previously, photographs have been taken simultaneously from two stations about 2½ miles apart, connected by telephone, so as to furnish means for computing the distance and altitude of the aurora.

Dussard's "cold" light is now pretty well known in the art, and elsewhere we have noted the fact that shadowgraphs have been obtained by radioactivity derived from certain coal products. Sugar, like coal, being only a modified form of carbon, we must not therefore be startled at the advent of what might be designated as *"Sweet Light"* derived from loaf sugar. The phenomenon, the cause of which has not yet been satisfactorily explained, was recently described at a meeting of the British Association. Discs of loaf sugar were mounted in a lathe and rapidly rotated while at the same time a hammer played lightly (?) upon them, resulting in an almost continuous radiation of light. It was shown that the light did not arise from the beating of the sugar, though light, as before intimated; and it is believed by some to be caused by the changes taking place in the sugar crystals, held by experts to be of the nature of electrical phenomena.

A folding or "knock-down" appliance for flash light purposes is the subject of Patent No. 1,065,880, issued to Luther D. Little, of Jackson, Mich., and it is designed to afford a cabinet having a screen of white muslin at the front, the device being adapted to be supported in a horizontal position directly over the front board of the camera, whereby shadows around the figures are to a certain extent eliminated, and a clear natural picture produced. The claim is for a flash-light cabinet having a bottom, side walls, a rear wall, the said walls hinged to the bottom to fold inwardly, the said walls having guides at the front edges, and a screen adapted to slide between the said guides when the cabinet is set up.



Cole-o-graphs? Investigation has accidentally been directed to certain grades of coal, particularly "pit-coal" and "channel coal" as a direct source of radioactivity, the cancerous effects of handling coal tar, crude paraffine and soot having in certain cases been found analogous to those produced by the X-ray or radium. As a test an internally black negative box was prepared, and a copper coin, a flat key and a brass letter laid on the negative. The under side of the cover was smeared with coal tar to face downward. This box was enclosed in a black japanned tin box and placed in a dark closet for 24 hours. After development the plate showed distinct shadowgraphs of the three metallic articles. The result would seem to indicate that certain kinds of coal may contain valuable radioactive substances—but whisper it not to the coal dealer; and for the present the discovery is hardly available in the Cinematographic art unless by way of scientific information.

Registration No. 92,404 has been granted the Compagnie General des Etablissements Pathé Freres (Phonographe and Cinematographe), of Paris, France, for PATHEKOK as a trade mark for apparatus for taking kinematographic pictures, kinematographic projection apparatus, screens for projections, projecting lanterns, kinematographic films and packing for said films; said mark having been used since January 10, 1913.

The first innovation of its kind in Italy was the recent installation of a cinematographic apparatus in one of the Regie Scuole Normali of Genoa for the instruction of pupils.

In this country the use of mobile pictures is advocated as a means of illustrating life in, and procuring recruits for the army. But Uncle Sam has been successfully forestalled in this respect by the Michigan National Guard. And motion pictures are now used to teach the soldier how to shoot.

However, the Children's Motion Picture League of Greater New York is the latest and greatest innovation, the best ever, and the idea is worthy of universal encouragement.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

The Selig Special, consisting of three Pullmans, two baggage cars, a scenery car, a property car and a wild animal car, left on the Santa Fe Route last Saturday morning for the Gold Coast. John Lancaster, who is a vegetarian, took along a lot of "soup cubes," cooking his own meals in a shaving cup, and insisted upon sleeping in the baggage car instead of a palace compartment, as he played "tramp" so much he wanted to keep in the atmosphere. This excited the emulation of "Billie" Stowell, who has appeared so frequently as the faithful engineer in smash-ups, that he wanted to ride on the locomotive. The engineer, however, was a grouch, and an officer in the union. So he made the faithful "Billie" sit out on the engine tender on an upholstery of coal until his face was so stippled by hot cinders that he was glad to dip his head in the tank. He said that came natural as he once played two seasons in a "tank drama." Charley Clary, the leading man, always carried his own chair and pre-empted the place on the observation platform of the rear of the train. He had provided himself with a box of cigars, known as the "Fuma de Terror" that are twelve inches long and smoke like a house afire. He declared his enjoyment of this dissipation was truly artistic because he had long been "a fire hero." Lyllian Leighton took along her typewriter as well as her sewing as she expected to write a scenario or two en route. She really wanted to cook biscuits, but the man in the dining car said the kitchen was too small. La Fayette McKee, who used to be known as the star of the West, had been plentifully billed for all the one-night stands en route, and had provided himself with an ingenious shotproof costume, and was prepared to make speeches on the rear platform a la Roosevelt whenever he was called upon.

Frank Donovan, the former well-known juvenile star, who has been featured with such shows as "From Sing Sing to Liberty," "Brown of Harvard," "Blackmailers of New York," and other shows, stock and vaudeville, and lately with the Yankee Film Company, is now with Wray Physioc of Ramo doing press work. Frank has had newspaper experience, having been with the New York Journal for over two years, and is well liked by all who know him.

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.

Telephone—Stuyvesant 619
Office—133 Third Avenue.

WE WIN

(Copy.)
WESTERN UNION TELEGRAM.
Seattle, Wash., July 12, 1913.

Motion Picture Machine Operators of New York get the charter. Battle is won.

(Signed) ROBT. GOLDBLATT.

* * * * * * *

After a struggle lasting over five years justice has been done at last at the recent convention of the International Alliance of Theatrical Stage Employees at Seattle, Wash., to the members of the M. P. M. O. U. No. 1 as the above telegram shows. Many thanks are due to the wonderful support given by the various delegates to the convention (including the Stage Hands, Electricians, Carpenters, etc.) who so nobly supported the delegate of the M. P. M. O. U. No. 1, President Robt. Goldblatt.

* * * * * * *

As an evidence the impression the recent events have upon the operators who are not members of any organization is the number of calls at the office of the M. P. M. O. U. No. 1 for enrollment of membership in this organization, and it is only a few days more until July 31, when the fee is raised to $50.00. "Nuf sed."

* * * * * * *

NOTICE.

All members of M. P. M. O. U. No. 1 are hereby notified that on Monday, July 21, 1913, a regular and special meeting will take place at our meeting rooms at 66 Essex street at 12 p. m. All members will be fully informed on proceedings, etc., of the recent I. A. T. S. E. convention at Seattle, Wash. A full attendance of members is requested.

* * * * * * *

Our worthy President Robert Goldblatt has advised the office of M. P. M. O. U. No. 1 that he will arrive in the city on Monday, July 21, and we can assure the readers of the Chat that he will get a reception such as no other in the labor movement has ever received. There certainly will be "a hot time in the old town" when he leaves the train, and believe me, that the general public will know that the boys of M. P. M. O. U. No. 1 will be there with the "bells on."

* * * * * * *

In conclusion we must not forget the faithful friend and brother, Alfred H. Saunders, the editor of the Moving Picture News, who so valiantly fought for the M. P. M. O. U. No. 1 on all occasions by word and pen, and in addition gave the operators every chance at publicity in their fight for justice through the use of the columns of his valuable union paper, the Moving Picture News. Many, many thanks for your valuable assistance, Brother Saunders, and it sincerely is the wish of every member of M. P. M. O. U. No. 1 that you may be blessed with a long life and a prosperous one.

J. A. LE ROY, Business Representative.

On Thursday, the 3rd of July, the big Edison Studio closed its doors not to reopen until Monday, the 7th. There was a general exodus headed by Manager Plimpton, who pursued the elusive golf ball about for three whole days. John Hardin repaired to his brother's home in Staten Island, and C. J. Williams, George Lessey, Augustus Phillips, Ben Wilson and other fortunate possessors of motor cars organized an Edison tour. Mr. and Mrs. Bechtel journeyed to Asbury Park, Laura Sawyer to East Hampton and William Wadsworth to Pigeon Cove, Mass. Harry Beaumont and Miss Milford, fresh from the Blue Ridge Mountains, sought the highest point in the Catskills.

Charles Seay started a safe and sane Fourth by running into a street car with his new machine. Mr. Seay lost a fender and a lamp, but was disgusted because the street car did not sustain any visible damages.

John Collins, stage manager, returned on Sunday night to find that his apartment had been entered and every article of clothing in it had been stolen. Harry Gripp came to the rescue and relieved Collins of the necessity of staying in bed.

Harry Eytinge has been seriously ill at his home, but is now back in harness and doing his usual excellent work. The portly character actor has been doing some very clever work at the Edison Studio since his return.

MISS VIVIAN RICH, LEADING LADY OF "FLYING A" COMPANY

Miss Vivian Rich's talent and unusual personality have greatly enhanced the value of the American film since she commenced to play opposite Jack Kerrigan. She is affording the leading man a deserving support and the change will soon become evident to American patrons. Playing with Kerrigan Miss Rich has secured her first important opportunity in moving pictures. With the Keystone company the conditions were not favorable to her advancement. In the work during the last month she has shown herself as very capable.

VIVIAN RICH

Many are the scenes that too thoughtful spectators have ruined by their willingness to rush to the aid of an afflicted actress. Mary Fuller is the latest victim, and her experience was distressing, to say the least. She and Richard Tucker were sent out from Larchmont in a large motor boat which was to catch fire. A stage hand concealed in the cabin lit his smoke pot, and Tucker, seizing the only life preserver, strapped it on and plunged overboard, leaving Miss Fuller, enveloped in dense smoke, imploring him to save her. Then, in desperation, Miss Fuller leaped overboard. So far all had gone well, but now Walter Edwin saw all his plans go to smash as a boat put out from one of the big yachts and, despite his frantic efforts to stop it, proceeded right into the picture and the protesting actress was hauled aboard. It was impossible to start the scene over again with the principals dripping wet, and so three hours were lost while an automobile raced back to the Edison Studio for a fresh supply of "natty summer clothes."

Manufacturers' Synopses of Films

AMERICAN

MISSION BELLS (July 31).—Wealthy Jack Worthington, an atheist, purchases a home in the beautiful mission town. He gets acquainted with Barbara Gordon, a devout church girl, and it is not long until the interest aroused by the first meeting develops into love. All seems to be going smoothly and Jack proposes. A vital question with Barbara is the religious attitude of her husband-to-be, and she puts the question boldly. The couple are seated in a hammock, and her question is acted out in a beautiful vision. The answer is seen in the frivolous look that spreads over the countenance of the atheist. Of course there is no engagement.

Jack, on a hunting expedition, meets with a mishap, is found by a monk, who has him taken to a nearby monastery, where he is given every attention. While there the atheist is converted and later renews his attentions to Barbara, who finally accepts his attentions upon the monk's assurance of her lover's sincerity.

SINGLE-HANDED JIM (Aug. 2).—How many fool stunts have been carried out as the result of a wager!

Jim makes a bet that he can stop the stage coach on two successive days, and this in spite of the fact that the sheriff boasts of his authentic record that no gunman has escaped him in his time of service.

A little love element enters the story when the sheriff's daughter shows favor to Jim and disregards the deputy sheriff, an ardent admirer.

Jim accomplishes his feat in a masterful manner. The deputy sheriff emulates the example in such a manner as to reflect on Jim, but his desire foils his plot and he comes under the strong arm of the law.

KINEMACOLOR

HIAWATHA.—From one of the most wonderful poems in the English language, this film is taken. For the first time in the history of moving picture taking, we see snow as it really looks. Wonderful are these pictures, the trees white with snow, deep greens peeping from among snowladen branches, the brilliant colors of the Indian costumes, making a color scheme possible only by the power of Kinemacolor.

The story is of the famine, and fever lurks among the tents deep in snow. Into Hiawatha's tent come these dread visitors, seizing Minnehaha. By a wonderful double exposure fever and famine are seen by the side of Minnehaha. Out into the forest rushes Hiawatha, gathering here and there a twig for firewood. Dying Minnehaha calls for her beloved, and in the desolate forest Hiawatha hears this call and hurries homeward. Watched over by her husband and his old grandmother, Nokomis, Minnehaha dies.

Truly wonderful and thrilling is her burial. Covered by a robe of ermine, in his arms Hiawatha carries his beloved, followed by all the wailing Indians. They push their way through the snow to an Indian bier of tree branches. On this is laid Minnehaha. Funeral services are held and the grave is filled with snow. The Indians leave, and Hiawatha is shown alone, a huge fire sending crimson flames against the sky to light Minnehaha to the "Land of the Hereafter."

WHEN LOVE GROWS UP.—Two kings desire that their children marry, thereby combining the kingdoms. One is a prince, a little too young to consider marriage seriously, while the other is a sweet girl, who is not disposed to give up her toys and dolls just yet. The King of Joyland dispatches his son, the Prince, with a letter:

To the King of Youthland:

We desire the hand of the Princess Carita for our heir, Prince Donatella. We will consider this marriage as a treaty of peace between our kingdoms.

Alvarido, King of Joyland.

In the meantime the King of Youthland has ordered that the Princess shall marry, and to the Queen's plea—"Let her stay a child a little longer," the King answers—"She shall be wed within the year." Consequently the arrival of the young Prince at Youthland is agreeable to the King, and he at once dispatches the Queen and the ladies in waiting to bring the Princess before him.

The Princess is playing with her dolls, attended by the nurse, when the Queen enters. Sending the nurse away she gently takes the doll from the child and exclaims, "Playtime is over, darling," so they proceed to dress her in court costume. She is then hurried into the throne room and presented to the Prince, her husband-to-be. Timidly she recoils and at last rushes into her mother's arms. The Prince, in pity, exclaims, "I cannot wed a frightened child. I will stay and be her playmate until her heart grows up." The Queen pleads, so the King consents; consequently they at once become playmates indulging in games such as "Blindman's Buff," etc. The Prince even goes so far as to join in her play with her dolls and toys, and throughout the following month the two are inseparable; but as the month has passed the Prince despairs, for he has learned to love her devotedly, and exclaims, "Will nothing awake her."

ZEB, ZACK AND THE ZULUS (July 24).—Zebediah Jackson and Zachariah Johnson, two colored missionaries who have been sent out by the African Mission Society, arrive at the African port and start for the interior. They sit down to rest when some Zulus happen to see them. The Zulus chase Zeb and Zack, capture them and drag them by the feet to the king. The king decides to eat them, but as one is not quite fat enough they are to be held for a few days. The king appropriates the coats and hats of the two and is quite taken with a pair of specs belonging to one of the unfortunates. While he is trying to decipher what they are the missionaries make a bolt for liberty. They are, however, recaptured and put in the cage and guarded by several Zulus. Having some tobacco and wanting to soothe their nerves they decide to take a chew. While they are doing so the guards see them and, thinking that the tobacco is something good to eat, they take it away from Zeb and Zack and eat it. Naturally they get terribly sick. A Zulu happens to pass the prison cage and, seeing the condition of the guards, rushes to the king's hut and bursts in while he is closeted with the counselors. After the Zulu tells his story the counselors decide that the two men are evil spirits and should be gotten rid of. The medicine man is informed and all the tribe is assembled at the incantation. After this ceremony is over they march off to get the missionaries. When they arrive at the cage they are astonished to find that Zeb and Zack have charmed the guards who were placed on duty to replace the sick ones and have persuaded them to let them out of the cage. This was accomplished by singing the popular song, "Everybody's Doing It," and dancing the trot. When the king and tribesmen arrive on the scene they are at first inclined to be angry but the harmonious voices of the missionaries, accompanied with the peculiar movement of the body performed by Zeb and Zack, has the same effect on all, and the two captives lead the Zulus on a joyful dance through the village. While the Zulus are all engaged in the song and dance Zeb and Zack make their escape to the beach, where a yawl from a ship lying out at sea has put in for water. They tell the sailors of their plight and the good-hearted seamen take them in the boat and all hurriedly pull out, glad to escape with their lives.

ESSANAY

BRONCHO BILLY AND THE SCHOOLMA'AM'S SWEETHEART (July 26).—Marjorie Wayne, the new school teacher, comes to town and boards at the same ranch where Broncho Billy is foreman. Broncho Billy falls in love with her winsome ways and proposes to her. She tells him she does not love him but expresses a wish that they be good friends. Her sweetheart from the city comes to the ranch and she marries him, much to the chagrin of Broncho Billy. Not long after the wedding Steve gets into bad company and is persuaded to join in stealing some horses. He is captured by a posse, who are about to make short work of him, when Broncho Billy, through his love for Bessie, holds up the posse and allows him to escape.

LUX

PAT'S FANCY DRESS (July 25).—When Pat accepts an invitation to take part in a fancy dress ball at Countess Hikiks, it never enters into his wildest dreams that he is to be let in for the most weird experience that has ever fallen to the lot of mortal man. Pat visits a costumer and, wishing to be something quite out of the common, obtains a dress fashioned out of a leopard's skin with a leopard's head as a mask. When he appears in this the ladies have several fits, each stronger than its predecessor. Pat thinks this high old fun, and so it is, till a real leopard appears on the scene. At first the animal is a bit taken back, and thinks his last drink must have been something stronger than water. Then he pulls himself together and starts a close inspection. Pat seeks safety in flight, and only gets it after having covered several miles with the leopard clinging on to the most tender parts of his anatomy. He approaches a river and dives beneath its inviting waters, then he strikes for home. But his troubles are not over, because he has the most violent of nightmares, awakening to find himself doing valiant battle with a hearth rug made from a leopard's skin.

On the same reel:

YOU NEVER CAN TELL.—Mrs. Woodland has two weaknesses: one for a handsome young man by the name of Jack Hunthard, and the other for stray cats. Hubby does not share in these infatuations. His remarks concerning pauper cats tend to be of an incandescent nature, and as regards Jack, well, it is a case of "where ignorance is bliss." Hubby arranges to go shooting, and starts out with his better half's blessing, for that somewhat flighty young lady has invited Jack and is looking forward to a good time. On the field of action the opposing forces being an aged rabbit who is on his way to the post-office to draw his old-age pension, and a blind sparrow, our noble sportsman does not distinguish himself and, meeting a boy who is carrying a re-

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cently killed hare, buys it up and sends it to his wife as a proof of his prowess. Little does he dream that this very hare is on the way to his house from Jack, accompanied by a loving epistle and a handsome sum for the Home of Indigent Cats as conscience money for having gone shooting instead of having kept his appointment. The parcel is untied in the presence of Mr. and Mrs. Woodland, and "the cat is out of the bag," to say nothing of the bunny.

SOLAX

AS YOU SOW (July 25).—Jeanette, the pretty daughter of hard-working people of the tenement district, envies other girls with good clothing. She loaths the dinginess of her own neighborhood. Jeanette has made the acquaintance of a girl in the neighborhood named Carrie—considered rather fast. Carrie happens in one evening and invites Jeanette out with her for "a good time." Jennie remembers her lack of pretty dresses, but Carrie overcomes the objection by offering to fit her out. The parents demur, but finally consent, with the admonition, "We will wait up, so do not be late."

Arrived at Carrie's room, which is very elaborately furnished, Jeanette is surprised at the display of finery and remarks, "I don't see how you manage it on $6 per week." Fully arrayed, they set forth and meet a couple of young men with whom Carrie is acquainted, and they go to a restaurant and are cajoled and laughed at, and Jeanette drinks her first glass. A once beautiful woman enters bedecked with silks and jewels, and she is the cynosure of all eyes, especially Jeanette's. The woman orders a drink, and falls to gazing at the crowd; her eyes finally rest on Jeanette, and she understands. A conflict of emotions seems raging in her breast as she watches and listens, and when the escort of Jeanette speaks in aside to the waiter and asks Jeanette to follow, she gets up also and arrives at the door in time to see the fellow almost forcing the girl into a cab. She knocks him down and takes Jeanette under her protection. Arrived at her room, she shows Jeanette what a terrible fate she has avoided by telling her a story of her own life. Jeanette realizes and wants to go home to mother—who sits there patiently and anxiously awaiting the daughter's return. But Jeanette, ashamed and afraid of the wrath of her father, hesitates. The woman writes a note, and gets Jeanette's promise to deliver it to her parents, then calls a cab and bids her farewell.

Jeanette arrives home to her anxious parents and, unable to explain, hands them the note:

"Dear Friends: Do not chide your daughter. But one out of every thousand returns unsullied from where she has been to-night. She has seen, she has heard. she has had her lesson. I, one of the vilest, was once pure as she, but I took the fatal step, and no voice spoke the one word that meant my salvation—Mother."

VITAGRAPH

DR. CRATHERN'S EXPERIMENT (July 28).—Dr. Crathern, a wealthy physician, but deformed from birth, spends all his time going about the homes of poor people and giving them all the help at his command. While making his rounds one day he hears a cry from a poor tenement and enters. He sees Mrs. Marley cruelly beating her blind niece, Hope, for a trifling fault, and intervenes in her behalf. The doctor is much impressed by the girl's beauty and determines to remove her to better surroundings.

The Marleys readily agree when Crathern proposes to adopt the girl and accept a sum of money from him when the papers are drawn out making him her legal guardian. Hope is taken to the doctor's house, where she is tenderly cared for by Mrs. Brown, Crathern's housekeeper. After a while she is sent away to a school for the blind, returning two years later grown to be a beautiful young woman.

Thinking that she will never see his hideous deformity, Dr. Crathern resolves that, if she loves him well enough, he will marry her. Hope joyfully accepts him and the date of the wedding is fixed and all arrangements made for the ceremony.

Dr. Crathern is visited by Dr. Arthur Spencer, the celebrated eyesight specialist, who sees Hope and examines her eyes. He tells Crathern that there is a possibility of an operation restoring her sight. If this be so, thinks her guardian, it would not be right for him to marry her as her love may turn to loathing when she sees what manner of man he really is. Accordingly, the wedding is postponed and the operation performed. It is successful and, when finally the bandage is removed from Hope's eyes, she is able to see.

When she inquires for Dr. Crathern she learns that he has gone away, fearing to let her see his ugliness. She at once has a telegram sent to him telling him that unless he returns to her side she will wish that she was still blind. Crathern returns. Instead of turning from him with disgust, as he fears she will, Hope holds out her arms to him and tells him that she could never be happy with any other man and that he is her ideal. Crathern is happy in the knowledge that he has done the right thing by the girl and that he cannot reproach himself with having in any way taken advantage of her.

PATHE

PATHE'S WEEKLY (July 21).

IN AND AROUND SCUTARI AFTER ITS CAPTURE (July 22).—A remarkable picture in and about the fortified city of Scutari, captured after a long seige by the Montenegrins in the late Balkan war. The hills of Tarabosch and Badnagall are shown, dotted here and there with abandoned cannon in positions eloquent of the haste with which the Turks evacuated their posts. The dead lying in ghastly groups on the ground tell us of the terrible struggle. Within the city it is evident that the shells have done terrible damage, and the starving children in the streets bespeak of the horrors of the long siege. No words can make such an eloquent plea for universal peace as this picture.

On the same reel:

IN WEIRD CRIMEA.—An interesting view of this ancient country shows, among other things, a view of the abandoned city which was inhabited by the Skiffs about 2,000 years ago. Monasteries cut from solid rock perched on seemingly inaccessible points on the cliff and scenery wild, rugged and interesting, is shown in the picture.

A FALSE ACCUSATION (July 23).—In this thrilling picture in a mining camp in the West a dramatic story is woven around a young miner and his desire for revenge and a little Indian boy whose parental instinct is stirred by the sight of a "paleface" child's doll. In his anxiety to have a doll for his own little redskin appropriates a baby, and the crime of kidnapping is fastened on a discharged miner. Just how the latter is captured and acquitted and what happened to the baby and the Indian boy make a mighty interesting picture with many unusual features.

PATHE'S WEEKLY (July 24).

OPPORTUNITY AND A MILLION ACRES (July 24).—This picture is fascinating in its exposition of the vast possibilities of an enormous tract of land in Harney County, Oregon. The Central Oregon Railroad, constructed by J. J. Hill, the empire builder, to tap the fertile valleys of Oregon, has its terminus 150 miles away from this beautiful valley shown in the film. Homesteaders trailing in with old-fashioned prairie schooners and taking up their homesteads are shown, as are many views of the great waterway of Harney County, the irrigation canal which took fifteen years to build and will make it possible for 20,000 families to live and get rich.

On the same reel:

THE ISLAND OF TONGA.—This little gem in the Pacific Ocean is the only independent monarchy left in the South Sea islands. This picture gives us many interesting views of the life here in all its simplicity. The natives are very hospitable; they were warlike at one time, but now follow peaceful pursuits. The old dances, the manners and customs of the people, the way they live and the many interesting sidelights are all shown.

VIPERS AT HOME (July 25).—This is an excellent picture of a species of snake, the proper name for which is Viviparous, which means that they give birth to living young rather than hatching their young from eggs as do other snakes. The vipers are always poisonous and usually have flat, triangular heads, thick bodies and stumpy tails. The effects of a viper bite vary in adults, producing nausea, unconsciousness and sometimes death. The catching of these snakes, the treating of the wounds and the snake's habits are clearly shown with clear, interesting subtitles.

On the same reel:

A TRIP TO THE GROTTOS OF BAUME (Scenic).—This picturesque portion of France is beautifully shown in this colored Patheplay. The marvelously interesting grottos attract the tourists from all over France and their far-famed beauties are shown with fidelity and naturalness peculiar to Pathe productions.

THE MAD SCULPTOR (July 26).—Mrs. Paul Wilbur, the wife of a famous sculptor, meets with a shocking accident. Grief unbalances Paul's mind and his cousin, Howard Ingraham, for a monetary consideration, takes advantage of the sculptor's sad state. Mrs. Wilbur recovers but is mourning her husband for dead when chance leads her to the spot where he is kept prisoner and fate then deals a deathblow to the plotting Howard Ingraham.

NESTOR

THE PROOF (July 28).—John Norton, a young miner, finds life in the West is big and broad and so filled with work that he has little time for loneliness; but one evening as he is enjoying his after-dinner cigar and watching the purple shadows under the giant fire blur to black smudges as night drew her brush across the picture, he awakens to the fact that for some time he has been growing lonely. With this knowledge comes the determination to remedy this state of affairs and a month later he returns to his mountain home, bringing with him a young and lovely bride.

Edith, the new bride, finds life in the mountains full of delightful days and is completely happy. She superintends the work of the faithful Chinaman who has always cared for John and completely wins him over by her tender care of her husband. John, however, soon finds matters at the mine not working as smoothly as he wishes, and soon the mine takes up more of his time than during the first months following his marriage, and consequently he fails to show Edith the many little attentions that so pleased her.

It is the old, old story of a heart hungry for attention and the ever-present temptation. In this case the temptation takes a very pleasing form. Dick Bainbridge, a friend of Norton's, comes for a visit. He is soon attracted to Edith's fresh, young face, and when he finds that Norton is neglecting his wife, Dick's ardor is kindled anew.

Dick and Edith have many pleasant rides and excursions, and on one of them Dick attempts to make love to his friend's wife. Edith, knowing Dick's youth, firmly but kindly repulses his advances and tells him that she loves her husband. Norton, who has returned for a paper, sees the episode from a distance and mistakes Edith's earnest conversation. He will not listen to an explanation, but orders Dick from his house. Dick attempts to tell Norton that Edith has been faithful in every

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respect, but Norton, crazed with jealousy, will not heed him. Dick, realizing that Norton is desperate, rushes for the one gun, which is on a shelf in the cabin. Dick gets the gun and, pointing it at Norton, makes him listen while he tells Norton that Edith repulsed him. Norton still will not believe Dick, and the latter plans a test. He fires the gun in the air, and Edith's great joy when she finds her husband is unharmed convinces Norton that he still has his wife's love.

Edith, realizing that her husband has doubted her and think he no longer loves her, prepared to take her departure, but Norton sees her from the window and, reaching out as she passes, draws her close to the window and through the open sash draws her into his sheltering embrace.

CRYSTAL

WHAT PAPA GOT (Aug. 3).—Pearl, and Chester, her sweetheart, rehearse amateur theatricals so as to have an excuse for their lovemaking. As a result they incur the displeasure of Pearl's pa and he forbids Chester calling at the house. This Chester refuses to agree to, and pa is compelled to kick him out on his next visit. The next day Chester writes Pearl a note asking her to meet him that afternoon in the park near her home. Pa gets hold of the note and devises a scheme to once for all get rid of the unwelcome suitor. He makes sure that Pearl intends keeping the appointment and then he hires a tough to beat Chester up as he waits in the park for Pearl. The tough that pa hired gets hurt in an accident and he induces his friend, another ruffian, to take his place and to give the waiting victim a very severe trouncing. Pearl is about half an hour late in keeping the appointment and Chester sees Pearl's pa waiting, also, a little distance away. Chester sees that pa is onto the game, so he strolls away just as the tough comes into view. Pa determines to wait until Pearl shows up and thinks that he will be able to cure her of her infatuation. The tough mistakes pa for the man he is supposed to beat up, and sets sail for him. He literally cuts the old man to pieces, when Chester happens to turn and see it. He rescues pa and takes him home. Pearl is just about leaving, but pa, thankful, for his rescue, joins the young couple's hands and insists that Chester is a real hero and worthy of Pearl's hand.

On the same reel:

HER LITTLE DARLING.—Balsam, a gay widower, courts the widow Snow. She promises to marry him, provided he will always love her and her little darling, at present at school. They are married, Balsam never suspecting that little darling was a cherub weighing two hundred pounds. Later, after the child, so called, insisted on calling Balsam papa and sitting on his lap, she is sent back to boarding school. Her mother dies and Balsam, after the period of mourning is over, decides to take unto himself another wife. He courts the pretty Myrtle Minx, and his suit is successful. They are married, Balsam, of course, neglecting to mention Little Darling. Unexpectedly, she pays her father a visit, just as Myrtle's father is visiting them. Balsam is in a quandary. He hides the cherub in another room and she falls asleep. Myrtle insists that she hears a noise in the other room, it being the snoring of the big girl, but Balsam lies out of it. The deception is continued for a while until Myrtle's pet dog jumps on the cherub's shoulder causing her to awaken and to let out a horrifying scream. She, of course, is discovered and Myrtle insists that the woman is not Balsam's aunt, as he lyingly contends. She rushes from the room, and Balsam follows her. Myrtle's father stays with Little Darling and they fall in love. They go away and get married. Returning, they inform the still fighting couple of what has happened and when Little Darling informs Myrtle that she is her stepmother as well as her stepdaughter, all are in a state of collapse.

VICTOR

IN AFTER YEARS (Aug. 1).—In a double-exposure scene Gertrude is dying, at the age of about forty, and is playing her own daughter, at the age of about eighteen. She sends a letter to Jim, her old sweetheart who is about forty, asking him to care for her daughter.

When Jim gets the letter he sees a vision of his past affair with Gertrude. As boy and girl in the country they are in love. A city chap comes, and Gertrude is attracted to him. He is a drunkard. They arrange an elopement. Gertrude does not know of this. Gertrude passes Jim's house at night, and he sees her. The city chap follows. Jim follows the city chap, arrives at the place where he and Gertrude are, and protests. The city chap strikes Jim over the head, with the butt of a revolver, and he and Gertrude elope, on horseback, or in a horse and wagon.

With the passing of years Jim grows prosperous. This ends the vision scene.

When Gertrude comes to Jim, he is struck by her resemblance to her mother. He falls in love with her. Another city chap comes. He also is a drunkard. Jim forbids Gertrude from having anything to do with him, fearing she may share her mother's fate. Gertrude flirts with the chap, and Jim is angry. The chap takes Jim's automobile, and goes to a spot nearby, leaving a note for Gertrude. She follows, leaving the note where Jim finds it. The chap tries to force Gertrude to elope, but Jim comes on the scene and prevents it. He takes Gertrude home in the auto.

Arriving home, Jim is in despair over Gertrude's conduct. She pouts, and pretends to be penitent. At the saddest moment in the scene Gertrude says to Jim, "I only went with him to make you jealous. You are so stupid I have to propose to you myself." Jim realizes that happiness has come to him at last.

IMP

THE STRANGER (July 28).—John Howard and Jack Noble are business partners. Jack is the junior partner of the firm and he is in love with Grace, Howard's daughter.

The firm is in financial difficulties and to overcome this Grace is to marry Elbert Havens, a millionaire. Grace loves Jack—Havens loves Grace—Jack insists upon Grace marrying him, but she feels that she is duty bound to help her father and determines to marry Havens though she does not love him.

At a reception given in honor of her engagement to Havens, the engagement is announced and the couple are recipients of hearty congratulations. Jack sees this and as Havens and the men leave to get refreshments he takes Grace into the conservatory, where he implores her to elope with him; she refuses, but Jack takes her in his arms. At this moment Havens has returned to the reception room looking for Grace.

He starts into the conservatory but is halted by the sight of her in Jack's arms. Wild with rage and humiliation he rushes from the house and walks the streets aimlessly. He comes to a moving picture show and not knowing what he is doing, follows the crewd in.

The guests at the reception are enjoying themselves, and Havens, for the moment, is not missed. Howard finally misses him and goes in search of him.

At the picture house the song, "The Trail of the Lonesome Pine," is sung. This decides him—that is where he will go—away from sham and duplicity. He hurries home, has his servant pack his clothes, he writes a note to Grace telling her that he has gone forever, giving his reason: the stain from the violets on her admirer's shirt front, which was left there from the embrace. He then leaves the house, telling his servant he has gone for good and that there will be no need of anyone looking for him.

Grace receives the note after her guests have gone. Her father reads it, then upbraids her. He goes to Havens' house—the servant can give him no information as to Havens' whereabouts. Fearing that Havens contemplates suicide Howard rushes to the police station and sends out a general alarm. A reporter, scenting a scoop, rushes to his paper and the next morning the papers are full of news regarding the mysterious disappearance of the millionaire.

The next day finds Havens taking a train from a suburban station for the mountains of Tennessee. He arrives at Stumpville. An old lady gets off there. She smiles and bows to Havens and recognizes him as the millionaire from the picture in the paper she has carried from the North. Havens finds his hotel, while the old lady is welcomed home by her husband, son and daughter, Jen, who is the typical mountain flower. The next morning Havens starts out with his gun and comes across Jen on a bridge. She snubs him and runs away. Havens having made an impression upon the girl she returns; the impression being mutual, Havens also comes

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back; the girl again snubs him and runs away, leaving Havens on the bridge watching her.

The next day Havens starts out on a fishing excursion and is attracted to the bridge where he again finds the girl. He is very polite. His actions are noticed by Lem, the girl's mountain lover, who, after Havens has gone, comes to the girl and sarcastically imitates the city man. He seizes her. This angers the girl; she bites his hand to force him to let go, and runs away. Havens, from a distance, has seen this, and he rejoins the girl. Lem, thoroughly enraged, determines to get even, so he informs Jen's father and brother, who are moonshiners, that Havens is a revenue officer. Havens and Jen having become better acquainted, leave for Jen's home, where Havens meets Jen's mother, who immediately recognizes him. She shows Jen the paper with the picture in it, and after Havens has gone she tears the picture part out of it and hides it in her bosom.

That night the mountaineers congregate in front of Jen's home. She overhears them plotting to do harm to Havens and immediately rushes to his assistance. The mountaineers congregate at the hotel and Havens is hemmed in, but manages to escape. Then ensues a chase through the mountains, where Havens is finally overtaken. As they are about to do him bodily harm, Jen appears, proves who he is, and the mob melts away, crestfallen. Havens gives the girl to her mother, telling her to take good care of her for him until to-morrow.

POWERS

FATE AND THREE (Aug. 1).—After a storm at sea, Henry is washed ashore and rescued by Mary, her brother John, and her mother. They take him to their shack by the sea and attend him.

Henry recovers and becomes a member of the simple family, helping in their fishing expeditions. He falls in love with Mary, who returns his love. They become engaged. Alma, a woman of the village, also falls in love with Henry, but he refuses to have anything to do with her.

John goes to town to get supplies. Mary and Henry are seated on the rocks and are seen by Alma, who comes on just as Mary leaves and returns to the house. Seeing that Mary is watching them, Alma throws herself into Henry's arms and remains long enough to be seen by Mary. She then goes on to the house, changing her ring from one hand to another, and tells Mary that she and Henry are engaged.

Mary believes Alma and accuses Henry of unfaithfulness. Mary's mother, who has witnessed the scene between Alma and Henry and heard the argument between Mary and Alma, is overcome with excitement and dies of heart failure. Mary becomes crazed with grief and accuses Henry of causing her mother's death.

While Mary is in the house brooding over her trouble, Alma enters. She notices Mary's condition. Alma moves a knife until it touches Mary's hand. Mary feels the handle, grasps the knife and determines to kill Henry, as Alma had planned. She leaves the house, followed by Alma.

Mary comes upon Henry lying beside an overturned boat which he is repairing. Mary crawls over the boat from the opposite side and is about to stab Henry when John, returning from his trip, comes upon the scene, rushes to the end of the boat, lifting it and throwing Mary to the ground, thus saving Henry.

Explanations ensue and Mary is brought to a realization of what she has attempted. Alma is driven from the village by the neighbors, and Mary and Henry are reunited.

REX

THE POWER OF HEREDITY (July 31).—A young mother, the wife of a dissolute husband, a sailor, is deserted and goes back to service. The Delmars live in the country and, finding it difficult to keep servants, are glad to employ the young girl when she, with her baby, apply to them for a situation.

The young mother sickens and dies. A letter found among her effects shows the Delmars it is useless to expect aid from her husband. They decide to adopt the infant and keep her lowly birth a secret.

Eighteen years later we see the girl arrive from school. She promptly falls in love with the butler, thus proving the power of heredity. The butler proves to be a man of resources. He saves the young girl's life in a heroic manner and she, confiding in her diary, declares, "I must have a yellow streak—I'm in love with the butler."

Later—the old sailor returns. The sight of home scenes awakens his heart and he claims his child, Marie. After seeing her real father, she seeks the butler and introduces them and naively asks the butler, "After seeing him are you afraid to ask me?"

Class distinction may prove anything but commendable at times, but in this picture we aptly see that like begets like, and while environment may change us externally, the unwritten law of heredity invariably asserts itself.

"101 BISON"

ROBINSON CRUSOE (July 29).—Robinson Crusoe cannot overcome his great desire to cross the seas in search of adventure, and his parents are much distressed. One day he goes to them and begs to be allowed to ship aboard some vessel, but both his father and mother lecture him and appeal to him and he gives his promise to give up the idea.

His desires prove too great for him to keep this promise, and one day he runs away to sea. He has qualms of conscience as he gazes upon the receding shore, and suffers other qualms of a physical nature very soon afterwards. The good ship arrives in the South Seas. A terrible storm arises and the vessel is soon a total wreck and Robinson is the sole survivor. He reaches shore more dead than alive and offers up thanks to God for his deliverance. That night, in mortal fear of wild beasts, Crusoe sleeps in a tree. The following morning Robinson sets to work to provision himself and swims to the wreck. He makes many trips and secures supplies and provisions, but what pleases him even more is in securing a cat and a dog.

Later, Robinson builds him a well stocked and barricaded home and finds solace in hard work. The years pass and Robinson adds to his friends in the form of goats, parrots and other animals, and he repairs daily to his lookout platform in the hopes of seeing a friendly sail.

One day, whilst making the rounds of his island, he comes across footprints, which strikes terror to his soul, and later he sees, through his telescope, the arrival of some canoes containing cannibals. He hurries to the shore and is in time to kill several cannibals, who are pursuing one man who has escaped and who has been destined for a meal. The cannibals, terrified at the noise and at seeing their companions fall without being struck, hurry way in their canoes and Robinson makes friends with his man, Friday.

For two years Friday is Robinson's constant friend and learns to talk his language. Again the cannibals visit the island, and this time Robinson and Friday are enabled to rescue a Spanish castaway sailor and an old Indian, who proves to be Friday's father. Together they make a happy family, and Robinson almost forgets his long days of loneliness.

Their peace of mind is broken by the arrival of a boat from the ship of Captain Hardy, who is rowed ashore, together with his beautiful daughter, and bound and left on the rocks. Those members of the mutinous crew who have accompanied Captain Hardy and his daughter are attacked by Robinson Crusoe and his trusty three. That night, whilst the mate and his companions are throwing dice in the cabin, they are suddenly attacked by Robinson Crusoe and his companions and after a terrific battle, both in the cabin and later on deck, the crew are defeated. Many of them are only too glad to get away from their murderous companions and enlist under Robinson Crusoe's command. The others are placed upon the island and left there.

Robinson Crusoe and his companions embark on the ship. They are attacked by cannibals, who are repulsed, but in the fight poor Friday is killed by an arrow and is buried at sea, mourned by his father and Robinson Crusoe.

On the long voyage back to Crusoe's motherland his acquaintance with the Captain's daughter ripens into love. He returns to his native town, where he is received with great rejoicing and married to the Captain's daughter.

Robinson Crusoe and his wife live to a ripe old age, and he never tires of the circle of children who surround him, clamoring for a recital of his stirring adventures.

MAJESTIC

THE MIGHTY HUNTER (July 22).—Barnes has the reputation of being a daring and mighty hunter. His home is filled with souvenirs of his prowess with the gun.

At a dinner to some of his club friends he tells them of some of his adventures, his hairbreadth escapes, hunting tigers and lions in the African jungle, elephants in India. In proof of the veracity of his tales he conducts them to another room and shows them his collection of guns and trophies, tusks and skins. He has one regret: he has never shot a bear. One of his guests, Tom, who has a ranch in Arkansas, invites him out there where he can shoot bear to his heart's content—the woods are full of 'em. Barnes shakes hands and accepts.

On the day of Barnes' arrival Tom goes into the corral to catch one of his horses. He has a halter concealed behind him and takes from his pockets some sugar to coax the horse. He hitches up and drives to town. He looks at his watch and stops on the street to see an Italian organ grinder performing tricks with a trained bear. The Italian, after each trick, gives the bear a lump of sugar. Suddenly the bear becomes unruly and escapes. The Italian takes after him but loses him in the nearby woods.

Tom meets Barnes at the depot and drives home with him. He shows him his collection of skins—bears of all varieties, nearly. Then he gives him a gun and an old hunting coat that he had himself worn that morning when catching the horse. Barnes starts out. Once out of sight of the house his fears assert themselves. He starts at every noise and becomes more and more frightened, until, when a real bear appears, he fires in the air and takes to his heels. The bear chases him. Tom sees Barnes coming, takes in the situation, and laughs heartily. Barnes, to conceal his embarrassment, shouts: "Tom, Tom; I'm bringing him home alive!"

It turns out that it is only the Italian's bear, and all the poor animal wants is the sugar concealed in the pockets of Tom's coat, which Barnes is wearing. Barnes is very much mortified.

"You're a peach of a hunter," says Tom.

"For heaven's sake, don't tell the boys at the club," pleads Barnes. "I never hunted anything but rabbits and chipmunks in my life!"

THANHOUSER

THE TOP OF NEW YORK (July 25).—A dapper sergeant in the army won the love of a pretty young stenographer, and they had planned that as soon as his term of enlistment was up he would enter private life and marry her. The girl was employed by a firm who had offices in one of the tallest of New York's skyscrapers, and her sweetheart saw her there. She took him to her favorite observatory, the roof of the building, where he obtained a magnificent and uninterrupted view of the greatest city in the world. He, on his part, took his sweetheart to the army maneuvers, where she witnessed with delight the well drilled troops, but would not confess that there was one man among them who could compare with the one of her choice. She was particularly interested in the signal corps, however, and at odd times the sergeant instructed her in the code until she had become fairly proficient in it.

One Saturday afternoon the girl repaired to her "observatory" and gazed longingly toward Governor's Island, for it was there that her fiance was stationed. In some way the door to the roof became closed behind her and as it was a spring lock she found herself a prisoner. Beating on the door failed to bring her any help. The crowds in the street, many, many, feet below, could not see or hear her, and she finally realized with growing terror that relief would probably not come before Monday morning. Exposed to the elements all that night, she was on the verge of a breakdown the following morning and knew that she could never stand another twenty-four hours of privation. Suddenly she thought of the signal code which she had laughingly learned from her soldier sweetheart. With her veil and a piece of wood she found on the roof she improvised a rude flag and, facing Governor's Island, repeated over and over again the one word "Help."

Fortunately for her the sergeant had a visitor that day, a sea captain, and he pointed out to him the magnificent building where the girl of his heart was employed. The captain took a closer glance through his field glasses, caught the signal, and the man she loved was able to save the girl who, when he found her, was unconscious and rapidly nearing death.

RELIANCE

MARIA ROMA (July 23).—Maria Roma, a beautiful Italian opera singer, while performing in the Grand Opera House at Naples, attracts the attention of Lawrence Malet, an American millionaire. He is introduced to her and a mutual attraction is the result.

Maria and Lawrence become good friends, to the great jealousy of Capucci, Maria's manager. Seeing her enter the theatre on Lawrence's arm, Capucci protests his love. She laughs at him, for to her he has seemed but a kind friend. He forces his attentions on her until she, frightened and unnerved, refuses to go on that night. Lawrence, in his box, hears the announcement that, owing to a sudden indisposition of the great soprano, there will be no performance that evening. Worried, he hurries around to Maria's dressing room, where she tells him the trouble. He wants to go after Capucci, but she refuses to allow this. Putting her cloak about her, he insists that she leave the theatre with him and be married at once. She consents. After the wedding, Maria and her American husband live happily in Naples until one day she receives a letter from Capucci stating that he will never die until he has found a way to be revenged on her and her husband. To avert this vengeance from her husband, Maria decides to leave him at once. During Lawrence's absence, his wife steals away and embarks on a steamer bound for America. Here, under an assumed name, she sings in the cheap Italian theatre. Lawrence, finding Capucci's note, realizes why Maria left him. His detectives trace her to America and, in hope of finding his beloved wife there, Lawrence returns to his own country. Capucci also goes to America and discovers Maria in the cast of an East Side Carmen company. Seeing a chance for revenge, he goes to the tenor of this organization, who is an old friend of his, and prevails upon him to let him sing his role that night. Lawrence, wandering about the Italian quarters, also happens into this theatre. Maria recognizes Capucci when he comes out on the stage, and seeing the dagger in his hand, she realizes that he intends to turn the stage tragedy into a real tragedy. As he advances toward her, knife in hand, she shrinks away. Lawrence, in a stage box, recognizes Maria and starts forward. Then he sees Capucci and, realizing his wife's danger, he jumps over the box rail just in time to grab the Italian's dagger. Maria falls into her husband's arms, and Capucci, in the grasp of two policemen hastily summoned, snatches a knife from the belt of one of the actors and kills himself. Lawrence leads Maria away to his home, where a happy future awaits them both.

THE HIGHER JUSTICE (2 Reels) (July 26).—Brice, a rich young college fellow, sees a pretty country girl driving with her mother through the college street. He bets that he will make her acquaintance. He does so by pretending his motor car needs water and stopping at her father's door. He seizes the first chance to make desperate love to her, and her father, seeing this, orders him off the farm. She believes in Brice, however, and, meeting him again, accepts his offer to go motoring. One of his friends, as a joke, turns his collar about, pretending to be a minister. This gives Brice an idea, and the girl is tricked into a mock marriage. Brice disappears from college, the girl from her home. Detectives trace the young man, through his checks, to a country hotel. His father goes to him and, finding him with the girl, gives him a choice between leaving her or being disowned. Then Brice tells her the truth and she, stunned and heart-broken, sees him depart with his father. Now is shown the world's attitude toward the man and the woman. The man meets the joke and the glad hand, the girl the raised sword of society. Hearing that he is about to marry another, she goes to him and tells him she is going to be a mother. She begs him to give his son a name. He refuses while in another room the guests are at his bachelor dinner singing "For he's a jolly good fellow, which nobody can deny." A son is born to the girl, in poverty and disgrace. Later, a child is born to Brice's wife, who raises her son in luxury. Years pass. The poor girl's son rises step by step in the little office of a country lawyer and is at last admitted to the bar. Brice's legitimate son is sent to college and there follows in the footsteps of his father. Petted, spoiled and pampered, this son of wealth has never had a real chance. While his hardworking brother meets and falls in love with a simple country girl, he falls into the clutches of a female crook who takes all she can from him and is about to leave town with her pal. Young Brice follows them in his car, raises a quarrel with the man, whom, in a sudden outburst of anger, he murders. The woman prevents his escape. He is taken to town and his brother, who, of course, does not know him, is designated as commonwealth attorney to try his case. He does try the case, smashing the defense all to atoms and breaking his brother to pieces on cross-examination. During the recess of the court, his mother brings his lunch, and there she finds the man who has ruined her trying to bribe her son. The sight drives her mad and she denounces him. Allen finds it is his brother he is sending to the chair. But in his rage against the man who has ruined his mother he goes on with the case. The pitiful sight of his brother moves him, and he turns the trial on the father as the real criminal who has bred his son in vice and drunkenness and is the main instigator of the crime. The son, during the excitement of the denunciation, springs up. His father tries to drag him back. The boy strikes him and falls dead.

Later, alone in the cell, bending over the dead body of his son, Brice realizes the power of the higher justice which has spoken at last.

SELIG

THE STOLEN FACE (July 28).—A drama dividing its action between old Japan and the trail of the avengers in America.

HENRIETTA'S HAIR (July 29).—An uproarious comedy, which shows the way beauty leads as it used to.

On the same reel with

BORROWING TROUBLE.—An amusing mix-up at a swell masquerade.

THE TAMING OF TEXAS PETE (July 30).—A spirited Western subject, in which a little girl, "Baby Betty," tames the terror of the ranch, who is extra bad when loaded with liquor.

MAN AND HIS OTHER SELF (July 31).—A wealthy "swell," whose health is being imperiled by good fellowship with fast friends, meets a wholesome beauty in the country, whose simple charm captivates him, and makes him a far better member of society than he was before he came under her wholesome influence.

THROUGH ANOTHER MAN'S EYES (Aug. 1).—The ill star hero has a weakness for drink that ultimately leads to his undoing. The moral of the piece is revealed when he sees the love of a happy home through the window of the house that should have been his.

GREAT NORTHERN

A COUNTRY COUSIN (July 19).—Jack and a party of his chums are enjoying luncheon in a quiet summer resort not far distant from a young ladies' seminary. In a spirit of fun a wager is made and Jack departs with the avowed purpose of gaining entrance to the seminary under the pretext that he is the country cousin of one of the fair students. During the temporary absence of the stern principal, Jack manages to explain the nature of his wager to the students, and they at once enter the spirit of the fun. Jack is clad in female attire and all goes well until the principal returns. She is introduced to Jack as a country cousin, but Jack is unaccustomed to the wearing of corsets and skirts and makes several serious blunders in trying to act his chosen role. Everyone is in on the secret but the stern maiden lady who presides over the destinies of the school. The blunders of Jack become so numerous, however, that the principal cannot help but notice that Jack is wearing trousers under his gaudy skirt. Then it is that he beats a hasty retreat and rejoins his friends, still clad in female garb, and tells the humorous story of his adventure.

AMERICAN KINETO

THE LOVE ROMANCE OF SIR FRANCIS DRAKE (Two Reel Feature).—In natural Old World settings of surpassing beauty and romantic local color we see here filmed some inspiring episodes in the life of one of the world's greatest naval heroes and explorers, Sir Francis Drake. He it was who, while playing a game of bowls at Plymouth Hoe, Devon, coolly and jocularly insisted upon finishing his game, in spite of the appearance in the English Channel of the then all-powerful Spanish Armada. This inteprid sea dog then put to sea and made history by putting to rout the boasted "Invincible Armada of Spain."

Drake's love romance is enthralling and exciting to a degree. His first meeting with the beautiful Elizabeth Syderham takes place outside the gates of the city, on his triumphant return from a foreign expedition. The big-hearted, strong and impetuous fellow is struck by the maidenly pride and graceful bearing of the fair Elizabeth, who is standing on the forefront of the cheering throng. His wooing of the "layde faire" is characteristic of a gallant sea dog of the period. Determined to win her, he forces an entrance to the grounds of the rambling old home of his heart's desire and follows her to a quiet, secluded spot. She does not favor Drake's impetuosity at first, but, relenting, gives him a full red rose as a token of her regard. Another aspirant for Elizabeth's hand in the person of Sir John Doughty, appears on the scene. He, a friend of long standing to Elizabeth's father, says he will brook no interference from a "common sailor." Amid the rustic beauties of an Elizabethan garden Doughty comes to woo Elizabeth, but meets with scant encouragement. Thus embittered, he plans to rid himself of his rival by foul means. Obtaining assistance from those typical roughnecks of the period, he instructs them to lay in wait and to assassinate Drake. Meanwhile the latter is summoned upon a special mission by Queen Elizabeth, and, wise in his generation, he persuades his beloved to secretly wed him before he sails. Everything is arranged. Elizabeth, faithful to her tryst, steals away from her home under the protection of her bold lover. Their footsteps are dogged by Doughty, however, who, at a quiet spot near the quay, signals to his band of assassins and, with drawn swords they attack the "common sailor." A sharp, exciting fight ensues. Drake, enormously powerful, an excellent swordsman, and ever on the alert, clashes steel with his would-be murderers, one of whom soon falls before his trusty sword. A cowardly and one-sided battle ensues, but eventually Drake wounds another one of his assailants. Mad with rage at this unexpected reverse, Doughty lunges furiously at his hated rival and succeeds in disarming him. Quick as a flash, Drake bodily picks up the wounded and helpless assassin and wards off the onslaught of the other two. Seizing his only opportunity, with mighty strength he hurls the limp form at Doughty, who, panic-stricken at meeting such brave and stout resistance, flees for his life. Drake's ship is reached at last and a picturesque scene is shown of the wedding on board the "heart of oak." The ceremony over, Elizabeth returns to her home, unknown to her father, a bride.

On the day of departure Queen Elizabeth inspects Captain Drake's ship and, to wish him Godspeed, presents him with a sword, saying, "Take this sword, Master Drake, and we do account that he that striketh at thee, striketh at us," and so he departs.

Time passes. Sir John Doughty is insistent in his advances and Elizabeth's father favors his suit. Intercepting a letter from Drake to his bride, he descends to further depths of villainy by forging a letter conveying false news, that the venturesome seaman has been killed in a hard encounter on the high seas. Heartbroken by the news, Elizabeth cares not what becomes of her and, under pressure from her father, at last consents to marry Doughty. The wedding eve approaches, but Drake unexpectedly returns victorious and triumphant, and is greeted by the populace with unbounded enthusiasm. Calls of love and loyalty forces him to realize that his first duty is to his queen, at whose command he proceeds, with yearning heart, to the royal palace. Soon with pomp and splendor the magic words are spoken, "Arise, Sir Francis Drake." His honors thick upon him, he can think only of his beloved one, and he rushes off to seek her, who, unknown to him, is, with ever deepening despair, preparing for the wedding with Sir John Doughty. Breathless, but happy, he arrives just in time to find the fair Elizabeth about to sacrifice her youth and beauty at her father's behest. Thwarted and humiliated, Sir John is forced to see the all-conquering Drake claim his well-won bride and placate her father before beating a hasty departure.

Altogether a masterly, well acted and entrancing romance in three reels, taken amid the actual scenes of "Glorious Devon," Drake's native soil.

SOLAX

THE COAT THAT CAME BACK (July 30).—Uncle John sews ten one-thousand dollar bills inside the lining of his frock coat for safe keeping. Suddenly stricken and about to die, he hastily writes a will and leaves the coat to his nephew, John Clark. Clark receives the coat, but is unaware of the money it contains. He expected a fortune, and in his disappointment and resentment at receiving only a coat, he attempts to destroy it. His wife rescues it and pleads with him to keep it; but he won't, and orders her to get rid of it. She gives it away first to the milkman, and then to a hobo, but in each instance it comes back—the milkman leaves it hanging on the fence, and the hobo returns it because its stylish appearance

gets him into trouble with the police. Mrs. Clark hangs it on the clothesline in the yard. A sneak thief runs off with it, but an artist who is passing gives chase and rescues it. He brings it back to the house and returns it to Clark. Clark won't take it, and compels the artist to keep it. The artist, in need of money, sells it to a second-hand dealer. Clark, in need of a frock coat to attend a wedding, buys Uncle John's coat from the second-hand clothier, but does not discover its identity until he gets home with it. He resells it to the clothier. The clothier sells it to a preacher. The preacher, carrying it home done up in a paper bundle, leaves it on a bench in the park. Some boys find the bundle and, using it as a football, kick it about the streets. In their fun it lands in Clark's front yard. Clark picks it up, carries it into the house and discovers it is Uncle John's coat. Angered at the persistence with which the coat comes back to him, he starts to rip it to pieces, and in so doing discovers the money in the lining, and thus finally comes into possession of his fortune.

GAUMONT

PALMISTRY (July 22).—This film is a distinct novelty and, in a manner which is interesting throughout, the pictures give the story of palmistry from its earliest beginnings, showing how it originated in India, when certain priests tried to interpret fate from the markings on the palm. Later these palmist priests were driven from their temples and took refuge in Egypt, where they formed wandering tribes afterwards called Gypsies (from "Egyptians") who read hands and predicted the future.

A very ingenious arrangement is shown by which hands may be read, a model being exhibited in conjunction with a photographed hand, lines tracing themselves out on the former which indicate the various stages in a man's life. Different types of hands are included—hands with square fingers indicate method, discipline, common-sense; certain types of pointed fingers indicate imagination, poetry, frivolity; and several other types are given, together with full explanation in each case.

All the lines of the hands are examined in turn, and the film ends with a representation of a lucky hand.

WHEN THE CARDS WERE SHUFFLED (July 24).—Young Baron Beljambe drops into a Paris restaurant for a light lunch and meets John Dupont, his old friend. Dupont, a newlywed, will not stay with him, as he is in a hurry to get home, but leaves his card so that the Baron may call upon him at a future date. Enter a wealthy American, Cornelius K. Dowd, accompanied by his charming daughter, Amelia, and Beljambe's disappointment at Dupont's desertion vanishes in a second. It does not take so skilled a boulevardier long to exchange glances with Amelia, and he passes her Dupont's card upon which he has written a request for an appointment. Papa is, however, not so blind as he seems, and before his daughter can reach the card papa has seized it. A hot altercation follows, and papa Dowd flings his glove in the Baron's face.

Next day two strange gentlemen call upon Mr. Dupont—Mr. Dowd's seconds have come to arrange the duel! Dupont loses his temper over their persistency, finally decorating one with a black eye and allowing the other to escape with an uppercut. The noise draws Mrs. Dupont to the scene. She learns the alleged reason, believes the story, and promptly rushes off to mother. Dupont, dashing after her, meets the Baron on the doorstep, explains where he is going, and engages another taxi. Beljambe, knowing what is wrong, charters yet a third taxi, and joins in the chase. Further down the street Mr. Dowd sees the Baron in his taxi and, believing he is attempting a getaway, the American makes a fourth in the swiftly gliding fleet of taxis. The procession eventually reaches the house of Dupont's mother-in-law, the young wife commences to sob out her story of infidelity, when the crowd of followers rushes in pell mell. The Baron sees that he must explain matters or there will be a riot, so he makes a clean breast of it, whereupon Dowd, tickled by the humor of the situation, laughingly relents upon hearing the true facts of the case.

On the same reel:

THROUGH MOUNTAINS MAJESTIC.—This is yet another of the masterpieces of scenic subjects turned out by the house of Gaumont, giving us a magnificent panorama of some of the most beautiful mountainous districts of Europe, in what might be termed a "personally conducted" manner.

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PILOT

THE STREETS OF NEW YORK (3 Reel Feature).—The play takes place in New York City during the panic of 1907. Gideon Bloodgood, a prominent banker, is on the eve of absconding owing to the affairs of his bank being in a precarious condition. At this juncture relief comes in the person of Captain Fairweather, who has sold out his interests in the Mercantile Marine Company, intending to retire from the active duties of his profession. Fairweather comes to Bloodgood's bank—it is after banking hours, but he prevails upon Bloodgood to accept his money, amounting to $100,000, as a special deposit.

News comes that the captain who was to have taken command of Fairweather's ship has met with a severe accident and is unable to sail. His old employers prevail upon Fairweather to make this final trip. He is about to go on board when his attention is attracted by the newsboys shouting "Extra." He buys a paper and is horrified to discover that Bloodgood's bank is in a shaky condition. He rushes back to the bank and demands his money. Bloodgood and his assistant, Badger, who are dividing the money received from the Captain, are startled by the entrance of the Captain. He demands his money—Bloodgood tells him it is after banking hours, and to come the next day. The intense excitement brings on a fit of apoplexy, and the Captain falls dead in the banker's office. They carry the body out on the sidewalk, and circumstances point to the fact that the Captain dropped dead in the streets.

Bloodgood prevails upon Badger to go out West, and the Captain's money saved the bank.

Several years elapse and Captain Fairweather's widow and children are in destitute circumstances. The boy, Paul, tries to make a living selling newspapers, and his sister, Lucy, selling flowers. Bloodgood discovers that they are living in one of his tenements and he gives orders to his superintendent to dispossess them. Bloodgood is rolling in luxury and the family whose money he has stolen are reduced practically to beggary. In the meantime Badger meets with hard luck in the West and is broke. While the Captain was lying dead in the office Badger managed to secure the receipt that Bloodgood gave him for the money. An idea comes to Badger to return to New York and sell the receipt to Bloodgood. Badger manages with great difficulty to make his way back to New York City, and arrives at Bloodgood's mansion. With the receipt as a weapon, he makes Bloodgood promise to pay him handsomely.

At this moment Paul Fairweather, the son, in answer to an advertisement by Bloodgood for a servant on his estate, appears on the scene. Both Bloodgood and Badger discover that he is the son of the man they have robbed, and Bloodgood orders him from the house. Badger goes to a poor tenement, and in the next room, by a strange coincidence, lives the Fairweather family. Bloodgood follows Badger and discovers his abiding place, and being afraid that Badger will blackmail him owing to the possession of the receipt, determines to set fire to the house and thus destroy the evidence of his crime. Mrs. Fairweather becomes despondent over their unhappy situation and determines to end it all by asphyxiation. Her daughter discovers this and they determine to die together. The fire that Bloodgood started is now making rapid headway and Badger, in his room, is overcome by the fumes.

An alarm of fire is turned in and the fire department starts for the scene. Paul sees the flames and dashes into the house, resolving to save his family. With the assistance of a fireman the women are carried out to safety. Passing Badger's room Paul discovers there is some one inside. Bursting in the door he rescues Badger, who has managed to secure the receipt. Out of gratitude Badger tells Paul the whole story, and forces Bloodgood to make restitution.

Badger is about to call in the police and hand his old partner into custody when Paul, seeing the banker's great devotion to his only child, and thinking of the disgrace it would bring upon the girl, refuses to prosecute.

The story ends happily with the Fairweather family in possession of the fortune their father left them, and Badger becomes a useful member of society.

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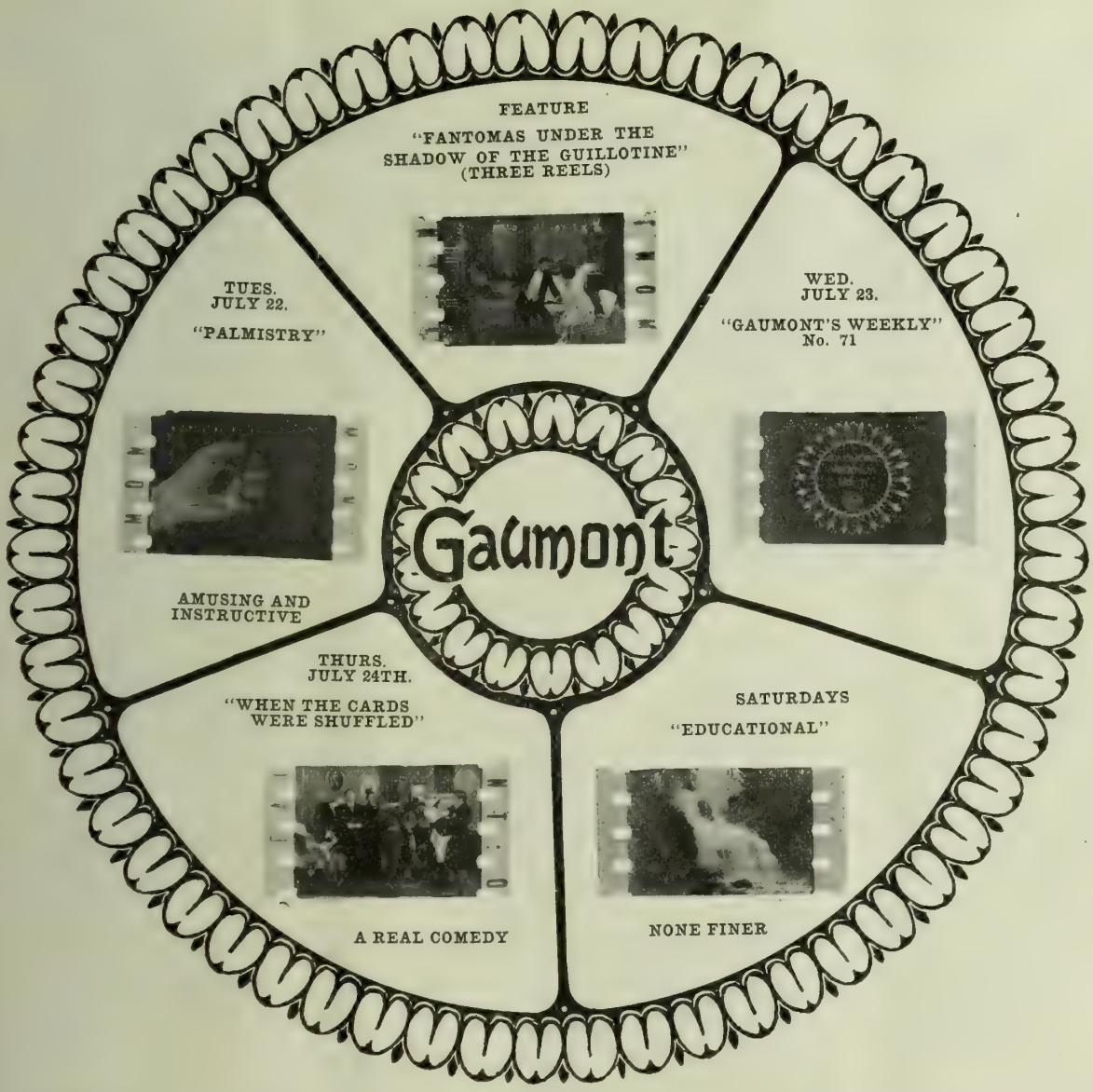

TUESDAYS: DRAMATIC

THURSDAYS: COMEDIES

PERIODICALLY: GAUMONT'S GREAT FEATURES

WEDNESDAYS: GAUMONT'S WEEKLY

SATURDAYS: EDUCATIONAL

Gaumont Co., Flushing, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

May 17—A Maid of Honour (2 reel Dr.)....
May 24—The Yellow Man (2 reel Dr.).....
May 31—An Unruly Father (2 reel Com. Dr.)
June 7—The Sold Title (2 reel Dr.).....
June 14—The Girl of the Hidden Spring (2 parts Dr.) .....
June 21—Love's Shadow (2 parts Dr.).....

AMERICAN

July 12—The Song of the Soup (Dr.).....
July 12—Garden Party in California (Dr.)..
July 14—Truth in the Wilderness (2 reel Dr.) 2000
July 17—To Err is Human (Dr.).....1000
July 19—At the Half-Breed's Mercy (Dr.)...1000
July 21—Jealousy's Trail (Dr.).....1000
July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000
July 28—The Scapegoat (2 reel Dr.).....2000
July 31—Mission Bells (Dr.).....1000
Aug. 2—Single-Handed Jim (Dr.).....1000
Aug. 4—When Chemistry Counted (Dr.)....1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.) 1000
Aug. 9—His Sister Lucia (Dr.).....1000

BISON

July 15—The Picket Guard (2 reel Civ. War Dr.) .....
July 19—When Sherman Marched to the Sea (3 reel Dr.).....
July 22—The Law Breakers (2 reels).....
July 29—Robinson Crusoe (3 reel Dr.).....
Aug. 2—The Cage Brothers' Romance (2 reels) .....
Aug. 5—The Death Stone of India (3 reel Dr.) .....
Aug. 9—The Snaker (2 reel Indian Dr.)....

BRONCHO

June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2 reels).....2070
July 2—All Rivers Meet at Sea (1 reel)....1000
July 9—Heart Throbs (2 reels).....2033
July 16—Mammy's Secret Code (3 reels)...2975
July 23—Grandad (2 reels).....
July 30—Reformation (2 reels).....
Aug. 6—Joe Hibbard's Claim (1 reel).....

CRYSTAL

July 1—An Hour of Terror (Dr.).....
July 6—The Girl Reporter.....
July 6—Muchly Engaged .....
July 8—True Chivalry .....
July 13—Pearl's Dilemma (Com.).....
July 13—Squaring Things With Wifey (Com.)
July 15—In Death's Shadow (Dr.).....
July 20—The Hall Room Girls.....
July 20—How Men Propose.....
July 22—The Broken Spell (Dr.).....
July 27—College Chums and Belmont Stung (Com.) .....
July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....
Aug. 5—A Child's Influence (Dr.).....
Aug. 10—Oh, You Scotch Lassie.....
Aug. 10—Starving for Love.....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000

ECLAIR

July 6—How Diamonds Are Made (Scientific) .....
July 9—The Trail of the Hanging Rock (2-reel) .....
July 13—It Is Hard to Please Him.....
July 13—The Catholic Mission.....
July 16—For the Man She Loved (2 reel Dr.)
July 20—Through the Telescope (Com.).....
July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....

FRONTIER

Feet

July 10—The Frontier Twins Start Something (Com.) .....
July 12—The Line Writer's Sister.....
July 17—The Smallpox Scare at Gulch Hollow (Com.) .....
July 19—The Half Breed Sheriff (Dr.).....
July 24—The Frontier Twins' Heroism (Com.)
July 26—The Toll of the Desert (Dr.).....
July 31—A Hasty Jilting (Com.).....
Aug. 2—A Brand from the Burning (Dr.)..
Aug. 7—Masquerading in Bear Canyon (Com. Dr.) .....
Aug. 9—On the Ranger's Roll of Honor (Dr.) .....

GAUMONT

July 23—Gaumont's Weekly No. 72.....
July 24—When the Cards Were Shuffled.....
July 24—Through Mountains Majestic.....
July 29—A Hair-Raising Affair.....
July 30—Gaumont's Weekly No. 73.....
July 31—A Resourceful Lothario.....
July 31—In the Land of Dates.....
Aug. 5—A Honeymoon Hoax.....
Aug. 6—Gaumont's Weekly No. 74.....
Aug. 7—Shooting the Wooer.....
Aug. 7—Up Mont Blanc.....
Aug. 13—Gaumont's Weekly No. 75.....

GEM

June 30—Mistaken Intentions (Com.).....
June 30—Teak Wood (Sc.).....
July 7—Billy the Wise Guy.....
July 14—Little Buster (Com.).....
July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....
Aug. 4—Bob's Baby (Com.).....

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....
July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)
May 31—Money Lender's Son (3 reels)....

IMP

July 19—In Cartoonland with Hy. Mayer....
July 21—The Yogi .....
July 24—The Last of the Madisons (Dr.)..
July 25—Baron Cink's Bride.....
July 25—Caricatures by Hy. Mayer.....
July 28—The Stranger (2 reel Dr.).....
July 31—Low Barry's Acquaintance (Com.)..
Aug. 2—That Chinese Laundry.....
Aug. 2—Funny Fancies by Hy. Mayer.....
Aug. 4—'Lizbeth (Dr.) .....
Aug. 7—A Modern Romance (Com. Dr.)...
Aug. 9—The Cook Question.....
Aug. 9—Adventures of Mr. Phiffles, by Hy Mayer .....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....

KAY-BEE

June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....1975
July 18—Red Mask (1 reel)..... 990
July 25—Flotsam (2 reels).....
Aug. 1—Banzai (2 reels).....
Aug. 8—House of Bondage (3 reels).....

KEYSTONE

June 19—Out and In (Com.).....1000
June 23—A Bandit—Peeping Pete.....1000
June 26—His Crooked Career—Largest Boat Launched Sideways 1000
June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....1000
July 10—Tell-Tale Light 1000
July 14—Love and Rubbish.....1000
July 17—A Noise from the Deep.....1000
July 21—The Peddler .....
July 21—Love and Courage.....
July 24—Get Rich Quick.....
July 28—Prof. Bean's Removal.....
July 31—Just Kids .....

LUX
By Prieur

Feet

June 20—Cast Thy Bread Upon the Waters (Dr.) 940
June 27—Sammy, the Scorcher (Com.)..... 495
June 27—Oh! You Unbreakable Doll (Com.)..... 455
July 4—Pat Gets on the Trail (Com.)..... 410
July 4—An Easy Day (Com.)..... 537
July 11—The Train on Fire (Dr.).....1000
July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492

MAJESTIC

July 5—Gaffney's Gladiator .....
July 6—The Shadow of the Past.....
July 8—One of the Finest.....
July 12—The Ingrate .....
July 13—Impulse .....
July 15—A Japanese Courtship.....
July 19—His Way of Winning Her.....
July 19—Gold Creek Mining.....
July 20—The Jajama Parade.....
July 22—The Adventurous Girls.....
July 26—The Mighty Hunter.....

NESTOR

July 25—Their Lucky Day.....
July 28—The Proon .....
July 30—Comrades .....
Aug. 1—His Friend the Undertaker (Com.).
Aug. 4—The Second Homecoming (Dr.)....
Aug. 6—Mona (Ind. Dr.).....
Aug. 8—The Girls and Dad (Com.).....
Aug. 8—Almost a Rescue (Com.).....

PILOT

June 26—An Innocent Conspiracy (Com. Dr.) 1000
July 3—The Code of the U. S. A. (Dr.)....1000
July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000

POWERS

July 11—Morgan's Treasure (2-reel Dr.).....
July 16—Why Rags Left Home (Com. Dr.)..
July 18—The Awakening (Dr.).....
July 25—Bobby's Magic Whistle.....
July 30—While the Children Slept (Com. Dr.)
Aug. 1—Fate and Three.....
Aug. 6—The Village Blacksmith (Dr.).....
Aug. 8—The Heart of a Heathen (2 reel Dr.)

RAMO

July 23—The Silent House (Dr.).....1000
July 30—I Should Worry (Com.).....1000
Aug. 6—Checkered Lives (Dr.).....1000
Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—The Worker (2 reel Dr.).....2000

RELIANCE

July 16—Her Rosary .....
July 19—The Strange Way.....
July 21—A Hospital Romance (1 reel).....
July 23—Maria Roma (1 reel).....
July 26—The Higher Justice (2 reels).....
July 28—Below the Dead Line (1 reel).....
July 30—Rosita's Cross of Gold (1 reel)....
Aug. 2—The Little Pirate (1 reel).....

REX

July 10—The Beauty and the Beast (2-reel).
July 13—Through Strife (Dr.).....
July 17—The Wrong Road (Dr.).....
July 20—His Weakness Conquered (Dr.).....
July 24—The Fallen Angel (2 reels).....
July 27—The Actor (Dr.).....
July 31—The Powers of Heredity (Dr.)....
Aug. 3—Civilized and Savage (Dr.).....
Aug. 7—When the Prince Arrived (Dr.)....
Aug. 10—Man's Duty (Dr.).....

SOLAX

July 30—The Coat that Came Back (Com.)..1000
Aug. 1—When the Tide Turns (Dr.).....1000
Aug. 6—The Heavenly Widow (Com.).....1000
Aug. 8—Falsely Accused (Dr.).....1000
Aug. 13—Four Fools and a Maid (Com.)....1000

THANHOUSER

July 20—Brethren of the Sacred Fish.....
July 25—The Top of New York.....
July 27—Willie, the Wild Man.....
July 29—Little Dorrit (2 reels).....
July 22—When Darkness Came.....
Aug. 1—In the Nick of Time.....
Aug. 3—Proposal by Proxy and Scenic.....
Aug. 5—The Protectory's Oldest Boy.....

VICTOR

July 4—Shifting Fortune (Dr.).....
July 11—A Modern Witness (Dr.).....
July 18—Nihilist Vengeance (2 reel Dr.).....
Aug. 1—In After Years (Dr.).....
Aug. 8—Nature's Vengeance (Dr.).....

UNMASKED
(Itala)

Unique is the word to describe "Unmasked," the Itala three-reel film. In it is a scene which in conception is most novel and original. Striving to evade his pursuers, a man burrows into a huge snowball. Curling up within it, he rolls down a steep hill, moving, of course, much faster than his pursuers can move on foot. It is a highly spectacular effect and the ending in which the giant snowball rolls into a creek and is there dissolved, leaving its occupant struggling in the icy water, is of undiminished interest.

Another scene earning of the gasps of surprise that will

SCENE FROM "UNMASKED"

attend its projection is when the fugitive launches forth over a deep valley lying between two mountains, between whose summits is extended a wire on which hangs a pulley, the same being ordinarily used for the quick transportation of lumber. To see this human bird speeding high aloft, holding desperately to the iron which separates him from eternity, is gratification supreme for the most blase sensation monger. If your spine is capable of feeling thrills, prepare to be thrilled on seeing "Unmasked."

The story is that of a young man, who through the efforts of a rival, is falsely accused of unfaithfulness to his business trusts. The main part of the film narrative occupies itself with the efforts of the misused hero, after having gotten evidence of his successful rival's guilt, to arrive at the place of the wedding before the girl and the heavy should be married. He has a long road and a rough road to travel. These adventures culminate in the baronial castle where the ceremonials are just about to begin. The hero dashes in, dusty, disheveled, and dramatically denounces him whose unmasking is soon complete.

ON THE TRAIL OF THE SPIDER GANG

Detective Hayes, who has for some time endeavored to break up the Society of the "Spiders" at last gets well on their track, but so great is their organization, that he is baffled at every turn. Help comes to him in an unusual form. First, by accident a servant of the "Spiders" drops his badge in the detective's room after delivering a letter of warning to him; and secondly, Lucille, the niece of Baron Stein, the chief "Spider," informs Hayes of a conversation she has accidentally overheard in her uncle's house to the effect that the gang have decided to kill Hayes at the first opportune moment.

As Lucille leaves the detective's house he is recognized by a crossing sweeper who is in league with the gang. He informs the Baron of what he has seen, but in the meantime Lucille has informed Edward, the Baron's son, who is in love with her, of her visit to the detective, and knowing the strength of the Spider's organization, he fears for her safety and decides on flight immediately. Assisted by the detective, they escape from the town after many thrilling adventures to get out of reach of the "Spiders."

Hayes, upon receiving a letter supposed to come from Lucille, is enticed by the "Spiders" to a cave in the White Rock. As he enters the cave, he hears sounds like thunder. His detective instinct tells him there is foul play somewhere, and he rushes back into the open and only just in time, as the whole White Rock is blown into pieces and stones fly everywhere. As Hayes rushes from the cave, he catches sight of one of the gang, and a most exciting chase ensues.

The detective sees that there are several of the gang in the vicinity of the White Rock who have escaped in their motor. Jumping in his own car, which has been standing by, a thrilling chase follows, revolvers being fired from the two cars. The car of the gang breaks down and they continue their flight by aeroplane. Then there is a most exciting chase with two locomotives and at a crossing the detective reverses his engine and shunts onto the same line as the gang. There is a great colli-

SCENE FROM "ON THE TRAIL OF THE SPIDER GANG"

sion, but everyone escapes before the engines actually collide. The detective now dresses in the clothes of the driver and makes use of the badge which he has kept belonging to the gang. The gang thinks the detective has been killed, and do not recognize him disguised as the driver. He shows them the badge and tells them he knows where the two lovers are hidden.

The next scene shows them all going to the house around which the detective has placed several police. Here they are overpowered and captured.

This film contains a series of thrilling adventures, unprecedented in any photoplay yet marketed. The wonderful disguises of the detective are nothing short of marvelous all through the film.

Charles H. Streimer, manager of the Eagle Feature Film Co., was at the Exposition all week in the interests of the above feature which is in four reels and on which he has the State-rights. An exhibition will be given at the Unique Theatre on Fourteenth street, on July 27th, 28th, and 29th, at which all the exhibitors are welcome to attend.

Mr. Albert E. Cawood, photographer of the General Film Producing Co., makers of the Herald Films, left New York, Saturday, July 5th for the Arctic regions, where he will make a series of moving pictures of scenes and events in that country.

After an extended cross-country tour, Mr. Cawood will arrive at Nome, and will take charge of the expedition that has been "picturing" the Arctic regions for this company for the past three months.

Mr. Cawood and his expedition will make a series of motion pictures showing the true Alaska and other Arctic regions. The company will announce later the date of inspection of these films.

Mr. Cawood was formally with the Kalem Co.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 19—Almost a Wild Man (Com.)	
June 21—The Mothering Heart (2 parts—Dr.)	
June 23—A Compromising Complication (Com.)	
June 23—Mister Jefferson Green (Com.)	
June 26—In Diplomatic Circles (Dr.)	
June 28—Her Mother's Oath (Dr.)	
June 30—A Gamble with Death (Dr.)	
July 3—Faust and the Lily (Com.)	
July 3—An Old Maid's Deception (Com.)	
July 5—The Sorrowful Shore (Dr.)	
July 7—A Sea Dog's Love (Com.)	
July 7—The Noisy Suitors (Com.)	
July 10—The Enemy's Baby (Dr.)	
July 12—The Mistake (Dr.)	

CINES
George Kleine

	Feet
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	850
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955
July 25—Honor Thy Father (Dr.) (Part I and Part II)	2000
Aug. 8—The House of Mystery (Dr.) (Part I and Part II)	2000

EDISON

	Feet
June 30—The Story of the Bell (Dr.)	1000
July 1—The Patchwork Quilt (Dr.)	980
July 2—All on Account of a Portrait (Com.)	1000
July 4—A Gentleman's Gentleman (Dr.)	1025
July 5—The Signal (Dr.)	1000
July 7—Over the Great Divide in Colorado (Sc.)	300
July 7—Winsome Winnie's Way (Com.)	700
July 8—Scenes of Other Days (Sc.)	1000
July 9—His Mother-in-Law's Visit (Com.)	1000
July 11—In the Old Dutch Times (Dr.)	1000
July 12—The Diamond Crown (Dr.)	1000
July 14—A Fair of the Foils (Com.)	1000
July 15—In the Garden (Dr.)	1000
July 16—The Dream Fairy (Dr.)	1025
July 18—To Abbeville Court-House (Dr.)	950
July 19—On the Broad Stairway (Dr.)	1025
July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600
Aug. 1—The Red Old Hills of Georgia (Dr.)	1000
Aug. 2—The Robbers (Dr.)	1000
Aug. 4—The Substitute Stenographer (Dr.)	1000
Aug. 5—Dolly Varden (Dr.)	1000
Aug. 6—The Romance of Rowena (Com.)	1000
Aug. 8—His Greatest Victory (Dr.)	1000
Aug. 9—A Rise in Life (Dr.)	1000

ESSANAY

	Feet
July 5—At the Lariat's End (W. Dr.)	
July 8—The Daughter of the Sheriff (W. Dr.)	
July 9—The Outer Shell (Dr.)	
July 10—A Flurry in Diamonds (Com.)	
July 11—The Sign (Dr.)	
July 12—Broncho Billy and the Western Girls (W. Dr.)	
July 15—Something Rotten in Havana (Com.)	
July 15—When Ignorance is Bliss (Com.)	
July 16—The Great Raymond	
July 17—The Heart of a Gambler (W. Dr.)	
July 18—Every Thief Leaves a Clue	
July 19—The Two Ranchmen (W. Dr.)	
July 21—Tapped Wires (Dr.—2 parts)	
July 22—The Rose of Sharon (Dr.)	
July 23—The Dance at Eagle Pass	
July 24—The Browns Study Astrology (Com.)	
July 24—Building the Chattanooga Light and Power Dam (Edu.)	
July 25—Making Good (Com.)	
July 26—Broncho Billy and the Schoolman's Sweetheart (W. Dr.)	
July 29—The Call of the Plains (W. Dr.)	
July 30—Bread Upon the Waters (Dr.)	
July 31—Tit for Tat (Com.)	
July 31—Through the Cumberland Mountains, Tennessee (Edu.)	

KALEM

	Feet
July 1—The Raiders from Double L Ranch (Dr.)	
July 2—Historic New York (Sc.)	
July 4—A Victim of Deceit (Dr.)	1000
July 4—Shenandoah (Special—3 parts—Dr.)	3000
July 5—The Hidden Witness (Dr.)	1000
July 7—A Stolen Identity (Dr.)	1000
July 9—The Treachery of a Scar (Dr.)	1000
July 11—Entertaining Uncle (Com.)	
July 11—Cosmopolitan New York (Topical)	
July 12—Rounding Up the Counterfeiters (Dr.)	1000
July 14—The Lost Diamond (Dr.)	
July 14—The Mermaid (Com.)	
July 16—A Thief in the Night (Dr.)	1000
July 18—What the Doctor Ordered (Com.)	
July 18—The Concrete Industry (Com.)	
July 19—The Smuggler (Dr.)	1000
July 21—A Bolt from the Sky (Dr.)	1000
July 23—The Tenderfoot's Luck (Com.)	
July 23—Historic Savannah, Georgia (Sc.)	
July 25—Baffled, Not Beaten (Dr.)	1000
July 26—The Moonshiner's Mistake (Dr.)	1000

LUBIN

	Feet
July 4—The Waiter's Strategy (Com.)	400
July 4—The Wrong Hand Bag (Com.)	600
July 5—His Niece from Ireland (Dr.)	1000
July 7—The Mysterious Hand (Dr.)	1000
July 8—The Profits of the Business (Dr.)	1000
July 9—A Hero Among Men (2-reel Dr.)	
July 10—When Loses Out (Com.)	400
July 10—Building a Trust (Com.)	600
July 11—On Her Wedding Day (Dr.)	1000
July 12—Her Only Son (Dr.)	1000
July 14—The Apache Kid (W. Dr.)	1000
July 15—His Better Self (W. Dr.)	1000
July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 23—Home Sweet Home (2 reel Dr.)	
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeb, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000
July 28—The Widow's Wiles (Com.)	400
July 28—Rastus Among the Zulus (Com.)	600
July 29—The Call of Her Heart (Dr.)	1000
July 31—The Fatal Scar (W. Dr.)	1000
Aug. 1—The New Gown (Dr.)	1000
Aug. 2—The Message of the Rose (W. Dr.)	1000
Aug. 4—The Governor (Dr.)	1000
Aug. 5—Getting Married (Com.)	400
Aug. 5—Roses for Rosie (Com.)	600
Aug. 7—The Camera's Testimony (W. Dr.)	1000
Aug. 8—Her Husband's Wife (Dr.)	1000
Aug. 9—When Tony Pawned Louisa (Dr.)	1000

G. MELIES

	Feet
May 22—Gold and the Gilded Way (Dr.)	1000
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000
July 17—The Poisoned Darts (Dr.)	
July 17—A Chinese Funeral (Typical)	

PATHE FRERES

	Feet
June 27—Athens	
June 28—The Second Shot (Dr.)	
June 30—Pathe's Weekly No. 27	
July 1—The Miracle of the Roses (Dr.)	
July 2—The Missionary's Triumph (Dr.)	
July 3—The Joy Ride (Com.)	
July 3—Pathe's Weekly No. 28	
July 4—Consecration of a Buddhist Priest (Customs)	
July 4—Pisa, Italy, and Its Curious Monuments	
July 5—A Modern Garrick (Com.)	
July 7—Pathe's Weekly	
July 8—The Airman's Bride (Dr.)	
July 9—The School Ma'am (Dr.)	
July 10—Pathe's Weekly No. 29	
July 11—Porcelain (Ind.)	
July 12—Dynamite, the New Farm Hand (Edu.)	
July 12—A Little Trip Along the Hudson (Sc.)	
July 14—Pathe's Weekly	
July 15—Denizens of the Deep (Sc. and Nature)	
July 15—Port of Marseilles, France (Sc.)	
July 16—The Snowy Egret and Its Extermination	
July 17—Pathe's Weekly	
July 17—Easy Money (Com.)	
July 18—Jiu Jitsu (Edu.)	
July 18—Beautiful Catalogne (Sc.)	
July 19—The Friendless Indian (Dr.)	
July 21—Pathe's Weekly	
July 22—In and Around Scutari After Its Capture (Edu.)	
July 22—In Weird Crimea (Sc.)	
July 23—A False Accusation (Western)	
July 24—Pathe's Weekly	
July 24—Opportunity and a Million Acres (Sc.)	
July 24—The Island of Tonga (Sc.)	
July 25—Vipers at Home (Edu.)	
July 25—A Trip to the Grottos of Baume (Sc.)	
July 26—The Mad Sculptor (Dr.)	

SELIG

	Feet
June 25—Papa's Dream (Com.)	
June 25—The City of Gold (Edu.)	
June 26—When Men Forget (Dr.)	1000
June 27—A Western Romance (Western)	1000
June 30—The Beaded Buckskin Bag (Western)	1000
July 1—Songs of Truce (War Dr.)	1000
July 2—The Sultan of Sulu (Edu.)	
July 2—Arabia and the Baby (Com. Dr.)	
July 3—In God We Trust (Dr.)	1000
July 4—Sallie's Sure Shot (W. Dr.)	1000
July 7—The Trail of Cards	
July 8—Old Doc Yak	
July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Doble Comes Back	
July 14—The Only Chance	
July 15—The Tree and the Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	
July 21—A Shortstop's Double (Dr.)	1000
July 22—The Senorita's Repentance (Dr.)	1000
July 23—The Unseen Defense (Dr.)	1000
July 24—Two Artists and One Suit of Clothes (Com.)	500
July 24—In Morland (Sc. Edu.)	500
July 25—The Acid Test (Dr.)	1000
July 28—The Stolen Face (Dr.)	1000
July 29—Henrietta's Hair (Com.)	500
July 29—Borrowing Trouble (Com.)	500
July 30—The Taming of Texas Pete (Dr.)	1000
July 31—Man and His Other Self (Dr.)	1000
Aug. 1—Through Another Man's Eyes (Dr.)	1000

URBAN ECLIPSE
George Kleine

	Feet
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038
July 11—The Statue of Fright (Dr.) (Part I and Part II)	1770

VITAGRAPH

	Feet
July 1—Bingles and the Cabaret (Com.)	
July 1—Sight-Seeing in Japan (Edu.)	
July 2—The Song Bird of the North (Dr.)	1000
July 2—The Tiger Lily (Dr.—3 parts)	
July 3—Sweet Deception (Com. Dr.)	1000
July 4—An Unwritten Chapter (Dr.)	1000
July 5—Love's Quarantine (Com.)	1000
July 7—The Glove (Dr.)	1000
July 8—Count Barber (Com.)	1000
July 9—Solitaires (Com.)	
July 9—A Millinery Bomb (Com.)	
July 10—The Carpenter (Dr.)	1000
July 11—The Spirit of the Orient (Dr.)	1000
July 12—The Moulding (Dr.)	1000
July 14—O'Hara as a Guardian Angel (Com. Dr.)	1000
July 15—My Lady of Idleness (Com. Dr.)	1000
July 16—The Master Painter (Dr.)	1000
July 17—Hubby's Toothache (Com.)	
July 17—Sandy and Shorty Work Together (Com.)	
July 18—The Yellow Streak (Dr.)	1000
July 19—The Taming of Betty (Dr.)	1000
July 21—The Only Way (Dr.)	1000
July 22—The Pickpocket (Com.)	1000
July 23—An Error in Kidnapping (Com.)	1000
July 24—An Old Man's Love Story (Dr.)	1000
July 25—The Tables Turned (Com.)	
July 25—Scenes in Honolulu (Topical)	
July 26—The Spell (Dr.)	1000
July 28—Dr. Crathern's Experiment (Dr.)	1000
July 29—The Troublesome Daughters (Com.)	1000
July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000

Moving Picture News,

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3	" 5506	32	" 8942
4	" 678	33	" 8973
5	" 650	34	" 5594
6	" 3923	35	" 681
7	" 648	36	" 6584
8	" 3633	37	" 8960
9	" 4099	38	" 6957
10	" 5508	39	" 425
11	" 8941	40	" 413
12	" 8790	41	" 511
13	" 8971	42	" 982
14	" 8954	43	" 720
15	" 2104	44	" 110
16	" 6283	45	" 45
17	" 6049	46	" 13
18	" 4575	47	" 12
19	" 8959	48	" 87
20	" 680	49	" 93
21	" 6050	50	" 42
22	" 8972	51	" 79
23	" 649	52	" 86
24	" 679	53	" 99
25	" 985	54	" 111
26	" 5503	55	" 313
27	" 8943	56	" 413
28	" 4561	57	" 1000
29	" 8939		

HALLBERG A. C. TO D. C. ECONOMIZER AT THE EXPOSITION

Among the many interesting exhibits at the Grand Central Palace last week none attracted more attention than the Hallberg A. C. to D C. Economizer in the booth of the United Electric Light & Power Co. Many of the exhibitors who had been reading about the wonderful results obtained on the screen by use of this Hallberg Economizer, availed themselves of this opportunity to witness a practical demonstration. Projecting the picture on a plain muslin screen, in a brilliantly lighted auditorium, with hundreds of incandescent lights burning in the very booth in which the picture was shown, the operator manipulated the controller of the A. C. to D. C. Economizer, showing the operation under varying amperes from 30 up to 60 amperes. The unanimous verdict of all bears out every claim made by Mr. Hallberg for his A. C. to D. C. Economizer. This has already been amply proven by the number of orders booked for the device.

THE CALIFORNIA "HIKERS" RETURN

T. P. Orchard, and C. M. Kron, two California young men known as the "Hikers," under the management of J. V. Corrigan, have just completed a 4,200-mile walk across the Continent, starting from Santa Cruz, Cal., and finishing in Atlantic City, N. J. Leaving the office of the Evening Telegraph, Philadelphia, the hikers completed the last leg of their journey around the track at the ball park in Atlantic City establishing a world's record for one hundred miles of seventy-one hours and fifty-six minutes. They left on their return trip from the Moose Headquarters, New York American Building, Broadway and Fifty-ninth street, on Friday, July 18th, at 12:20 o'clock. The Hikers played all the prominent motion picture houses on their journey across the continent, showing some wonderful views of their experience and hardship incurred on the way. The Hikers are great boosters of the motion picture enterprise, and were given rousing receptions all along the route. The Hikers, who became members of the New York City Lodge No. 18, Loyal Order of Moose, will carry a message of greeting from I. W. Cunningham, national director of Greater New York, to the secretary of Los Angeles Lodge. Mr. Saunders, editor of the Moving Picture News, fired the starting gun, commencing the long and weary grind back. Pathé Fréres will cinematograph the start for their weekly. On their arrival in Santa Cruz, the Chamber of Commerce and citizens will give them a monster reception, in which the whole city will participate. Leaving Santa Cruz, the Hikers embark for Tahiti, South Sea Islands, and expect to bring back and show the world through the motion picture some wonderful views and customs of a hitherto almost unknown race.

"FLYING A" FORCES GIVE UNIQUE COSTUME BALL

On last Saturday evening the ball room at the Arlington Hotel, Santa Barbara, California, was given over to ladies fair and dashing cavaliers in all the glory and splendor known to the elite of France in 1580.

The costumes were historically correct and are those used in a two reel production "The Adventures of Jacques." The incident created considerable comment among the town folk.

George K. Rolands, special scenario writer for the Universal, has completed a scenario on the "Book of Esther" taken from the Old Testament, and submitted same to Mr. Paxton, director in chief of the Biblical and Historical Motion Picture Co.

A feature of all Mr. Roland's Biblical scenarios is the fact that all sub-titles will be written in original Hebraic letters, with appropriate translations.

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MOVING PICTURE NEWS

VOLUME VIII
No. 4

JUI
1

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"A Prince of Evil"

RELEASED SATURDAY, JULY 26.

The story of an unscrupulous man intent upon marrying a wealthy girl who loves another man. The lengths to which the Prince goes, the compromising situations that he devises, make this a picture of swift-moving romance and adventure. This is a Vitagraph film in 2 reels.

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RELEASED WEDNESDAY, JULY 30.

A woman detective is one of the interesting characters in this 2 reel Lubin picture. She fascinates the defaulting bank bookkeeper and all but has her case complete when he scents trouble, jumps on a locomotive and dashes away. The flight, the pursuit and the capture make as exciting a series of events as can be imagined.

The Reel Lesson of the International Exhibit

If the International Exhibit accomplished nothing else, it impressed upon the exhibitors of the country more clearly than ever before that the sheer merit of General Film Service, in single reels as well as multiples, is in a class by itself. The constant expressions of appreciation of that thought, heard on every side, were extremely gratifying to those of us who have been striving to leave nothing unlone that would make the standard unique in its excellence. It is a pleasure to nnounce four more multiple features that illustrate this idea perfectly.

The Girl and the Gangster"

RELEASED MONDAY, JULY 28.

conflict of the two greatest emotions in the life of an active sales girl—her fear of her father and her love for oy friend. It takes the explosion of an infernal machine a crowded tenement to clear up the tangle which these e make of their lives. The Kalem Company produce picture in 2 reels.

"The Springtime of Life"

RELEASED FRIDAY, AUGUST 1.

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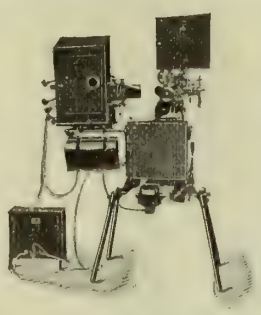

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INCORPORATING

Moving Picture Tales

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PUBLISHED EVERY SATURDAY

The CINEMATOGRAPH PUBLISHING COMPANY, 30 West Thirteenth Street, NEW YORK CITY
Telephone, 4092 Chelsea

ALFRED H. SAUNDERS, Editor (*20 years Expert in Cinematography*).

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Entered as second-class matter in the New York Post Office

Volume VIII **July 26, 1913** **Number 4**

EX-CATHEDRA

THE NATIONAL LEAGUE AND THE EXPOSITION

NOW that the Exposition is a thing of the past, it is well to ask, to what extent does the National League benefit by the wonderful success resulting from the Convention week? When I introduced the committee of the Exposition to the Grand Central Palace trustees, it was my impression (if my memory serves me correctly) that after the first $5,000 had been taken in, the League was to receive a pro rata percentage from all receipts. Again, if the figures that have been given out to the newspapers are correct, the treasurer of the National League should receive quite a goodly sum for the exchequer of the League, with which to form a nucleus for future work and propaganda.

The figures, as I have got them from semi-official sources, are as follows: Rentals for the space taken, $28,150; advertising matter in the program, $4,000; donations received from various manufacturers, including $2,000 from the General Film Company, $7,500; admissions paid at the door during the week, $15,000, making a full total of $55,650. Assuming these figures are correct, it certainly shows the great need for a yearly exposition, such as I advocated in my last week's editorial, and if the funds now available are handed over to the National League much good will be done in many ways helping forward the exhibitors' cause.

From time to time, so far as I can get the information, I will publish a statement of the receipts and expenditures relating to the Exposition proper, and a final showing when the full balance sheet is complete. The realization of so vast a fund as above quoted is perfectly wonderful, and reflects great credit upon all who worked for the cause. It is to be presumed, naturally, that some recompense will be made to those who devoted so much time to the work, and to pick out any single man for undue praise would be an invidious distinction. At the same time we must give due credit to F. E. Samuels, who took the full brunt of the work upon his shoulders and engineered it to so successful an issue, ably assisted by Chairman Hilkemier and Samuel Trigger, who were ably advised by M. A. Neff on many points leading to the success; and still again, the committee was ably assisted by Rich G. Hollaman, whose long experience and advice were freely given.

Many mistakes occurred in the arrangement of the booths which will be provided for in future expositions. The most flagrant neglect was the omission to number the booths and to put pointers or arrows indicating which way the numbers went. This would have been a simple matter and saved a great deal of confusion if it had been done. While the thanks of the exhibitors and booth-holders are due to the above-named gentlemen, ably assisted by their committees, praise must be given to the various entertaining committees both of ladies and gentlemen.

For the matter of the Convention, proper congratulations are to be given to the delegates who elected M. A. Neff president by 110 votes to 10. I understand an active campaign is now in course of operation to completely cement the whole of the country in one great power for the progress of Cinematography. A meeting is called for New York State to assemble at an early date, of which full particulars will be given in an early issue, and also a conference on behalf of the censorship question, when I sincerely trust the deliberations will be such as will aid the advancement of the business interests of all connected with the industry.

In addition to the National League, the new league is actively engaged in their propaganda work. From time to time I shall publish both sides of this question, maintaining a strictly neutral attitude to both leagues. At the same time, I sincerely trust a happy medium will be struck and an amalgamation of interests ensue at an early date.

Alfred H. Saunders.

NEW YORK LEGISLATION ON MOVING PICTURE THEATRES

For the benefit of our numerous readers in New York City and as a guide to outside cities, we herewith reproduce the Motion Picture Bill as signed by Mayor Gaynor which is now law in New York.

No. 1112.

AN AMENDMENT to license motion picture theatres.

Be it Ordained by the Board of Aldermen of The City of New York as follows:

Section 305, article 1, title 2, chapter 7, of the Code of Ordinances of The City of New York is hereby amended to read as follows:

305 * * * **motion picture theatres, open air motion picture theatres,** * * * .

Adopted by the Board of Aldermen, July 1, 1913.

Approved by the Mayor, July 8, 1913.

No. 1113.

AN AMENDMENT providing license fees for motion picture theatres.

Be it Ordained by the Board of Aldermen of The City of New York as follows:

Section 308, article 2, title 2, chapter 7, of the Code of Ordinances of The City of New York is hereby amended to read as follows:

308. The annual license fees shall be as below enumerated: * * * for each common show, $25; **for each open air motion picture theatre,** $50; **for each motion picture theatre,** $100 * * * .

Adopted by the Board of Aldermen, July 1, 1913.

Approved by the Mayor, July 8, 1913.

No. 1114.

AN ORDINANCE relative to motion picture theatres.

Be it Ordained by the Board of Aldermen of The City of New York, as follows:

Chapter 7, Title 2, Article 3, Section 352—Motion Pictures and Motion Picture Theatres.

352A

Motion pictures shall be deemed a display on a screen or other device whereby pictures are displayed of characters or objects in motion, whether or not accompanied by music, lecture, recitation or song.

352B

A motion picture theatre shall be deemed any public hall or room in The City of New York in which motion pictures are exhibited, in which the seating capacity does not exceed 600, and in which there is no stage or scenery.

An open air motion picture theatre shall be deemed any public place or space in the open air in The City of New York in which motion pictures are exhibited and in which there is no stage or scenery.

The Mayor shall appoint such inspectors as shall be necessary to carry out the provisions of this ordinance. They shall be known as "Motion Picture Theatre Inspectors" and shall be paid such compensation as shall be fixed by the Board of Aldermen on recommendations of the Board of Estimate and Apportionment.

352C

The Bureau of Licenses shall issue all motion picture licenses granted by the Mayor, and, by the authority of the Mayor, shall regulate and control all motion picture theatres provided,

1. Applicants for motion picture theatre licenses shall file plans and specifications of the motion picture theatre with the Bureau of Buildings of the borough in which the motion picture theatre is to be situated, and must file a copy of such plans and specifications, duly approved by the Superintendent of Buildings, with the application for the license, which application shall be made to the Bureau of Licenses on blanks furnished by it for that purpose.

2. The Bureau of Licenses shall, without delay upon the request of an applicant, pass upon the location of the motion picture theatre and upon the character of the applicant requesting the license.

3. The Bureau of Licenses shall request the Fire Department, Bureau of Buildings, Department of Water Supply, Gas and Electricity, and Department of Health to inspect said theatres, and the said departments shall file in the Bureau of Licenses, within ten days, detailed written reports, which shall include a statement of any violations of law, ordinances, rules and regulations, and any dangerous conditions. Upon the failure of any of said departments (excepting the Fire Department) to file detailed written reports in reply to the request of the Bureau of Licenses, the said bureau may disregard said department and in its discretion may issue a license.

4. Until the provisions of this ordinance shall have been complied with, no license shall be issued.

352D

1. Plans—Before the erection, construction or alteration of a building, or part thereof, to be used as a motion picture theatre, there must be filed with the Superintendent of Buildings complete plans and detailed statement as set forth in section 4 of the Building Code. The plans must show clearly and fully the location and width of all exits, passageways, stairs, fire escapes, aisles, etc.; arrangements of seats, size of floor beams, walls, supports, etc.; the location and construction of the inclosure for the motion picture light and machinery, and for other similar apparatus; a diagram of the lot or plot, showing outlets from all exits, and also such other statements, plans or details as may be required by the Superintendent of Buildings.

2. Prohibition—Motion picture theatres shall not be constructed in frame buildings within the fire limits, nor in hotels, tenement houses or lodging houses, nor in factories or workshops, except where the theatre is separated from the rest of the building by unpierced fireproof walls and floors, and in no case shall they be constructed or operated above or below the ground floor of any building.

3. Exits and Courts—All such buildings must be provided on the main floor of the theatre with at least two separate exits, one of which shall be in the front and the other in the rear, both leading to unobstructed outlets on the street. Where the main floor of the theatre accommodates more than 300 people there shall be at least three such exits, the aggregate width in feet of such exits shall not be less than one-twentieth of the number of persons to be accommodated thereby. No exits shall be less than 5 feet in width, and there shall be a main exit not less than 10 feet in total width.

In all such buildings to be erected or to be altered so as to be used for a motion picture theatre, if unobstructed exit to a street cannot be provided at the rear of such buildings, as herein specified, either an open court or a fireproof passage or corridor must be provided from rear exit to the street front of at least the following width: 4 feet in the clear for theatres accommodating 100 persons or less; for every additional 100 persons the width to be increased 8 inches. Such passage must be constructed of fireproof material and must be at least 10 feet high in the clear. The walls forming such passage must be at least 8 inches thick, of brick or other approved fireproof material, and if there be a basement the wall on the auditorium side should either run 1 foot below the cellar bottom or may be carried in the cellar on iron columns and girders properly fireproofed according to sections 106 and 107 of the Building Code.

The ceiling of said passage, and if there be a basement, the flooring must be constructed according to sections 106 of the Building Code.

If unobstructed rear exits or exits to a street are provided, the said exit or exits must be of the same total width required for the court or passage above mentioned.

Said passages and exits to the street, as above, must be used for no other purposes except for exit and entrance and must be kept free and clear.

The level of the open court or passage at the front of building shall not be greater than one step above the level of the sidewalk, and the grade shall not be more than 1 foot in 10, with no perpendicular rises.

All exit doors must be unlocked when building is open to the public. They must be fireproof and made to open outwardly and so arranged as not to obstruct the required width of exit or court when opened. All doors leading to fire escapes must be not less than 40 inches wide in the clear, and shall be located at the opposite side or end of the gallery from other exit doors.

4. Galleries and Stairs—A gallery may be permitted, except in a theatre erected on a lot less than 20 feet in width, but it shall not include more than 25 per cent. of the total seating capacity of the theatre. Entrance to any exit from said gallery shall in no case lead to the main floor of the theatre, and the gallery shall be pro-

vided with a stair or stairs equipped with handrails on both sides. Stairs over 7 feet wide shall be provided with center handrail. The risers of the stairs shall not exceed 7¾ inches, and the treads, excluding nosings, shall not be less than 9½ inches. There shall be no circular or winding staircases.

The total width of the stairs shall not be less than 8 feet in the clear where the gallery accommodates 150 people; for every 50 people less than 150 which the gallery accommodates said width may be reduced 1 foot.

Stairs shall be constructed of fireproof material, and such material and the bearing capacity of such stairs shall be approved by the Bureau of Buildings.

Galleries must also be proveded with at least one line of fire escapes leading to an open court, fireproof passage or street without re-entering the same or any other building.

If the fire escape leads to a point in the court nearer the street than any exit there must be a width of not less than 4 feet in the clear between the outer edge of the fire escape and the outer wall of the court.

5. Fire Escapes—All fire escapes must have balconies not less than 3 feet 4 inches in width in the clear and not less than 4 feet 6 inches long, and from said balconies there shall be staircases extending to the ground level with a rise of not over 7¾ inches and a step of not less than 9½ inches, and the width of the stairs must not be less than 3 feet 4 inches.

6. Auditorium and Other Rooms—If the walls of the auditorium contain wood studs they shall be covered with either expanded metal lath or wire mesh and plastered with three coats of first class plaster, or may be covered with metal on one-half inch plaster boards. The joints shall be properly filled with mortar.

The ceilings of all such rooms shall be plastered with three coats of first class plaster on wire mesh or metal lath, or covered with one-half inch plaster boards, and plastered or covered with metal.

If there be a basement or cellar, the ceiling under the auditorium floor must be plastered with three coats of first class plaster on wire mesh or expanded metal lath or may be covered with metal on one-half inch plaster boards.

The basement or cellar under the auditorium shall be kept free and clear, except the space used for the heating apparatus, for machinery connected with the theatre and for coal.

7. Construction of Booths—Apparatus for projecting motion pictures shall be enclosed in a booth or enclosure constructed so as to be fireproof, in accordance with the specifications of chapter 756 of the Laws of 1911. The booth shall be equipped with a vent flue as prescribed in section 352C, paragraph 2, of this ordinance. Booths shall contain an approved fireproof box for the storage of films not on the projecting machine. Films shall not be stored in any other place on the premises; they shall be rewound and repaired either in the booth or in some other approved fireproof enclosure.

Where miniature motion picture machines are employed in connection with private exhibitions the requirements of the above paragraph may be so modified as to permit, instead of the regulation booth, an approved fireproof box, unventilated, and of a size only sufficient to properly enclose the machine.

8. Gradients—To overcome any difference of level in and between corridors, lobbies and aisles, gradients of not over 1 foot in 10 feet, or steps having a rise not over 8 inches and a width of not less than 10 inches must be used.

9. Aisles—All aisles in the auditorium and gallery must not be less than 3 feet wide in the clear. No aisle, passageway or space in the rear of the auditorium shall be obstructed by any camp stool, chair, sofa or settee, nor shall any person be permitted to stand or sit therein.

10. Chairs—All chairs in the auditorium except those contained in the boxes, must not be less than 32 inches from back to back and must be firmly secured to the floor. No seat in the auditorium shall have more than seven seats intervening between it and an aisle. The space occupied by each person shall be separated from the adjoining space by means of an arm or other suitable device.

11. Signs Over Exits—Over every exit there must be painted on the inside in letters not less than 6 inches high, the word "Exit" in legible type, and one red light or illuminated sign must be placed inside over each exit, and illuminated while the audience is present.

12. Floor Loads—The flooring of that portion of the building devoted to the uses or accommodation of the public must be of sufficient strength to bear safely a live load of 90 pounds per square foot.

13. Toilets—Toilets separate for sexes must be provided.

14. Fire Apparatus—Portable fire apparatus shall be provided of the following kind and number: Ten-quart capacity buckets, painted red with the word "Fire" in black, the letters 4 inches high, to the number of 6 for places seating less than 300 without a gallery, and two additional if there be a gallery; to the number of ten in places seating over 300 persons, and four additional if there be a gallery. There shall be two buckets containing dry sand kept in the operating booth; approved fire extinguishers of 2½-gallon capacity of the regulation Fire Department pattern, of which 2 shall be on the main floor and 2 in the gallery, if there be one, and 1 in the operating booth; 4 pound flat head axes, 2 of which shall be on the main floor and 2 in the gallery, if there be one.

352E

1. Lighting—Every portion of a moving picture theatre, including exits, courts and corridors devoted to the uses or accommodation of the public, shall be so lighted by electric light during all exhibitions and until the entire audience has left the premises that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of 20 feet and type 30 at a distance of 10 feet; normal eyesight meaning ability to read type 20 at a distance of 20 feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on the side walls, together with a copy of this paragraph of the ordinance.

2. Heating—When the temperature of the outdoor air is below 60 degrees F. the air in the theatre, while an audience is present, shall be maintained at a temperature not lower than 62 degrees F. nor higher than 70 degrees F.

If gas stoves, oil stoves or other apparatus throwing off products of combustion are used to heat motion picture theatres, said products of combustion must be carried to the outside air by means of a fireproof flue or flues.

No radiator shall be placed in the aisles so as to lessen the width below the minimum requirement.

3. Ventilation—Motion picture theatres having less than 200 cubic feet of air space for each person, or motion picture theatres in which the outside window and door area is less than one-eighth of the floor area, shall be provided with artificial means of ventilation which shall supply during the time the audience is present at least 500 cubic feet of fresh air per hour for each person.

Motion picture theatres having more than 200 cubic feet of air space for each person, or which have outside windows and doors, the area of which is equal to at least one-eighth of the floor area, shall be provided with artificial means of ventilation, which shall be in operation when the outside temperature requires the windows to be kept closed, and which shall supply, during the time the audience is present, at least 500 cubic feet of fresh air per hour for each person. When the artificial ventilation is not in operation, ventilation by means of open doors and windows shall be sufficient to provide each person with 500 cubic feet of fresh air per hour.

Motion picture theatres having more than 1,000 cubic feet of air space for each person and having outside windows and doors, the area of which is equal to at least one-eighth of the total floor area, shall not be required to have artificial means of ventilation, provided the air is thoroughly changed by freely opening doors and windows immediately before the admission of the audience, and at least every 4 hours thereafter.

No part of the fresh air supply required by any of the above paragraphs of this section shall be taken from any source containing vitiated air.

The area of outside doors and windows shall mean the area capable of being freely opened to the outside air for ventilation purposes.

When fresh air is supplied by means of ventilating

openings, at least one inlet shall be situated at one end of the room, and at least one outlet at the other end of the room. Where exhaust or inlet fans are necessary, at least one of such fans shall be placed in an outlet opening. The inlet opening or openings shall be placed in the floor or within 2 feet from the floor, and the outlet opening or openings in the ceiling or within 2 feet of the ceiling. The inlet openings and their surroundings shall be kept free from dust so that the incoming air shall not convey dust nor stir up dust as it enters.

During the time the audience is present, the air in the theatre shall be kept continuously in motion by means of fans to the number of at least 1 to every 15 persons. Such fans shall be placed in positions remote from the inlet and outlet openings. No person shall be exposed to any direct draft from any air inlet.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side walls, leading to the outdoor air. The vent flue shall have a minimum cross sectional area of 50 square inches and shall be fireproof. When the booth is in use, there shall be a constant current of air passing outward through said opening or vent flue, at the rate of not less than 30 cubic feet per minute.

The specifications of the above paragraph shall apply to portable booths and booths in open air theatres.

352F

Motion picture theatres must be kept clean and free from dust.

The floors, where covered with wood, tiles, stone, concrete, linoleum, or other washable material, shall be mopped or scrubbed with water or swept with moisture or by some other dustless method, at least once daily, and shall be scrubbed with water and soap, or water and some other solvent substance at least once weekly.

Carpets, rugs and other fabric floor coverings shall be cleaned at least once daily by means of suction cleaning, beating or dustless sweeping. Curtains and draperies shall be cleaned at least once monthly by suction cleaning, beating or washing. Cornices, walls and other dust-holding places shall be kept free from dust by washing or moist wiping. The wood and metal parts of all seats shall be kept clean. Fabric upholstering of seats and railings and other fixed fabrics shall be cleaned by suction cleaning, or other dustless method, at least once monthly.

352G

Through its Motion Picture Inspectors, as provided in subsection 352b of this ordinance, the Bureau of Licenses shall inspect, subject to the authority of the Mayor, the character of exhibitions in motion picture theatres and shall report to the Mayor any offense against morality, decency or public welfare contained in said exhibitions.

352H

All the provisions contained in this ordinance shall apply to existing places of entertainment, where motion pictures are exhibited under a common show license, in case the seating capacity be increased; and in case the seating capacity be not increased, all the provisions of this ordinance shall apply, except those provisions of subsection 352d, designated as numbers 1, 2, 3, 4, 5 and 6, but the Bureau of Licenses shall have power in its discretion to enforce the provisions of said paragraph 3 of Section 352d as to exits and courts.

352I

Existing places of entertainment seating 300 persons, or less, where motion pictures are exhibited in conjunction with any other form of entertainment, must comply, before a reissuance of its license, with the provisions of section 109 of the Building Code, covering theatres seating more than 300 persons. But if such existing place of entertainment discontinue all other forms of entertainment except the exhibition of motion pictures, it may be licensed in accordance with the provisions of subsection 352H.

352J

With the exception of paragraph 7 of subsection "352D," subsections "352A" to "352F," inclusive, and subsections "352H," "352I," "352K" and "352L" of this ordinance shall not apply to motion picture exhibitions with or without charge for admission, conducted under the direct management of educational or religious institutions, nor to motion picture exhibitions without charge for admission given or held not more than once a week in private residences or bona fide social, scientific, political or athletic clubs. Before motion pictures shall be exhibited in any of the places above mentioned, there shall be obtained from the Bureau of Licenses a permit for such exhibition. Before granting such permit, the Bureau of Licenses shall cause to be inspected the premises where such proposed exhibition will be held, and shall grant the permit if in its judgment the safety of the public be properly guarded, and provided that for an audience of more than 75 people all chairs or seats shall be securely fastened together in rows.

352K

The Bureau of Licenses, at its discretion, shall specify the seating capacity for each open air motion picture theatre. Aisles must be 4 feet wide, or wider, in the discretion of the Bureau of Licenses. At least two separate exits, remote from each other, shall be provided, and no exit shall be less than 5 feet in width; for every 25 persons to be accommodated in excess of 300, the total width of exits shall be increased 1 foot. All exits must be indicated by signs and red lights, and the doors must open outwardly. Seats must be stationary, with backs 32 inches apart, and so arranged that no seat shall have more than 7 seats intervening between it and an aisle. The floor must be constructed either of wood with sleepers, or concrete, and must extend at least five feet from the seats on all sides, provided, however, that in the discretion of the Bureau of Licenses, a gravel floor may be substituted for wood or concrete. Chairs must be either securely fastened to wood or concrete floor, or all chairs in a row must be fastened together, and at least 4 rows must be securely fastened to one frame, except that where refreshments are served, tables and unattached chairs or benches used with them may be permitted.

352L

Only subsections "352A," "352B," "352C," "352D," paragraphs 7 and 13; "352G," "352J" and "352K" of this ordinance shall apply to open air motion picture theatres.

352M

This ordinance shall take effect thirty days after its approval by the Mayor. All other rules, regulations and ordinances inconsistent herewith and affecting buildings and places to be occupied as herein defined are hereby revoked.

Adopted by the Board of Aldermen July 1, 1913.

Approved by the Mayor July 8, 1913.

SIMPLEX NOTES

Mr. F. B. Cannock, of the Precision Machine Co., left Thursday, July 17th, on the Adriatic for an extended trip to Europe, combining pleasure with business.

No doubt he will have a very pleasant and profitable trip, as the Simplex is as popular in Europe as it is in this country, having successfully competed with all the European projectors.

Our best wishes go with him.

The progressiveness of the Precision Machine Co, was demonstrated by their fine exhibits at the Exposition held in the Olympic at London and at the First International Exposition of the Motion Picture Art, held at the Grand Central Palace, New York, where the Simplex attracted a great deal of attention. The popularity of the machine is reflected by the par excellence of construction, which has led the best theatres and film manufacturers to term it as "the last word in motion picture projection."

AT THE VATICAN

To Mr. Charles Urban has just fallen the honor of giving the first Kinemacolor entertainment at the Vatican, and his Holiness, Pius the Tenth, who expressed his approval in no measured terms, has ordered the representation to be repeated at an early date. It may be added that Kinemacolor has been definitely selected (from amongst several competitors) to present to the world in life-motion and the actual tints of nature the daily life at the Vatican, including a great variety of cognate subjects such as the Pilgrimage to Lourdes, the Blessing of the Sea at Malta, and finally, the Papal Benediction to the people.

DAVID MILES
Director Kinemacolor Players.

GEORGE A. MAGIE WITH THE UNIVERSAL

Mr. George A. Magie, who is one of the best known and popular men in the film industry, has joined the Universal forces as special representative to the exchange exhibiting interests.

We cannot speak too highly of the sterling qualities of Mr. Magie and only voice the opinion of all members of the trade in stating that a decided acquisition has been made to the personnel of the Universal forces.

Mr. Magie was the organizer of the Solax Company and was one of the original members of the Film Supply Co. Afterwards he formed the Pilot Film Co. and was the general manager of same.

BENTLEY GRAND OPERA HOUSE IMPROVING ITS PROJECTION

Messrs. Nelson & O'Heron, Props. Bentley Grand Opera House, Milbank, S. D., have just ordered from Mr. J. H. Hallberg "The Economizer Man" a Hallberg 60 amp. A. C. to D. Economizer. Mr. Hallberg reports among other sales during the past week, one Powers No. 6a complete with Hallberg A. C. Economizer to Groberg & Stern, Meserole Airdome, Brooklyn, N. Y.; Powers No. 6a complete with Hallberg A. C. Economizer and full line of supplies to the Manhattan Theatre, 1059 Manhattan avenue, Brooklyn, N. Y. Messrs. Keller & Sapphire have ordered for their new theatre at One Hundred and Eighty-first street and Audubon avenue, New York, two Powers No. 6a with motor drives and two Hallberg A. C. Economizers.

Dan Mason, the well-known character comedian who will be remembered in "The Man from Mexico," "Why Smith Left Home," "The Prince of Pilsen," "It Happened in Nordland" and numerous other big successes, is enthusiastic over his affiliation with the Edison Company. He created some amusement in his first picture by retiring to one corner of the studio when the director had outlined the first scene. He seemed mapped in a brown study for several moments and when asked the meaning of his retirement, explained that he was thinking out his character. The result was his clever portrayal of "Professor William Nutt," which amply justified his "brown study" methods.

A COMMUNICATION FROM MR. TRIGGER

Motion Picture Exhibitors Association of Greater New York, Incorporated. Office and Rooms: 136 Third Avenue, New York

New York, July 23, 1913.

Mr. Saunders,
Moving Picture News,
New York City.

Dear Sir:—

Would thank you to kindly insert the following publication in your next issue:

At a special meeting of the Motion Picture Exhibitors' Association of Greater New York, held at the Union Square Hotel, on Tuesday, July 22nd, after strong denunciation of State Censorship as advocated by the president of the Motion Picture Exhibitors' League of America, and his refusal to submit a detailed account of the expenditures of the League's money during the past year, the following resolution was unanimously adopted:

"Motion made and seconded that the New York Local hereby endorse the action of the New York State Delegates to the late National Convention at the Grand Central Palace in withdrawing from the Motion Picture Exhibitors' League of America, and affiliating with the International Motion Picture Association. Carried unanimously."

Similar action has already been taken by several of the other New York State locals and a convention will shortly be held at which the Motion Picture Exhibitors' Association of the State of New York in accordance with the resolutions of all of its locals will officially withdraw from the Motion Picture Exhibitors' League of America and affiliate with the International Motion Picture Association.

The officers of New York Local are as follows: President, Samuel H. Trigger; vice-president, J. A. Koerpel; treasurer, Grant W. Anson; secretary, H. W. Rosenthal; financial secretary, Adolph Bauerenfreund; sergeant-at-Arms, Robert C. Whitten; counsel, W. B. F. Rogers.

Yours very truly,
SAMUEL H. TRIGGER,
President.

LOTTIE BRISCOE
Leading lady, Lubin Company, and her little lamb.

For Those Who Worry O'er Plots and Plays

An Interesting Letter

LOS ANGELES author writes the following:

You make the statement that there are few writers supporting themselves entirely through their income from pictureplay writing. Without doubt you are right. This brings us to another discussion. Why not for the present drop the woes of the struggling amateur and discuss those of that much envied individual, the successful pictureplaywright? It is true there are few who may justly claim the title, even it may mean that he has succeeded in selling a number of his plays. There are a few who, circumventing the idea of millions who have written before them, can pass all the requirements of technique, studio wants, etc., and devise pictureplays of such striking originality and of such quality, as to stand out unquestionably among the mass of plays submitted by just as earnest brother writers. A man cannot keep on writing masterpieces at $15 per and have them close enough together to pay board bills. And that is just the point. Why, when a man finally succeeds in mastering all the bewildering technique, has studied, struggled, failed, studied and tried again, and finally succeeds in writing a pictureplay that is of sufficient brilliancy of idea and quality of workmanship to stand out amongst the weekly thousands, amongst the efforts of editors, directors, pet actors, contract writers, etc., why, when he comes to look for the reward of his toil does he find it to be of such uniform generosity (?) Why not a system of royalty payment, which, no matter how low the rate, would make the author feel that he was being paid in proportion to the amount of work he puts into his efforts? Playwrights for the legitimate stage can afford to spend years of labor on a single play, but the pictureplaywright, you know, cannot expect to spend more than just enough to pay his weekly or half-monthly board bill for any of his efforts.

If a writer can turn out such a masterpiece as is described by the above writer, he will be paid in proportion. However, we have contended that the laborer in the vineyard of pictureplay writing is worthy of his hire, and that better prices should be paid for good work. Some few get the good prices, others who write an occasional good story frequently fail to secure adequate financial returns. This California scribe, and he is a successful author, too, opens up a rather interesting argument on the royalty question. What do *you* think about it?

Editorial Etchings

Marc Edmund Jones is writing script lore for the Pictureplay Magazine and doing his work well.

The June-July number of The Photoplay Author received. It's a bully good number. Editor Letender retires from the publication, which will be conducted by the Home Correspondence Course. There is a sign on the front door of Epes Winthrop Sargent's New York offices. It reads: "Peddlers, book agents and canvassers keep out." They do!

Giles R. Warren likes nasturtiums. There is a beautiful bed of them right now growing in the yard of his pretty home.

George Blaisdell who writes such good trade journal stuff used to be a printer. He has nothing on us as to the printer part of it.

Horace Vinton, veteran actor, and accomplished journalist, was presiding judge at the amateur players' contest at the New York convention. A better man could not have been obtained. The would-be actors and actresses were good, bad and indifferent.

As to "First Readings"

A Chicago friend writes: "As a mere matter of personal pride, born of a desire that my scripts shall appear neat and tasty, I always see to it that they do not bear the earmarks of being previously handled. But in doing so, I do not imagine that the editors necessarily take it for granted that the script has never been submitted to any other company." Perhaps our meaning was not clear when we asserted that editors like to get first readings. We should have stated that editors like to think they are getting first readings. Maybe, not all of them, but many of them will give a script more attention if they are led to believe by its appearance that it has been sent to them primarily. They are naturally pleased to think that the story they are asked to read has not been sent from pillar to post before ending in their office. Avoid marks of handling on your manuscript and do not inform the editor that "Mr. Jones of the Squedunk Co. praised this particular story which unfortunately they could not use at present."

Yes, Write 'Em Down

Writes a Western scribe: "Your advice to write down your idea immediately, is mighty good advice. I have lost many a good idea by not being onto that method—at least by not thinking of it. The time to kill bears is when bears are around."

In the Pictureplay World

The above is a very interesting department for script writers and is ably conducted by E. M. Wickes in The Writer's Magazine, formerly The Magazine Maker. He has a number of good things in it for July. Mr. Wickes is also a song writer of established reputation and warns all would-be writers to be chary of so-called song publishers who swindle beginners through misleading advertisements. In the same magazine, Mr. Robert Grau has some of his invariably original work. He does not think that the theatre and its productivity lend readily to reproduction on the screen and surely not to the extent that plots may be conceived without resort to the technique and philosophy of the newer art. He writes: "I can name pictureplayers now receiving as high as $300 a week, not one of whom had ever found as much as one-third of this sum in their pay envelopes in the older calling—and it is the same with those who write the pictureplays. One man who sold the first ninety-two scenarios out of a total of 100 issued had never sold a manuscript to a theatrical producer." This may be true, but Mr. Grau could go farther and state that many of the successful script writers of to-day had some sort of preliminary training in the art of writing. And Giles R. Warren, one of the greatest directors and about the greatest script writer of the day, author of old Imp's "Fruits and Flowers," the idea of which is yet being copied, wrote many of the Blaney theatrical productions before he embarked in the film game. Captain Peacock for years was a story writer, and we could name many others. However, it is also true that many who never before put pen to paper succeeded as script writers almost from the jump.

A Plain Statement

Following an advertisement inserted in this publication some weeks ago that the editor of this column would criticise scripts, we denied the assertion. The advertisement was printed through error. Our denial appeared the following week. We are NOT criticising scripts for it takes all the time we can spare to criticise our own. Please do not send scripts to us.

Pertinent Pointers

Use a typewriter having a fresh ribbon.

You cannot afford to become discouraged.

We "fired" and "hired" many a reporter when we were "on the desk." We never even gave a graduate of a "school of journalism" a hearing. Many script editors feel the same way about graduates of pictureplay-writing schools.

Study the people who hurry past you. Notice different modes of humanity and try and decide their environment. In other words be observant and study human nature. There is a story in many a stranger. Try and discover it.

Remember the censors. Cut out the murderous and the suggestive. Shade all sensational scenes and carry them by suggestion of a leader or sub-title whenever possible. Better not carry them at all.

The latest text-book tells you how to become a moving picture actor. There is no opportunity for you so why spend your good coin for such a volume? Save your money for postage stamps.

The synopsis of a play is sometimes called an argument. Make your synopsis a real argument for a comprehensive reading of the entire play. If you can put it into 100 words comprehensively, so much the better.

Don't see how many scenes you can cut into your script. Stick to the twenty-five to thirty-five limits. If Biograph or some other concern wishes multi-scened scripts they can make yours over in the studio. The many-scened script is a detail of producing and not of writing, so do not attempt to cover this detail in your work.

Indoor stuff will soon be coming in again. Fall is the accepted time to drag out your indoor plots and get them going against the time the chill winds blow.

As in a play the construction of a moving picture play embodies introduction, development, climax and finale. An element of suspense is important. The prime essential is the idea. It is the essence of the plot, but it is of no avail if it provides no opportunity for silent acting.

No matter how strongly an idea appeals to you, ignore it if it be not possible. Try and obtain plausibility. Stories that are not plausible are rejected.

Custom Abolished

Some writers have been complaining that their scripts rejected by the American Company carried a receipt stamp on the front page. The custom didn't continue long. Good prices and clean handling is the American policy. Pathe used to smear ink all over manuscripts. However methods change and the methods of handling moving picture scripts have changed for the better. Prompt reading and courteous treatment are almost invariable rules these days.

"Nice Scripts, But——"

"He turns out nice looking scripts but he seems to have no sense of the dramatic," said one well-known editor in discussing with us the work of a certain writer. We looked over the work of the man in question. Almost at a glance the cause of the failures could be noticed. The scripts were technically perfect, too perfect. In his endeavor to turn out fashion-plate stuff, spaced and paragraphed to mathematical exactness and subtitled in red ink, the author had sacrificed something of importance. Can you guess what it was? He had sacrificed the punch, the dramatic situation that was vital to success. The editor had given this writer an idea—a good idea. He had carefully worked up his script but he had been so careful, so painstaking, that he had lost the idea. The script outside of its appearance was commonplace. Originality was gone. As an example of nice workmanship it was creditable. But the story was not there. It was only a weakkneed attempt at the story. There are too many writers puzzling about technique, etc., and not puzzling sufficiently about the dramatic sense. Don't spoil a good plot in its development.

Value of Titles

Mr. A. W. Thomas writes the following in the Photoplay Magazine:

The other day we criticised a manuscript which was entitled "A Little Child Shall Lead Them," and the "child" was a girl supposed to be fifteen years old. Another story bore the title "Won at Last," when the plot clearly showed everything was lost, not "won." Still another read "For His Mother's Sake," while the story dealt with the characters just opposite the title. How illogical such titles are. Recently we received a complaint from a writer in Pittsburgh, in which he said he had sold Solax a play a year ago and that it had just been produced under another title and "so badly cut up and so different from the original story that I could hardly recognize it." The studio editor and the director producing the picture knew what was best and most appropriate. Nothing is too good for a good studio, and why shouldn't the company alter the story or "flicker" a new title? It wouldn't be done unless it were an improvement. A good, short, and telling title to a good, bright story will help to sell it. Try it next time. Maybe some old scripts are lying around that could be rewritten and retitled and *sold*.

Grammatical Errors

We read an interesting argument the other day in which the writer warned aspiring young authors of pictureplays to be careful and avoid grammatical errors. Of course this advice, in one sense of the word, is good. We should all endeavor to use good English. However, it is not the grammar that makes the successful script, it's the clearness of diction and the idea. If you have the play with the punch and are weak on grammar, don't let that fact worry you. Send in the play with the punch. "John Batted Him One," may be ungrammatical, but it carried a strong scene we read once in script and which was afterwards filmed with great success. And it conveyed the author's meaning even better than a more genteel explanation would have done.

"The Order of Optimists"

"The Order of Optimists" boasts of several thousand members in good standing. We organized it about two years ago. No membership fees. President A. Van Buren Powell has been so busy with the automobile business lately that he has had little time for anything else. He promises a membership campaign in the early autumn. Come on and join; the pass word is "Optimistic."

Keep It Going

If you think your script is a good one keep it going. Maybe it will suit the next editorial reader. Keep looking for the things that caused the last editor to reject it, and don't be fearful of revision. Post yourself as to the needs of the various manufacturers. Don't select your favorite film company and just fire everything you write to that particular concern. Maybe your favorite company is not in the market for Westerns or Military. Knowing where to sell is a mighty important factor in successful script writing.

Human Nature

The editor who refuses your first script "doesn't know a good story when he sees one." But the editor who accepts your first story—well, say, isn't he in a class by himself? Just human nature sticking out all over the beginner. With more experience the writer will learn to appreciate that maybe that first editor was right when he rejected that script.

Hoadley's Boat Ride

Editor C. B. Hoadley recently rode the bounding billows from Gotham to Albany. He went up the Hudson after local color and got it in the shape of sunburn.

That "Photoplay Building"

A writer with a long memory wants to know what has become of that "Motion Picture College Building" which was so highly advertised by an Ohio correspondence school a year ago. There never was such a building. The humble dwelling occupied by the genius, who later skipped out of town, was the "Motion Picture College Building."

The Most Exacting Critic

The most exacting critic of picture play scripts should be yourself. If you are trying to pass along some strong and vital plot containing situations which have gripped your own heart strings you will be satisfied with yourself. If you are just "dashing off" something that "somebody told you," and think that any old thing will do for the "movies," you are not true to your self. Down in your heart the critic will cry aloud. And don't twist and turn to evolve "the usual happy ending." Try for real art.

WM. LORD WRIGHT.

A DASH FOR LIBERTY
Lubin 2 Reel Release, July 30th.

THE ACTOR

By VIRGINIA WEST

(Adapted from Rex Release)

I'M going East," announced Lloyd Warrington vehemently to his wife.

"Business?" she asked.

"Yes, but probably not what you think. Listen here: 'It is an unquestionable fact that the Western actors are receiving marked recognition in the East.' That's what the Mirror says. The article goes on to give a number of actors from the West who have made good on Broadway. I'm going," he ended with finality.

"But, my dear——"

"Yes, I know what you would say—it's a great risk and all that; but I'm going as soon as I can get ready. Can you pack my things this afternoon?"

"Of course I can, but I tremble to see you go. You've been in stock so long, dear, and have made a reputation and are getting a good salary. Why not continue here?"

"That's just it," he answered impatiently, "I've gone to the very top of the ladder so far as stocks is concerned and now I want to go further up another ladder. If I'm ever going to do it I'd better do it now while I'm still young."

"But—but things may be very different in New York. You may spend all your money for nothing and then be out of an engagement for months."

"That is all perfectly true, but I have to take the risk. A man never gets anywhere unless he does."

Mrs. Warrington sighed. "Very well, I'll pack for you this afternoon. Will you take the late train?"

"Yes."

The actor reached New York with high hopes. He rested one day before going among the profession, for he wanted to look his very best and be able to make an impression. An actor's body is a big asset and it must be kept in the most perfect condition if he expects to reach the top.

The second day after his arrival Warrington began the rounds. His faith was firm and he went to the first-class agencies. The agents were polite, told him there was nothing for that day but to call again the next. This seemed encouraging and for a week he did not lose heart.

"Why don't you try some of the other agencies? I'm going to," said one of the many actors who had spent the week at the same places as Warrington and saw the look of discouragement stealing into his face.

"Are they worth while?" he asked. "I'm not very well acquainted around here."

The man shrugged his choulders. "Well, sometimes you land something good through them. Nothing seems to be coming here."

"I'll try them, I believe, if you'll be good enough to give me a few directions."

The man did so and Warrington was soon making the rounds. At each place his heart sank lower and lower. There were so many others before him that he could scarcely get into the rooms. Always, when he did get close enough to the coveted railing to speak, he received the same answer, "Nothing to-day."

Another week and Warrington was almost in despair. After all his wife must have been right. It was probably better to keep what he had than to risk his future in unknown fields.

One morning, after a night of tossing and dreams he suddenly sat up in bed. "I know what I'm going to do," he exclaimed. "I'm going to take my nerve and go to see Lohman. He can't do more than kick me down the stairs."

Having arisen he shaved very carefully and dressed himself faultlessly. His hopes were beginning to rise again.

Many actors he passed along Broadway looked at him enviously, "Lucky dog," they said.

Lohman, the great producer, did not kick Warrington down the stair—he did not deign to come so close to him. "Mr. [illegible] e you," the office boy told him in a tone of [illegible] here was no use for him to come back.

[illegible] turned wearily away. He had no heart for an[illegible]rt. New York was a cruel place, surely.

As he stepped from the elevator some one slapped him on the back. "Hello, Wally! When did you blow in here?" asked a hearty voice.

"Gilbert Light! Well, I am delighted to see you. Who are you with now?"

"Doing comedy with Lohman. Been with him three years. Have you left stock?"

"No, not exactly. I came East to look around, but it seems hopeless."

"You're a heavy, aren't you? Have you seen Lohman?"

Warrington smiled bitterly. "I just came from his office. He wouldn't see me. Never heard of me, of course, and thinks I'm no good. It may sound conceited, Gilly, but I know I'm worth a dozen of some they have on Broadway. If I only had a chance to show what I can do."

"By Jove, I'll get you an interview with Lohman. He's just making up the cast of a new play and there's a part in it that would just suit you. I'll see him to-day about it."

So enthusiastic was Light that Warrington's courage once more rose.

True to his word, the old friend spoke to Mr. Lohman of the Western actor. So glowing were his accounts of his friend's work that the producer was glad to see him.

"You have never played on Broadway?" Warrington was asked.

He answered frankly. "No, I never have, but it is only because I have never tried to, I think."

Lohman looked him over carefully as though he were a horse to be purchased. "You are just the right type for a new play I am just about to begin rehearsing. I think I'll give you a try. Suppose you come to rehearsal to-morrow at eleven."

Warrington could scarcely conceal his great joy as he took the part handed him. "I hope I may be able to repay your kindness," he said to Light as they were leaving the office.

"Don't mention it, Wally. You'd do as much for me if you could and I needed it. I'm coming 'round to-morrow to see how things go at rehearsal. You just keep your nerve and your belief in yourself and everything's all right. We have to be conceited in this profession, you know."

Warrington laughed. "I guess you're right."

"Say, Wally," Light said as they were separating, "I'll run 'round this evening and give you a few pointers on the part as to what would make a hit with Lohman if you say so."

"Thanks. Come by all means. I'm going 'round to the room to look it over now."

"So long. Eight o'clock."

Warrington went to his tiny third floor room and sat down to read over the precious part. So absorbed was he in the dreams it augured up that he forgot that there was such a thing as dinner.

At seven o'clock there was a tapping at the door. Warrington opened it to find his landlady with a note for him. He tore it open and read:

"Dear Mr. Warrington:

"I greatly regret that the author of the play is not of the same mind as I. He is afraid that an unknown actor will not be strong enough for the part. Believe me, I am deeply sorry for this.

"Very truly yours,

"George Lohman."

Warrington buried his face in his hands and sat in silent misery. All his dreams had been dashed to the ground with one blow and he was broken-hearted. He did not move until someone again knocked at the door.

"Come in," he called in a listless voice.

It was Light, come to keep his appointment. When he looked at Warrington he stopped where he was and gasped. "What on earth is the matter? Are you ill? Have you had bad news or what?"

Warrington handed him the note. He read it quickly, then dashed it to the floor. "A man's word doesn't amount to a damn in this profession," he said. "Why, Lohman promised you that part without any qualifications. If he didn't have the authority he had no business to do it."

"What can I do?" asked Warrington.

"Nothing. You have no contract and if you did it wouldn't do you any good. They're all one-sided, and it's not hard to guess which sided."

"Well, Lohman has treated you white, hasn't he?"

"Yes, but he had seen me in a Broadway production. That's the trouble, you see; he isn't sure of you and he is afraid you won't rise to the big scene."

"I suppose it's that shooting scene that scares him. If he only knew it that is the very sort of thing I can do. If he'd only give me a chance I could soon convince him."

"Well, by Jove, we'll give him a chance. Get on your glad rags and I'll show you a way." Light was so enthusiastic that Warrington began dressing at once.

"Tell me what your scheme is, can't you?" he requested as he searched for the articles of clothing he wanted.

"No, just get your clothes on and I'll tell you as we go along. We're going to Lohman's club. I am a member and I happen to know that he and Ralston, the blessed author, are going to spend the evening there."

Warrington dressed as quickly as he could but his hopes were not very high. How Gilbert Light could influence men like Lohman and Ralston he couldn't imagine. In fact, he did not quite believe it could be done.

The two actors started on their way to the club and Light unfolded his plan.

"You're a genius, Gilly," exclaimed Warrington when Light had finished explaining his scheme. "You had better write plays yourself."

When they reached the club they walked leisurely around until they located their two men. They chose a table near them without seeming to see they were there and began a game of cards.

The producer and the author were talking earnestly in their corner and at first were entirely unconscious of the proximity of the actors. After a short time they turned to look in their direction. The two men seemed to be quarreling in tones just loud enough to be heard by those nearby.

Lohman and Ralston went on with their conversation. Warrington and Light played steadily on for ten minutes more. Again the older men turned their heads at the sound of quarreling.

"It is disgusting," said the author, "how some men can't play cards without getting into a quarrel. The club should not entertain such men."

The actors conversed in audible, angry tones for several minutes. "Let us go," suggested Lohman, "there is no reason why we should be so disturbed. You are right, such things are disgusting."

The two men left their seats and started toward the door.

"Now," whispered Light.

Warrington sprang to his feet and fired a revolver straight at Light. Light dropped across the table and lay still. Warrington turned and fled past the panic-stricken men at the door and made his escape.

Lohman, entirely overcome by the sight of such an act dropped, almost in a faint, upon a sofa.

"It's Gilbert Light," someone announced as they took the man from across the table and laid him on the floor.

"Who was the man who shot him?" was asked.

No one knew Warrington but Lohman and he was not in a condition to say.

A doctor had been summoned and while they were waiting for him the attendants busied themselves with Lohman and the actor stretched upon the floor.

Before the doctor arrived and just as Lohman was gathering himself together, Warrington entered the room and came straight up to the producer.

When Lohman saw Warrington he stared in amazement.

"What you saw you took to be a cold-blooded murder, Mr. Lohman," said the actor. "Well, it wasn't. Light!" he called.

The murdered man arose from the floor and stood brushing his clothes, before the astonished crowd.

"What does this mean?" gasped Lohman.

"I will tell you," said Warrington. "You took from me the part you promised me this morning because you were afraid I was not strong enough for it. Now, that part is exactly in my line, Mr. Lohman, and I felt that I must have it. I knew my own ability and I wanted to convince you of it. The only way was to enact your scene—the one you are most afraid of. Didn't you recognize it, sir?"

"Well," said Lohman in amazement, "I am astounded. I am also convinced of your ability. I even feel that I must thank you for convincing me." He turned to the author, "This is Mr. Warrington, Mr. Ralston. You have heard what he said; are you convinced that he can play the part?"

The author held out his hand. "Thank you, Mr. Warrington." Turning to Lohman he said, "Have you a contract in your pocket?"

NICHOLAS POWER COMPANY BANQUET

On Monday evening, July 21st, the Nicholas Power Company tendered a dinner at Mouquin's Uptown, New York City, to their associates, who had worked so hard to bring about the notable success attained by their exhibit at the recent Exposition in Grand Central Palace, New York City.

There were present Mr. Edward Earl, president of the National Nassau Bank, the treasurer of the company; Mr. J. F. Skerrett, general manager; Mr. Will C. Smith, assistant general manager; Mr. L. W. Atwater, sales manager; Mr. S. S. Cassard, purchasing agent; Mr. G. W. Landon, advertising department; Messrs. F. W. Swett, B. Bohannon, A. L. Raven, J. Abrams, A. J. Lang and F. Lowenstein.

A very elaborate and generous menu was discussed, after which stories, speeches and incidents were indulged in "with circumstance and much embroidery."

The festivities were presided over by Mr. Earl who was in a very happy frame of mind and oratory was the order of the day—or evening. Mr. Atwater gave an interesting talk on sales, and Messrs. Swett and Raven waxed eloquent. Mr. Landon started the ball with stories, recitations and a toast:

"All care to the winds we merrily fling
For the damp, cold grave is a dead sure thing.
It's a dead sure thing we're alive to-night
And the damp, cold grave, is out of sight.

"The damp, cold grave is out of sight
So we'll quaff the cup with many a laugh;
We'll play the game and press the fight
And push the Power's Cameragraph."

So many encomiums were heaped upon "Will" Smith as manager of the exhibit that words failed him when called upon for a speech. But he more than made amends by injecting into the affair a number of his friends of the "White Rats," consisting of the Black Brothers in banjo and piano selections; Elmer Jerome, in Irish songs; "Violini," of the Pink Lady Company, in selections on the violin; Sig. Piotti, in songs; Selzer Waters, in monologue; Mr. Dudley, at the piano "Bannon Watched the Building Going Up"; Will J. Cook, in songs, etc., and then some more. The services rendered by these gentlemen rounded out an extremely pleasant evening, and were very gratefully received by the Nicholas Power Company.

After the affair was over the wise ones adjourned. And the others? well, as Mr. Kipling says,

"That's another story."

Mr. M. A. Testa, formerly special outside representative for the Universal Film Exchange of New York, Fourteenth street branch, has taken charge of the entire business of the Dante Features, 20 East Fourteenth street, and will open a branch office in Central America. Mr. Testa will make features in Guatemala City, using Central American characters. Some of the Dante Features' big successes are "Parsifal," "Life of Dante," "Death Before Dishonor" and "Dumb Passion."

A HAIR-RAISING AFFAIR
Gaumont Release, July 29th.

WILLIAM LORD WRIGHT'S PAGE

EXPOSITIONS toil not, neither do they spin.

* * * *

Well, good friends, we got back all right, at that!!

* * * *

If William Jennings Bryan would enter the film game he'd find $1,000 a month salaries few and far between.

* * * *

No film actor, with the possible exception of Billy Quirk, ever wore a hat with a bow in the back and got away with it.

* * * *

We shall not believe that winter has come until the porch swing occupied by the young lady next door and one other, after the picture show, ceases the habit of creaking until at least midnight.

* * * *

When we were seated in our beautifully appointed dining car en route from the exposition, eating a ten-cent lunch, the train became stationary right opposite a string of cattle cars. Many sniffed audibly.

* * * *

It was worth the price of admission to the Palace of Liberal Arts, New York, to see good old Horace Vinton heroically suppress a smile while trying to appear engrossed in the efforts of those ladies and gentlemen ambitious to become moving picture actors and actresses.

* * * *

We have our moments of bright optimism when we hope to earn enough money so as to be able to smoke the same brand of cigars so liberally handed out, convention week, by Epes Winthrop Sargent.

* * * *

We saw an enticing sign, "Turtle Soup To-day," on Broadway, and for a moment we were inclined to believe that Dr. Friedmann was posing for another animated weekly.

* * * *

While roaming the streets of Gotham the other day, thinking about Hal Reid, we noticed one of those new Balkan waists, and then we lost several minutes finding if our shirt was in the place it ought to be.

* * * *

We notice that every New Yorker in moving picture circles carries a cane, and those who do not raise cane.

* * * *

By the way, what has become of Comet, Shamrock, Mark Ditenfass, The Fall of Troy and Enoch Arden

* * * *

Every time John Bunny enters the Screen Club the S. R. O. sign is hoisted.

* * * *

That versatile writer, George Blaisdell, wants to know what has become of the old-fashioned fellow who used to eat sen-sen just before he took his best girl to the moving picture show.

* * * *

The way of the transgressor is hard, but the same rule can apply to the junk film.

* * * *

Ryan Walker, the cartoonist, made us a sketch of Eugene Wood during convention week, and we prize it highly. Ryan Walker is open for a series of Chautauqua dates in the Middle West, and there is no one better enabled to furnish meritorious work than he.

* * * *

It is worth a trip to New York to hear Benjamin P. Schulberg make a speech.

* * * *

William Petingale, of the Moving Picture News, is a hail-fellow-well-met and well thought of. He'll probably blue-pencil this if it's blue Monday. William is a comer and everybody likes him. (This includes the writer.)

* * * *

Mrs. Brandon was around convention week making pictures. Why she thought there was need for pictures we do not know, for she is a picture herself. Honestly, this little lady, made all the "backwoodsmen" feel right at home.

This is a big country, and it is now harvesting a big, non-partisan moving picture crop.

* * * *

"When I was a boy," remarked the visitor to the Moving Picture News booth, "the only thing I ever took seriously was castor oil."

* * * *

We took a long ride on a sightseeing automobile while in Gotham, and we tried to appear unconcerned when the homes of the Astors, Rockefellers, Belmonts, et al., were pointed out by the gentlemanly megaphonist. However, we could not help wondering where Carl Laemmle lived.

* * * *

While in New Jersey visiting our good friend, Director Giles R. Warren, the other day, we saw a house which G. Washington once made his headquarters. It was a three-reel house with plenty of sub-titles.

* * * *

An English author got a judgment of $750 for putting his name to a novel he didn't write. Needless to say he was not an author of moving picture plays.

* * * *

While in New York a friend of ours says he saw many wonderful things, but that Editor C. B. Hoadley, straw hat and cane, walking down Broadway, was a sight he could never have afforded to miss.

* * * *

We wonder if we couldn't induce President Neff, at this critical juncture in our affairs, to use his influence to secure the appointment of a commission to supervise and control prominent book agents who come around and inform us that we are widely known as a discriminating book lover in the literary circles of the East, and then proceed to sell us a sixty-volume moving picture set which we cannot afford.

* * * *

Talk about the coldness of the effete East, well, there's nothing in that misguided assertion. We know of a couple of tourists who were made to feel really at home while taking a little "flyer" in Gotham's filmland, and who left reluctantly, and who are grateful for the many good things pressed upon them and the many courtesies extended. It is only hoped that the Westerners are some time afforded an opportunity to take their Eastern friends to a log-rolling, barn raising, or apple paring. Easterners are assured that these are delightful entertainments.

* * * *

We have our moments of pessimism when it seems as if our prominent film exchanges spend most of their time explaining why an increase in the film rental rate is positively necessary.

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It seems strange to us that no enterprising young man has as yet organized an educational film company to insure the legibility of signatures scribbled on the Screen Club guest book.

* * * *

The rumor that man wants but little here below was not started by Mr. P. A. Powers.

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We always expect to recover from the Sunday comic releases by the following Tuesday.

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An educational picture on the economic value of the toad is promised. The cost of this picture will probably jump to ten cents a toad.

* * * *

Flattery is not always the soul of truth. However, if all the good things we heard recently are sincere there is need for the prompt exploitation of the crownless hat.

* * * *

While we are not disposed to complain, it does seem a little unjust to put the moving pictures under stringent regulations and allow the Ladies' Aid Society to go along just the way it always has.

A Philadelphia judge is trying to decide whether a rooster's crow is music or a nuisance. We hope the Selig Company has settled this question in their poultry film.

* * * *

A writer has returned to this country from Europe with ninety trunks. Why should photo playwrights carry rejected scripts about with them?

* * * *

A depressing fear has seized us that the Dumont, N. J., method of making brown gravy will never be shown in an educational picture.

* * * *

Far be it from us to knock moving pictures, but we do think there are too many deathbed scenes, too many representations of cruelty to children, too many masked robbers shown on the screen, and too much suffering of every kind portrayed. There is enough of all this in real life without adding the unreal.

* * * *

Ohio state is to establish a moving picture show. It will be for the convenience of the new Board of Censorship. The gladsome news has been disseminated that overworked and overwrought state officials can attend free. Thus the state, through necessity, will afford amusement for solons.

BEARING A SECRET

"Caprice," played by Miss Mary Pickford, is the production just completed by the Famous Players Film Company. And —here is the germ of this narrative—it was the caprice of the director to introduce a real bear into the picture. The bear was locomoted to the studio at Twenty-sixth street from Coney Island, and given his first opportunity as a film actor. All went well until the bear became homesick and began to long for the wilderness at Coney Island. He became unmanageable, untractable and unsociable. He announced in very emphatic language that he couldn't bear it any longer. Ernest Truax and Owen Moore, who are in the Famous Players, cast, tried to conciliate the ragtime model, and, the bear being very mercenary, thought he'd charge them for it. Truax and Moore navigated for the dark room, and slammed the door. Little Mary, seeing her opportunity, caught up a hair rug used in the set, threw it over the top of the dark-room door, so that it fell upon the heads and faces of the prisoners, and with her nails imitated the bear scratching on the door. Now, Truax and Moore are gallant gentlemen, and only less brave than firemen, but their spines contracted a heavy cold. When they were released (in two reels) and discovered that the pursuing bear was Little Mary, they decided that was a little over-bearing.

Ernest Truax, when interviewed, said he escaped by a bear chance, and Owen said he wouldn't do it any Moore.

The Edison Company announces that, beginning Friday, August 22nd, it will withdraw its single reel Friday release and issue a two-reel subject regularly on that date. The first of the two-reel subjects released Friday, August 22nd, is "The Gold Bag," a detective story by Carolyn Wells.

NEW RELIANCE STUDIO ON OLD CLARA MORRIS ESTATE

The Pines, the home of Clara Morris the well-known actress, has been purchased by the Reliance Moving Picture Company as the site for their new studio.

The estate, which was saved to her through the formation of a holding company that raised the money which prevented the forclosure of the mortgage, comprises about four acres of high ground overlooking the Hudson River at 262nd street, New York City. The line dividing Yonkers from Manhattan passes through the ground, and will cut the stage of the new studio so that it will be possible for a Reliance actor in New York to play a scene with an actor in Yonkers without any trouble.

In addition to the regular studio which will accommodate several stage sets at the same time, a large open air studio will be erected with the idea of gaining scenic effects not possible on an ordinary stage.

Work on the new plant will be rushed so that it can be put into complete operation at an early date.

ECCLESIASTICAL ENCOURAGEMENT

Bishop Welldon Pays a Tribute to the Educational Value of Kinemacolor

From time to time a number of distinguished persons, from royalty downward, have expressed themselves in the most glowing terms in praise of Kinemacolor from various points of view. The latest addition to the list is Bishop Welldon, of Manchester, England, who writes as follows in a symposium appearing in the Manchester Daily Citizen:

"It would not be right to pretend that I possess much knowledge of picture palaces and similar forms of entertainment. But the recreation of the people seems to me to be a subject of highest moment. I feel that hardly any service rendered to the community can be greater than that of providing healthy and interesting amusement. So far as I can learn, the operative class of to-day demands recreation of a special character. Picture palaces furnish entertainment to an increasingly large number of people. It is quite obvious that the value of such entertainment depends upon its nature. If the pictures are historically or geographically instructive, then they may do a large amount of good. Take the Kinemacolor illustrations of the Durbar at Delhi. One who sees them sees more than would have been possible if he or she had actually been present at the Durbar. Picture palaces have done a considerable good work by affording counter attractions to the public house and other dangerous resorts. It is much better that the working classes should indulge in these forms of entertainment than in alcoholic beverages. I think picture palaces, when properly managed, are wholesome elements in the life of a city; it is the part of intelligent citizens who believe in the possible influence of picture palaces for good to encourage them and be encouraging them to insure the maintenance of their beneficent character."

A RESOURCEFUL LOTHARIO
Gaumont Release July 31st.

A LITTLE PIRATE
Reliance Release August 2nd.

WOODS' SHOOTING MOVING PICTURES

Theodore Roosevelt, with all his influence, had to go to Africa and risk illness and death in order to shoot lions and other wild animals. Had he waited but a few years, he could have gained just as much experience as a sharpshooter and had more fun right in his own home town potting the same sort of beasts without discomfort or danger—thanks to the "Shooting Moving Pictures" just brought to this country by Manager A. H. Woods.

The shooting moving picture is the last word in moving picture improvements and promises to revolutionize the amusement world. It gives an outlet for the hunting spirit, with none of the attendant unpleasantness. It is educational—giving a wonderful training in alertness and without equal as an amusement. No other pastime has ever combined so much pleasurable excitement and novelty.

The shooting moving picture is a combination of shooting range and Cinematograph show. Moving pictures are thrown upon a screen which is made of thick white paper, behind which is an electric light of intense brilliancy, so that a bullet piercing the screen causes the puncture to shine out like a star. At the same time the film stops automatically, affording the marksman an opportunity to see how deadly his shot has been. The pause can be regulated from a couple of seconds or more as required, and then the film resumes and other "victims" come within range of the sharpshooter's rifle.

Nothing more fascinating can be imagined than to face a raging lion, knowing that at the crack of your rifle he will stop short, whether your shot has struck a vital spot or missed entirely, and then pass out of the picture to make way for more fierce beasts, flying birds, racing automobiles, aeroplanes flashing across the sky, charging soldiers and fleeing burglars.

The fascination of the invention lies in the fact that firing at the moving picture target is exactly like firing at the same objects in natural surroundings. Soldiers in entrenchments, beasts of prey in the jungle and the forest, grouse and partridge on the moors—all these can be peppered at—moving rapidly as they do in life and with the virtue that they must all stop dead for a second or two to show you whether you have hit or missed. At the recent exhibition at the Moving Picture Show, at Grand Central Palace, the shooting pictures were taxed to their utmost with patrons clamoring for a chance to enjoy the unique experience of firing at lifelike moving objects. A more severe test could not have been applied to this new invention than the continuous fusillade of shots that was poured into the screen—each shot making an unmistakable record without interfering with the progress of the exciting scenes that were being depicted. As a training for the men of the army and navy, the shooting moving pictures promise to be invaluable, but the great amusement public is especially interested in the fact that this is the most fascinating pastime ever invented—one that will revolutionize the moving picture business, by giving the patron a keen personal interest in the thrilling scenes depicted on the screen.

The weapon used in shooting at these living targets is a light but accurate rifle, easily handled by women and children as well as men and affording a perfect test of keenness of eye and steadiness of hand.

THE PICTURE THEATRE EQUIPMENT CO. EXHIBIT AT THE PALACE EXPOSITION

The attractive booth of this concern was unique, particularly so in view of the fact that they were the only supply house who bought space at the Exposition. Manager Edwards, with his usual foresight, saw the benefit to be derived in displaying a complete theatre equipment and was complimented on his excellent showing. One had only to inspect their exhibit to see about everything required in the fitting out of a perfect theatre. At the showrooms of the Picture Theatre Equipment Company, at 21 East Fourteenth street, can be seen the counterpart of this exhibit, only on a larger scale. They are showing a most attractive ticket vending machine and one that was much admired at the Exposition. It is handsome, accurate, rapid, easy to operate and of simple construction—just what the exhibitor wants. It seems that the idea of the mechanical vending of tickets is slowly but surely forming in the minds of the exhibitors and this little machine fully meets the demand for a box office system that guarantees speed, accuracy and privacy.

Keota, Ia.—This city will have a $15,000 opera house. J. M. White and C. A. Lacey, proprietors.

"THE GREATER LOVE"
(A Contest in Sacrifice)

Not caring to live unloved, a young man in the Itala film "The Greater Love" tears from his shot-riddled breast the bloody bandages and dies. Lovers have made a specialty of living and dying for one another since Adam and Eve went to light housekeeping, but they don't usually elect to die in order that the survivor may be free to marry the other girl or the other man, as the case may be. The spirit of the survival of the fittest is too strong in us—as bad as we are we're as good as the best of the rest.

A strong ending has this well constructed drama, and one to which its graduated points of interest flit with tense power. The director in staging this bit of realism had evidently consummately drilled his man with patience infinite.

SCENE FROM "THE GREATER LOVE"
Itala Feature Film.

The death agonies of him on the bed of pain are so natural that one can almost hear the death rattle.

Another of many good incidents is where the poacher dashes through the shallows of the river and through the brush of the wood to escape capture by the owner of the estate and his party. Culminating tragically is the ambush, when the poacher, now at bay, turns his rabbit gun upon the lord of the grange, his buckshot instead penetrating the youth who throws his body in the way to save the uncle so well beloved.

Photographically, dramatically, the "The Greater Love," is a strong subject. The Itala Company have furnished for it a line of paper commensurate with its high value.

Hampton, Ia.—The new theatre here, the Windsor, will be opened April 24th. Cost, $35,000.

Philadelphia, Pa.—Samuel Schultz is estimating on plans for a moving picture theatre to be built at 1426 South Fourth street.

New York, N. Y.—Jas. E. Barry & Co. have leased for Anthony F. Koelble three stores on St. Nicholas avenue to a moving picture company.

Holdredge, Neb.—The Empress, the new West avenue motion picture house, opened up for business. R. Wright, manager.

MARIN SAIS

(Kalem Company)

MARIN SAIS, the popular leading lady with the Kalem Company at Glendale, Cal., is peculiarly equipped for the position which she occupies with such good grace. During her association with Kalem, which has extended over a number of years, this charming young woman has portrayed a wide diversity of roles, and her refreshing personality never fails to hold and entertain the patrons of the photoplay.

Miss Sais is a descendant of one of the oldest Castilian Spanish families of California. To those who insist that her name is Marian, she calls attention to the fact that she was born in Marin County. After a season in concert work Miss Sais came East and was featured on the Keith and Proctor Vaudeville Circuit. About this time she became interested in motion pictures and later entered into a contract with the Kalem Company.

Miss Sais is one of the most skilled riders appearing in pictures, and as an Indian girl she is without a peer.

THE SKELETON IN THE CLOSET

A Drama In Two Parts, Produced by the Kalem Company

AT the close of the school term Kitty Hawkins, who has been teaching in the West, returns to her father's ranch and is startled to discover that he is implicated with cattle thieves. While Hawkins has a deep affection for his daughter, he fears that she will hinder his operations and forces her to accompany him on several of the expeditions.

Kitty protests and determines to escape from her unhappy environment at the first opportunity. Mason, one of the rustlers, annoys her by his advances and brazenly declares that a horse thief's daughter is none too good for him.

One afternoon Kitty sees a party of settlers crossing the plains and joins the party. Later the little band is attacked by Indians, and after a terrific battle Kitty is the sole survivor. She is found by Dan, the deputy sheriff, who carries her to the humble home which he shares with his superior.

When Kitty gains strength and would go her way the sheriff and Dan prevail upon her to remain and keep house for them. In time the two men realize that a deeper feeling than that of friendship for the young woman has entered their hearts, and while they maintain their cordial companionship, each resolves to win Kitty's hand.

The sheriff proves the successful suitor. When the

KITTY (MARIN SAIS) SOLE SURVIVOR AFTER ATTACK BY INDIANS

happy couple leave for the minister's to be united in marriage, Dan realizes that he can no longer live with them. He therefore packs up his belongings and seeks a new home.

A shadow falls over the sheriff's home. Mason, the cattle thief and trouble-maker, appears on the scene and learns of Kitty's marriage. He calls upon her during the sheriff's absence and threatens to inform the husband of her antecedents if she does not provide him with money. The girl empties her purse into the blackguard's hand and bids him go.

But Mason has no intention of leaving the village. While at the country store he makes a slighting remark concerning Kitty when she passes and Dan overhears it. The deputy roundly thrashes the rustler and then goes to visit Kitty. She confides in him and he tenderly assures her that he will drive Mason from the community.

At that moment the sheriff enters and misconstrues the quiet conference which his deputy and his wife are having. Neither will offer an explanation and Dan permits himself to appear guilty of an unwarranted intrusion rather than inform the sheriff of the condition of affairs. The husband curtly informs Dan that he will secure a new deputy as soon as possible and that it will be foolish for them to endeavor to maintain friendly relations. Dan hastens into town and confronts Mason. He tells him in no uncertain manner that he must leave town in an hour or suffer the consequences.

The sheriff is paid a large sum of money for protecting a recent shipment of bullion. Mason witnesses the transaction and follows the sheriff home. He sees that Kitty is entrusted with the money and determines to get it. When the sheriff leaves, Mason boldly enters the house and is about to overpower Kitty when her screams are heard by Dan, who is on his way to see that Mason has obeyed the order. Dan fires through the window and the ruffian pays the penalty.

DEPUTY SHERIFF (CARLYLE BLACKWELL) GIVES MASON (PAUL HURST) TWO HOURS TO GET OUT OF TOWN

Kitty, unnerved by the attack and shot, finds a note on the window sill. It is a message from Dan, addressed to the sheriff and explaining that the shot was fired to protect Kitty and the money. He adds that he has followed the Elkhorn Trail. When the sheriff enters and learns the condition of affairs, he concludes that justice has been done.

KITTY BECOMES THE WIFE OF THE SHERIFF (W. H. WEST)

JOHN BUNNY

(Vitagraph Company)

JOHN BUNNY, who is now character lead and comedian for the Vitagraph Company of America, is one of the most experienced actors in his profession. He supported Roland Reed for three seasons, was with Sol Smith Russell, special World's Fair Company; was with Maude Adams, first tour as star, west of Missouri River, special cast, and has appeared in every branch of theatrical work, including Shakespearian plays, legitimate drama and comic opera.

From 1897-1898 he was manager and director of the Grand Opera House, Salt Lake City; and from 1898 to 1905, he was stage manager and director for William A. Brady's productions, including "Way Down East" and many others. From 1905 to 1906 he was with Henry W. Savage in "Easy Dawson," and from 1906 to 1907, "Nick Bottom," in a "Midsummer Night's Dream" from 1907 to 1908 with Henry W. Savage Opera Company in "Tom Jones," from 1908 to 1909 with the Hattie Williams Company in "Fluffy Ruffles"; and from 1909 to 1910 with Lew Fields Company, "Old Dutch."

Mr. Bunny is known throughout the world and is the most readily recognizable man on the screen. He never fails to get a laugh the moment he is seen, either in or out of pictures. His successes are too numerous to mention. His most recent hit was in "Pickwick Papers."

A PRINCE OF EVIL

Weakness for Gambling Places a Woman in the Power of a Rascal—She Is Saved by Her Sister—Love and Devotion Triumph (Vitagraph Co.)

THE leader of a band of smugglers, Prince Delamere, an unprincipled adventurer, learns that more money is needed to finance his enterprises and seeks for a rich and beautiful wife. Meeting Josephine Chester, he at once conceives an ardent admiration for her and determines that at any cost and by any means she shall be his bride. When he proposes to her, Josephine tells him that although she is free she will not for a moment think of marrying him. She instinctively distrusts the man and dislikes even to have him near her.

Georgia Rivers, the sister of Josephine and wife of James Rivers, a prominent business man, is obsessed by a passion for gambling, which has so run away with her that she is heavily in debt. She determines to offset her previous losses by a bet on a horse race and telephones to a friendly bookmaker, who promises to keep her informed of the progress of the race. While she is talking to him over the telephone, the Prince calls at her house, and as he is a frequent visitor there, he is not announced by the maid. As he is about to enter the room he overhears the conversation over the 'phone and hides behind the portières of the room. The horse upon which Mrs. Rivers has placed her bet loses and she is in despair. Being a woman of somewhat weak character, she dare not tell her husband of her losses.

As soon as she has hung up the receiver, the Prince enters and sees her in tears. She tells him of her difficulty and he offers to help her out, proffering her a check large enough to pay all her debts. At first she declines to accept the check but he tells her it is nothing to him, and she consents to take it.

Josephine is sought by another wooer, Richard Trent, whom she greatly favors over the Prince. Seeing this, the Prince determines to force her hand. He goes to her and, showing her the check, which has by this time been returned to him by the bank, he tells her that, unless she becomes engaged to him within a week, he will show the check to her sister's husband.

Trent proposes to Josephine the next day but she tells him that although she loves him they cannot become engaged. She tells him that there is an obstacle that unless removed will prevent their marriage, and so puts off the matter until she shall have solved her sister's difficulties. She accepts, however, Trent's invitation for her to attend the Rockwood ball with him and looks forward to the evening with the greatest anticipation.

When she asks her sister about the matter, Josephine learns the whole truth but Georgia begs her to do all she can to avert discovery of the matter by her husband. Although horrified at her sister's conduct, Josephine promises to do all that she can to help her.

Delamere does not wait until the end of the week before taking further action as he sees that Trent is making great headway with the young woman and fears that the end of the week may see the announcement of Josephine's engagement to his rival instead of to himself.

JOSEPHINE (EDITH STOREY) TELLS HER SISTER (ANITA STEWART) OF HER ESCAPE

JOSEPHINE DISTRUSTS THE PRINCE

The night of the Rockwood ball he telephones to the ballroom, telling Josephine that her sister is at his rooms, and that unless she at once consents to the engagement he will call her husband, so ruining Mrs. Rivers' reputation. Thinking to be able to save her sister, Josephine at once leaves the ballroom and rushes to Delamere's apartments, where she finds that the message has simply been a ruse to get her there and that her sister is nowhere to be seen. While she is on her way to his apartment, Delamere causes a telegram to be sent to Trent, telling him that if he wishes to know the character of the woman he proposes to marry he must at once hasten to the rooms of Prince Delamere. On receiving the message, Trent, who has already noticed Josephine's disappearance, rushes for a taxi and is whirled as quickly as possible towards the Prince's apartment.

Josephine attempts to leave the room but is prevented by Delamere, who, hearing a step on the stairs, thinks Trent has arrived. He seizes Josephine in his arms, where she is seen when the door is opened. It is not Trent, however, but Detective Manners, who has come with a warrant for the arrest of the Prince as leader of the smuggling gang.

While he is talking to Delamere, Josephine steps behind him and takes his revolver from his side pocket. Stepping in front of the two men, she threatens to shoot the first that mentions her presence in the room. Just as Trent enters the room, she steps behind the window curtain and so is not seen by him. After Trent has bowed his apologies and withdrawn, Delamere attempts to take a revolver from his drawer but is forestalled by the detective who pins his arms and soon has him securely manacled. When the detective moves the curtains he finds that Josephine has escaped through the window.

The young woman succeeds in getting back to the ballroom before Trent's return and when he comes in she begs him to take her home. Going to her sister's room, she tells her the story of the events of the evening and asks how it is all to end. Their conversation is overheard by Rivers, who has silently entered the room, and he bitterly reproaches his wife for her distrust of him. His first act is to write a check to Delamere for the money lent by him to his wife and then to congratulate Josephine on the high courage she has shown.

When Trent calls at the house the next day Josephine, in answer to his renewed proposal, tells him that there is now no further objection to their engagement, which is promptly announced to the world at large.

GERTRUDE McCOY

(Thomas A. Edison, Inc.)

GERTRUDE McCOY has devoted her talents and picturesque personality to moving pictures for the past two years, and is at present one of the most popular players in the company of Thomas A. Edison, Inc. She appears in the prominent role of Zulika in the Oriental drama "The Greed of Osman Bey." While Miss McCoy has the advantage of rare personal charm, it must be conceded in all fairness that much of her success as an actress in moving picture plays is due to her pronounced histrionic ability.

THE GREED OF OSMAN BEY

A Story of the Orient

Produced by Thos. A. Edison, Inc.

CAST OF CHARACTERS

Osman Bey.....Barry O'Moore
His Treasurer.....Albert Roccardi
Ahmet .....Bigelow Cooper
His Arab Attendant.....Harry Gripp
Zulika, daughter of the Bey..Gertrude McCoy
The Merchant.....Charles Sutton
Dancers, slaves, etc.

IN the name of Allah, the Compassionate, Greeting:

Hereafter you shall learn the tale of Ahmet whose name is written in gold above the gates of the tower of Ilbrahim.

Osman—may his name be written in water—had an only daughter, Zulika, whose eyes were deep and beautiful as desert pools beneath the stars. Graceful she was as the young palms that sway in the blast of the monsoon and when she spoke, her voice was as the springtime song of the bul bul.

AHMET AND ZULIKA FALL IN LOVE AT FIRST SIGHT

When Ahmet, the son of the sheik of the tribe of Ilbrahim, came upon Zulika before the gates of her father's garden, his breath stopped because of her loveliness and he swore that she and none other should be his wife. And when Zulika looked upon Ahmet, secretly come into her garden in the vestments of a slave, she also swore that he and none other would she have as her husband.

THE RUG MERCHANT GROWS JEALOUS OF HIS RIVAL

AHMET WOOS AND WINS ZULIKA

Now Osman, Zulika's father, has destined his daughter to marry a rich rug merchant of Medina. And when the latter came into the garden and found Zulika in the arms of Ahmet, he was exceedingly wroth and hastened to Osman and bitterly complained.

Nor was Osman less angry. He bade his slaves seize Ahmet and cast him into a prison. And the door of the prison Osman commanded should be sealed that the supposed slave might die from lack of air. But Allah is good

AHMET SATISFIES THE GREED OF OSMAN BEY

and even as Ahmet lay dying, there came one out of the desert to Osman Bey commanding him to release Ahmet, now, by reason of his father's death, a mighty sheik.

Osman in fear obeyed, and Ahmet, even as one arisen from death, confronted Zulika and the merchant on their way to be made one. Then Ahmet cast gold and jewels before Osman, saying "This will satisfy your greed. Oh, Bey, for I am Omar, the Rich," and Osman, fearing to disobey and struck by the sparkle of the jewels, gave Zulika to Ahmet and dismissed the merchant.

And in this picture you may see Ahmet and Zulika, yea even Osman and the merchant, as though they were alive.

THOMAS R. MILLS

(Reliance Company)

THOMAS R. MILLS, who has made a great success in motion pictures with the Reliance Company, had a presentiment that he could not go wrong in that field on account of the rather extraordinary coincidence with regard to the letter "M" in the early part of his career. After leaving Mr. Miller and Mr. Morton in England, Mr. Mills came to this country with Mr. Louis Mann with whom he starred three seasons. He then joined Mr. Henry Miller in "Man Proposes" for one season; for the following three seasons he was with the late Mr. Richard Mansfield creating parts in new productions among others "Molière's Misanthrope" and playing important parts in his repertoire including "The Merchant of Venice." Mr. Mills then joined the late Madame Modjeska's Company, playing such parts as "Mortimer" in "Mary Stuart," "Malcolm" in "Macbeth," and also in "Magda," then followed an engagement with Madame Kalish for a season and later he was with Marie Tempest. "Mills" is his legal cognomen.

After three seasons with Mr. Frohman, one season under Mr. Arnold Daly playing parts created by him, some stock and Shakespearean experience, Mr. Mills has again gone back with great delight to the letter "M," viz., motion pictures.

BELOW THE DEAD LINE

(Reliance)

CAST

Grogan, a Crook.....Paul Scardon
Rose, His Daughter.....Norma Phillips
Spike, His Son.....Mr. Starkey
Nelson, Grogan's partner...Thomas R. Mills
Joe, a Reporter.....John Pratt

MIKE GROGAN, a crook, sends his daughter, Rose, to a fashionable reception with orders for her to ply her trade and get away with the guests' jewelry. Joe Emerson, a reporter on the Chronicle, is sent by the city editor to cover the affair and give it a big write-up. At the reception, Mrs. Vandermade exhibits her new necklace and has trouble in getting it refastened. Rose offers her help and when Mrs. Vandermade sits with her escort in the conservatory, Rose steals behind the palms and takes the insecurely fastened necklace without detection, except by Joe, who, standing out of sight, is taking notes for the paper. Joe confronts her before she has concealed the necklace and bars her escape. The necklace is missed and detectives are asked to search the guests, as all have made known their willingness. Seeing that Rose will be caught, Joe takes the necklace from her and returns it, the affair being dismissed. Rose hurries out but Joe meets her and, escorting her home, secures her promise to reform. Rose tells Grogan of her decision, but Spike, her brother, overhears and attempts to strike her but is prevented by Nelson, Grogan's partner, who is in love with Rose.

Later, Joe finds her a boarding house and calls to escort her to it. They leave but her suitcase is forgotten. Joe returns for it. Nelson has dissolved partnership with Grogan, and as he has been cheated, sneaks into the house and shoots him. Joe sees him dash out, and picking up the fallen revolver, the reporter hurries inside only to find Grogan dead. An officer hearing the shot, breaks in and finding Joe beside the dead man and with the gun in his hand, arrests him. At the trial Joe is found guilty and sent to prison. He declares his love for Rose and asks her to wait for him. Rose decides to save Joe and by a trick secures Nelson's confession to the crime. Joe is released and the lovers are reunited.

MRS. VANDERMADE EXHIBITS HER NEW NECKLACE

SPIKE ATTEMPTS TO STRIKE ROSE

TEACHING AGRICULTURE BY MOVING PICTURES

Every now and then we see something about this subject but the wings of the idea seem to get clipped before it flies out very successfully. There is not a subject of rural life from the dusting of the sitting room to the building of a sanitary milk barn, but could be exploited by interesting moving pictures. It would seem that the Farmers' Clubs, the Granges, Neighborhood Clubs and every other rural organization, could well afford to patronize such a thing by arranging a circuit of their clubs whereby a good moving agricultural picture show could be one of the series of winter entertainments. July may not seem the time to talk about winter entertainments, but it has been our experience that procrastination really is a thief of Time, and if we wait till we want a thing before we reach out to take it we are very liable to find ourselves clutching thin air. Let's begin now and through all our summer gatherings encourage the idea of getting a moving agricultural picture show on the circuit of our winter club entertainments.—Mary A. Whedon in the July Farmer's Wife.

Lebanon, Pa.—H. C. Wentz, of 511 North Ninth street, has sold his picture outfit to Adam B. Kreiser and son Robert, of Myerstown. They have bought a building next to the post-office in Myerstown and have given the contract for the erection of a moving picture theatre.

MILITARY PICTURES

Mr. Alfred H. Saunders, July 18, 1913.
Moving Picture News.
Dear Sir:

About two weeks ago I witnessed a picture presented at the Army Y. M. C. A. at Texas City, Tex., to some 2,000 soldiers, part of the present mobilization on the border. Part of the story was supposedly taken in the Philippines and a large part of the audience, like myself, had had their little turn of duty there. An officer was wounded and sheltered by a friendly native. Would you believe it—THERE WAS SNOW ON THE GROUND and the "Friendly Native" looked and was dressed like a Canadian woodsman. Ye Gods! Now imagine all this in the Philippines where snow is an unknown quantity and white natives as unheard of as oranges for breakfast on the 17th of March.

Of course the picture brought forth a scream but not the kind of scream the manufacturer intended. Moving pictures are shown nightly at nearly every army post in the service and such raw and unadulterated breaks as that have anything but the desired effect on those who understand. Time and time again I have seen military pictures with the most brazen mistakes as regards detail, e. g., officers wearing chevrons; enlisted men wearing officer's uniforms, carrying sabers, being saluted by other enlisted men, etc. I could go on with numberless mistakes of a similar nature, all of which spoil the perfect detail of most modern pictures.

I have been greatly interested in the steady improvement of the picture plays since their beginning, but have noticed that the military plays are 'way behind all other classes in their improvement of details, probably because there are so few directors who know anything about the military. How easy it would be to invoke a little assistance from someone who understands that part of the game and whose assistance would enable directors to turn out military plays that would call forth the applause in the way it was desired rather than because of its utter ridiculousness.

I am not writing this in the form of a "knock" at anyone in particular, but with the hope that it may wake someone up to the fact that their pictures are making a hit in the wrong direction and causing the firm's name to be a sort of a joke instead of a drawing card among the military patrons of the moving picture theatres.

Very truly yours,
S. W. FRENCH.
1st Lieut., M. C., U. S. Army.

The above letter is certainly called for at the present time. I have repeatedly spoken about the incongruous military tactics adopted by some of the film companies when they are producing pictures of the olden days and even of the present. I saw a film a few days ago in which the veterans wore the slouch hats of the present day infantry instead of the peaked caps of fifty years ago.

If the directors know nothing about military tactics they should get hold of some book on the subject or get some army man to instruct them in these tactics. As my correspondent says the pictures are ridiculous and I trust the above letter will be the means of stirring some of the pseudo directors to do better in future.

A. H. S.

HEAVENLY WIDOW
Solax Release August 6th.

EDWARD A. KAUFMAN

Edward A. Kaufman, who is considered the youngest publicity man in the film business, was born in Chicago, twenty-two years ago, and was formerly connected with a New Jersey newspaper on the editorial staff.

For several years afterward he was with the Philadelphia Times as motion picture editor.

Mr. Kaufman is publicity manager and scenario editor for the Ryno Film Company, of New York City, with studios at City Island.

EDWARD A. KAUFMAN

In conversation with Mr. Kaufman he spoke highly about the quality of the films the Ryno Company are releasing, and gloriously lauds their new leading lady, Miss Julia Bruno, who is considered by J. Montgomery Flagg, the artist, the most beautiful model he has ever found.

THE COMMERCIAL MOTION PICTURES CO., INC., BRANCH OUT

Owing to the enormous demand for industrial, hygienic, educational and scenic subjects in motion pictures, the Commercial Company has started an extensive campaign that will include all of the above subjects.

In the last six months this company has made wonderful progress, and earned a reputation for service and quality that is unexcelled.

They state that in order to successfully carry out this campaign, more capital is required. They have therefore increased their capitalization to $100,000, a limited amount of which is now open for subscription.

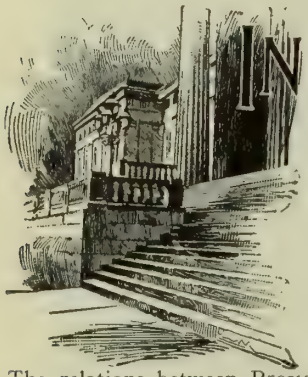
A meeting of present and future stockholders was held at the offices of the company, 102 West One Hundred and First street, on Monday evening, July 21st, at which time the laboratory was inspected and future plans discussed.

WARNER FEATURE FILM CO. OPEN UP EXCHANGE AT PITTSBURG

The Warner Feature Film Co., who are owners of twenty exchanges throughout the country, have just opened up their twenty-first exchange at Pittsburgh, Pa. This office was formerly run by the Feature Film and Calcium Light Co. but now the interests of the Warner Features will be taken care of by their own exchange in the Smoky City.

MIATT-PATENTS DEPARTMENT

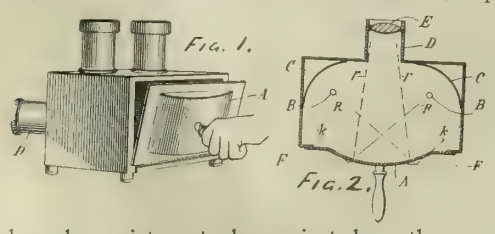
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City



In the Patent Office there hangs in the Commissioner's room a portrait of Dr. Wm. Thornton, the first "superintendent," of whom we wrote last week. It is the work of the artist Gilbert Stewart, whose celebrated portraits of George Washington and other contemporaries are well known and admired. This particular portrait was presented to the Patent Office in 1871 by a niece of Dr. Thornton, the widow of Hon. Isham Talbot, U. S. Senator from Kentucky. The relations between President Washington and the doctor were intimate, and in 1794 Washington appointed him as one of the three commissioners to survey and lay out the Federal capital. As heretofore stated Dr. Thornton filled the office of superintendent of the Patent Office for twenty-four consecutive years, and it is appropriate that his portrait should adorn the inner sanctum sanctorum of his successors, the present incumbent thereof being Thomas Ewing, Jr., recently appointed by President Wilson upon the retirement of Ex-Commissioner Edw. B. Moore.

Commissioner Ewing is well qualified for the position, having served as assistant examiner in the Patent Office for two years, an experience supplemented by more than twenty years of practice before the Patent Office and in the Federal courts. Being thus familiar with the inner workings of the office, as well as conversant with the interests of inventors and manufacturers generally, the presumption is that he will prove to be an ideal executive,—his successful career before the office and courts, and his natural ability qualifying him to fulfil the exacting requirements of this important office. Another proof of his qualification is that he is strongly opposed to the obnoxious Oldfield Bill, as clearly shown in his testimony before the Congressional Committee on Patents last year, which indicates his belief that the provisions of the bill would hinder progress and check investigation and development along new lines of art and manufacture. For instance, the following is epigrammatic:—*"If then under a compulsory license clause inventors were handicapped in making improvements and in patenting them, then the patent law as so framed would not promote the progress of science and the useful arts, but would in fact oppose such progress."*

Here is an illustration of the patenting of a mechanical expedient which owing to its simplicity seems obvious now that it is an accomplished fact. Heretofore reflectors of this class have been formed with flat surfaces for the support of



a postal card or picture to be projected on the screen, and consequently the marginal portions of the reproduction have been indistinct because out of focus. Frederick E. Baldwin, of New York City, in Patent No. 1,065,496, simply curves the support to conform with the focus of the lens, as shown particularly in Fig. 2 of the accompanying drawings, in which A represents the curved cardholder, detachably secured to the body of the apparatus, BB sources of light; CC reflectors; E the lens, mounted in tube D. By arranging the card on the curved line A, the entire subject is brought to proper and uniform focal distance, and consequently all parts of it are projected with equal clearness. Furthermore the rays of light from BB strike the cardholder as shown by dotted line RR and are reflected into the lens as shown by dotted line *rr*, whereas were the back flat, as shown by FF the rays would be reflected as shown by dotted line *kk* and not reach the lens at all. This affords much greater illumination on the sheet than would otherwise be obtained.

Albert E. Jacobson, of New York City, has applied for the registration of "ARTATONE" as a trade-mark for photographic sensitized paper and plates, used since March, 1912.

WHILE at the present time presumably certain electrical societies having their headquarters in New York possess technical libraries of great value and completeness, still it is only a question of time when Uncle Sam will possess the greatest collection of such literature in the world, owing to the great advantage accruing to the electrical divisions of the Library of Congress, in that that Federal institution, having as its adjunct the United States Copyright Office, automatically comes into possession of every new book on electrical and kindred subjects that is copyrighted in America. Under the law two copies of each copyrighted work must be deposited with the Register of Copyrights, subordinate to the Librarian of Congress, and one copy of each work thus deposited, if of any permanent value, is immediately placed in the regular classified electrical collection. By this same automatic process of accumulation and selection the library secures as fast as issued copies of all the leading periodicals devoted to electricity and its various branches, and upon the completion of each volume it is bound and becomes available for reference. While the Library of Congress is not a circulating library in the ordinary acceptance of the term, the public is free to make use of the collections for reference work, and students who go to Washington to have the advantages of the library are afforded all the facilities of an admirably arranged reading-room. It is also possible in many instances for engineers, inventors and other persons who are seriously engaged in electrical work to make arrangements whereby any of the volumes in the Library of Congress which they may desire to consult can be placed at their disposal through the temporary transfer of the books from the Washington institute to a local library in their home city. Two divisions or classes in the library, devoted specially to electrical subjects, embrace most of the literature in this sphere. The Division of Electric Apparatus and Instruments has at the present time something more than 800 books, whereas more than 2,400 volumes have places in the Division of Electrical Engineering. In addition there are a number of works on electrochemistry, electrolysis, electrolytes, etc., so that all told the number of books on electrical topics is considerably in excess of 3,500 volumes.

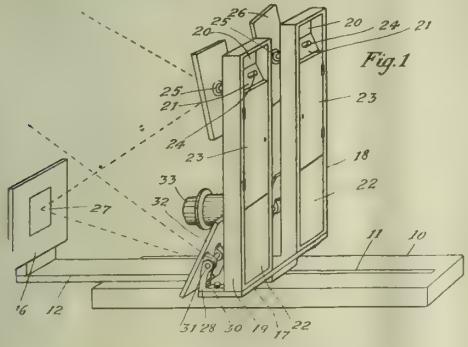
WILLIAM GODSON LINDSEY, of New York City, in his Patent No. 1,067,785, states that he has discovered that triphenylphosphate can be combined with acetyl cellulose to produce a non-inflammable compound having great strength and tenacity, and other valuable properties; and the object of his invention is to point out to the operator a practical method of using or combining the two substances in making films and other forms of such compounds. In carrying out the invention an acetyl cellulose which is soluble in acetone is selected, a solution is made of such acetyl cellulose in acetone, and to this solution is added triphenylphosphate, either in solid form or previously dissolved in acetone or other similar solvents. The amount of triphenylphosphate may be varied in propor-

tions from ten to twenty parts by weight to each one hundred parts of the acetyl cellulose, and the acetone or other suitable solvent is added in sufficient quantity to make either a flowable solution or a plastic mass, as is well understood by those skilled in the art. The triphenylphosphate while it imparts non-inflammability to the compound does not impart color or odor to the product. The product can be made in the form of films or thin sheets. Any approved method of forming films or thin sheets from a flowable solution may be employed. The flowable solution may also be applied as a protecting surface, such a coating possessing also the property of being waterproof. The final product may also be made in the form of a mass of any desired thickness. The patent is assigned to The Celluloid Company, a New Jersey corporation.

Color photograph, like the old-fashioned daguerreotype, is a non-duplicative positive, and it is doubtful if any means may be attained whereby reproduction can be accomplished upon a broad commercial basis; i. e., as easily and as cheaply as ordinary photographic prints. However, Vancamps, of Paris, has invented a process that solves the problem in part, although neither cheaply nor simply. According to the Bibliotheque Universelle three superposable negatives of the subject are taken by the electric light,—one through a violet screen, a second through a green, and a third through an orange screen. These negatives furnish three color positives on specially prepared gelatine paper,—yellow, red and blue, the complementary colors of those of the screens. The yellow paper is used with the negative taken through the violet screen, the red with that taken through the green screen, and the blue with orange screen negative,—positive prints being obtained by placing the respective papers in contact with the proper negatives and exposing to electric light, which fixes the colored matter where the negatives allow it to pass. Washing removes the color not thus fixed.

The gelatine films are then detached from the paper, affording three positives—blue, yellow and red—in which each color has its own distribution, the relations of light and shade being different on each. Obviously by superposing these positives in accurate register, the gelatine being thin, and the colors transparent, a fine blended effect will be attained, resembling miniature painting. Any desired number of positives may thus be attained from a single set of negatives.

Apparatus for projecting pictures by means of sunlight is shown in the accompanying sketch representing the invention of Frank T. Wilson, of Stillwater, Minn., as set forth in Letters Patent No. 1,065,757. The device is intended to be placed in or near a window and properly surrounded by light-excluding curtains or cloths except the passage for the rays from the lens 33—the picture 27 and its rack 16, being positioned externally by means of the slide 12. The sunlight is



concentrated upon the picture by means of the adjustable mirrors 26, 32, accessible through doors 23. The inventor claims a solar illuminator comprising a table, a slide adjustably mounted on said table, means for holding a picture positioned for illumination at the end of the slide, a cross bar on the slide, a plurality of mirrors mounted directly upon said cross bar to oscillate on horizontal and vertical axes each to throw a separate beam of sunlight upon the picture from below the horizontal limits thereof, uprights carried by said cross bar and spaced apart thereon, a projecting lens in horizontal alignment with the picture and positioned to project the same between the said uprights, a mirror mounted on each of said uprights and adjustable in horizontal and vertical planes each to throw a separate beam of sunlight upon the picture from above the horizontal limits thereof, said uprights comprising frame members and doors opening from the back thereof to permit access to all of said mirrors, said picture and said projecting lens.

Too much cowboy. Consul Chas. S. Winans, at Seville, Spain, in a recent report, states that motion pictures have become exceedingly popular throughout the Seville district, and those shown there have often a more than passing merit. Until recently the films of Pathe Freres, Paris, were used almost exclusively. Now, however, some Scandinavian and American films are also shown. American films unfortunately too often depict *"Wild West" scenes, which are not understood and appreciated* as thoroughly as European films, which frequently give entire plays, lasting an hour or more, or picture stories of such works as Les Miserables. For the productions the best actors and actresses are requisitioned, and the settings are extremely elaborate and artistic. Especially in summer are motion pictures popular, when one may watch them all evening in open-air restaurants for the price of a cup of coffee or a glass of wine. In winter the prices of admission to the motion-picture halls or theatres range from four to fourteen cents.

Edison has the reputation of searching for the true inwardness of things in general, and certain things in particular; also of being responsible for some startling innovations. What we suppose may be considered as in his lighter vein was the "wonderful" table ornament originated by him, consisting of an aquarium containing gold fish every one of which was a bright particular light unto himself. In other words the tiny fishes were all ablaze internally and their delicate bodies showed clearly the details of their anatomy. Each had been induced to swallow a tiny electric lamp connected with a battery by two hair-like wires passing out of its mouth. This method of obtaining inside information was undoubtedly brilliant and entertaining from an external point of view, but how piscatorially considered your deponent knoweth not—neither doth Edison—for thereon might hang a *tale*. But perhaps Edison's idea was, after all, only an adaptation, as we read in "Popular Electricity" that

"The whale that bolted Jonah down
Was kept awake o' nights,
By hearing Jonah's frantic cry,
Turn on the 'lectric lights!"

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Hiatt

William Wadsworth is still wondering whether Dan Mason really meant it or not. Mason swore solemnly it was all an accident, but Waddy is skeptical. The two Edison comedians were playing a scene in which Mason, as a dentist, was supposed to pull one of Waddy's teeth out with a pair of forceps that looked like a Panama Canal shovel. In some way Mason actually got hold of a few teeth, and when he yanked, Waddy came right up out of the chair with a roar of grief and indignation. It was a question of Waddy or the teeth, and he decided that he could still use the teeth.

J. Searle Dawley, of the Edison Company, it is reported, will shortly become one of the directors of the Famous Players.

After a short interim of inactivity following the filming of James K. Hackett and Mrs. Langtry, Mr. Porter, manager of production and technical head of this splendidly equipped organization, will begin a new series of features, engaging the services of other stars famous in the dramatic firmament.

Rumor has it that Tess of the D'Urbervilles, with Mrs. Minnie Maddern Fiske, will shortly be perpetuated on the screen.

PICTURE MUSIC

By ERNST LUZ

It would be next to impossible to know from which kind of musical numbers to find those which would show up to best advantage for neutral playing. Such numbers are plentiful in music of all character. They can be very successfully used for the accompaniment of all descriptive or introductory action. I class all those which I find necessary for the musical setup of all pictures, other than those which I term neutral, as descriptive numbers. They are, in reality, numbers which I use to fill in the time between the important points of the picture which I intend to feature. I have classed my repertoire in the following manner and have found it a great help in setting up my programs in advance. It not only saves time, but with a little care you can avoid a continued repetition of the same numbers, as one classification will suffice to give you an idea as to its proper placing in any picture.

Until the present time I have found the following classifications a great help in setting up music for the pictures hurriedly, viz.: Parade or military marches, descriptive marches (light), hurried marches and gallops, rag twosteps, characteristic marches, song marches (medleys), standard waltzes, descriptive, long; waltzes, modern descriptive; waltz lentos, legato waltzes, Oriental or minor waltzes, popular song waltzes, polka and dance descriptive, overtures, operatic and standard selections, popular selections, miscellaneous foreign characteristic, descriptive and sentimental; Oriental and heavy minor numbers, Spanish and Mexican, descriptive and sentimental; Western and Indian intermezzos and characteristics, national music (all countries), sentimental (light), sentimental (heavy), descriptive or neutral concert numbers, semi-pathetic (light), pathetic (heavy, dramatic), plaintive, melodramatic, suggestive songs and choruses, suggestive standard song numbers.

I use the terms light and heavy in many instances to determine the dramatic or serious value of a number. When the melody of a number continues in the treble register and major key it must as a fact remain light in temperament, and you will find it next to impossible to obtain any dramatic or more serious effect. When the melody or theme of any number alternates from the treble to the bass and from major to minor it can safely be called heavy and is a very good number to feature in pictures that are intensely dramatic. This rule would not apply to marches, twosteps, rags or intermezzos, as they are, as a rule, neutral and valuable in descriptive playing only. Among the waltzes you will find all temperaments. Standard waltzes of the Strauss type are very good neutral or descriptive numbers. Those of the Waldteufel type in many instances can be classed among the legato or dreamy kind, and are always well suited to pictures telling a romantic story. They can be used as light sentimental numbers when it is necessary to get variety into your set-up.

Modern waltzes are usually short and I find them valuable for the opening or closing of the picture or when I require the number to be played hurriedly. Standard numbers do not respond favorably when hurried. Waltz lentos are, as a rule, serious numbers when properly played. Their seriousness depends upon whether they are of sustained or of light staccato effect. Oriental or minor waltzes are always heavy and are valuable for dramatic or mysterious effects. When played as waltz lentos they are quite often plaintive. The overtures, selections and other large numbers of varying tempos can only be successfully used in pictures of the strictly neutral kind, such as scenics, educational and topical when there is no suggestive action. I have been able to fit Italian operatic selections which were sweet and melodious to many dramas of romantic type which were void of what might be termed acting. Characteristic numbers do not require any study to place as there are not enough to make any great classification; these pictures as a rule depend on their characteristics to get them over, consequently, if you can retain the musical character in a manner not to make it tiresome you have done your duty. The concert numbers classed as descriptives, sentimental, romantic, semi-pathetic, pathetic and plaintive require an originality on the part of the player to give them a proper classification. Many of them vary as to their seriousness according to how they are played. It is not a good method to juggle with tempos, but among these numbers there are many which are very flexible and the metronome meter can often be doubled without marring the composition. The most important is to determine as to whether they are light or heavy. A picture made by a company of good actors requires heavy numbers at the feature points, surrounded by light descriptives. While there never will be a fixed rule to determine the exact number needed at a certain point in the picture unless the music is especially arranged in advance, still it is a fact that any picture musician making a classification of his repertoire, whether along the lines I mention or other methods, will never have the heart to play "There Will Be a Hot Time in the Old Town to-night" at the Crucifixion of Christ. Orchestra leaders with extensive repertoires I am sure will find such a classification valuable while it can not harm pianists to follow it.

LATE PUBLICATIONS

In a Red Rose Garden, by Billy Gaston. A sentimental descriptive number that will please. Is of the gavotte type and very flexible as to tempo, which makes it valuable. As suggested by the title, you will find it very good for pictures based on romantic love stories. *Twilight,* by Nat D. Ayer. A reverie of merit. It is a number very similar to the Red Rose Garden. *Butterfly Ballet.* This number is very good for the accompanying of light plotting action, as it is of minor theme, very suggestive of caprice. The number has a heavy temperamental effect and is more valuable for the reason that there are not many numbers of exactly the same kind published. The three above numbers are published by J. H. Remick, 219 West Forty-sixth street, New York City.

Spring Thoughts, by Gustave Salzer. A novelette in 6-8 that is excellent for descriptive playing in sentimental pictures. Is very melodious and not difficult. Numbers of this kind are an excellent relief from the usual 2-4 and 3-4 continually played in the average picture theatre. *Suite of Four,* by Theo. Bendix. Longing, meeting, parting and reconciliation. All four are excellent serious numbers. These numbers will immediately suggest their picture value at your first playing. You are always safe in getting Bendix numbers. Published by M. Witmark & Sons, 144 West Thirty-seventh street, New York City.

Some Smoke, by S. Romberg. A number of one or two-step effect that is different from all the others and very catchy. Is of French style and while it leads off in minor it is strictly a light number, which is unusual. You and every listener will like it. Published by Jos. W. Stern, 102 West Thirty-eighth street, New York City.

Clifford Bruce has been engaged to play "leads" with the Selig Polyscope Co., at their studio in Chicago. He comes as a well qualified actor with six year's active and almost continuous experience on Broadway—"Sine qua non" of success in stage service. He was five years in the Frohman service in principal parts played with William Gillette in his farewell tour and succeeded Kyrle Bellew in "The Thief" playing a leading role three years.

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SELIG

THROUGH ANOTHER MAN'S EYES (Aug. 13).—Tom Norton is a lovable young fellow, but has a weakness for drink that eventually leads to his ruin. He is in love with Eunice Baily, who cares for him and does her best to break the fetters of a habit that becomes a vice. He has a friend, Wallace Elder, who secretly loves Eunice, but who lacks the personality of the dashing drinker, Tom. When they are passing down the street, Tom staggering along with his assistance, he tries to conceal the plight of the former when they meet Eunice. The sharp-eyed young woman sees the pair and has a better chance than ever to compare them. Wallace has an opportunity to recommend Tom for a position as night watchman in his uncle's factory. Tom accepts the situation, but burglars, hearing of his weakness, manage to get him drunk and then rob the office. The fruit of his folly manifests itself to his befuddled senses, when he finds the safe blown open and the office littered with wreckage. Eunice sends his ring back and advises him to try life in a new city. He goes West and is implicated in a robbery, for which he serves time. His poor old mother lives to welcome him back home after five years. He finds things changed, as he determines to face about in life. He looks through the window of Wallace Elder's home, and the scene that reveals itself indicates what might have been for him—so he looks longingly into happiness through another man's eyes.

LUBIN

THE MESSAGE OF THE ROSE (Aug. 2).—Alonzo, the timid, loves Chula, a beautiful senorita of sunny Mexico. Enraptured by her charms, and not bold enough to personally declare his passion, he sends her a white and red rose, requesting that she wear the red rose that night if she returns his love, but if her heart belongs to another to wear the white. Unconscious of his friend Manuel's passion for Chula he intrusts him with the message and the roses. Manuel, seeing an opportunity to be rid of his rival, withholds the message and the red rose, giving Chula the white rose to wear. That night at the garden fete, Alonzo seeing that Chula wears the white rose, accepts it as his dismissal. The next day Chula receives a message which she cannot understand, saying that, Alonzo, since she could not give him her love, has given his life to the cause of the revolution, and when Manuel asks her to be his wife, she tells him her heart belongs to the one who has gone. Manuel's first impulse is to confess his duplicity, but realizing it is too late, he leaves to join his command in the federal army, with his secret undisclosed. As the months go by, Chula despairs of her lover's return and seeks solace in a convent. Taken as a prisoner of war by Manuel's regiment, Alonzo, along with other prisoners, participates in a lottery of death, wherein those who draw black beans are condemned to die and those who draw white ones are liberated. Drawing the black bean, Alonzo is condemned to death, when Manuel, thinking to right the past wrong, sacrifices his career in liberating him, and asking forgiveness, confesses his perfidy and expiates his crime by being courtmartialed and executed. On his return, Alonzo's dream of love is shattered when he finds that Chula has consecrated her life to the church, his only possession being the message conveyed by the rose from the hand of his lost love.

WHEN SOCIETY CALLS (July 31).—Her husband's nightly engagements, for which he refuses to account to her, greatly incense Mrs. Bentley against him and she discusses the matter with her friends, who advise her to go and do likewise. A regular family upheaval follows and the parties separate, with the condition that their little daughter, Grace, shall spend six months of the year with her mother and six months with her father. The separation brings great grief to Mr. Bentley's father, a paralytic who cannot move about or even speak.

The first six months are spent by Grace with her mother, who plunges into a round of social gayety and sadly neglects her. When, at the close of the time, her father comes to fetch her, she goes joyfully to him and seems glad to get away from her amusement-seeking mother.

Bentley takes no more care of the child than his wife had done and she would have led a life of absolute loneliness but for her old grandfather who adores her. Grace falls sick and her father recognizes that she is in danger of losing her life. He at once sends for her mother who hastens to the child's bedside. Grace is very low when her mother arrives, but, remembering the manner in which her mother had treated her, she will not speak to her, but turns away her head with a cry of fear. Her father also she dislikes and does not wish to have him with her. The old grandfather remains constantly at her side, for she will not let him go away, feeling that he is the only one who truly loves her.

After the child had fallen asleep the doctor instructs the nurse to give her medicine as soon as she regains consciousness but the woman, who is wearied by long watching by the bedside, falls asleep and when Grace wakens she is not given the necessary drugs. The old man gives an awful groan, which is heard by the parents in the next room. They rush in, but are too late, however, for their baby is dying and passes away as they watch her.

United by their common sorrow, they resolve to begin life together again and to have more consideration one for the other. When they turn to the old man they find that he also has passed into eternity, happy now that he has seen the reunion of those he loved.

KINEMACOLOR

LOVE AND WAR IN TOYLAND.—The characters in this drama are enacted entirely by mechanical toys, requiring over 200,000 separate changes of position in photographing. The time occupied was ten months; each day averaging fifteen hours continuous work.

In the first scene the Prince of Slumberland, a toy figure, departs to court the King of Loveland's daughter. The Emperor of the No-Goods, another aspirant, is also on his way to court the Princess of Loveland. The royal lovers arrive simultaneously before the King of Loveland, who decrees that they must fight a duel in aeroplanes for the hand of the Princess.

The Emperor's aeroplane is damaged, but, protected by his aeronautic helmet, the Emperor himself is unhurt. The Prince is proclaimed the victor.

The Princess is blowing the seeds of an enormous dandelion and asking the old question: "He loves, he loves me not." While she is thus engaged she is abducted by the Emperor. Whilst crossing the wild lands they are attacked by toy animals. The Prince and the King come with an army to rescue the Princess. Then takes place the battle of Hobby-horse Pass. The Emperor retreats to the capital of No-Goods. This edifice introduces all the devices by which time may be frittered away—cards, dice, dominoes, etc. The effect is most picturesque. The Prince in revenge leads his aerial fleet to destroy the capital. The Emperor attempts to escape by a secret passage, but he is captured and as a punishment for his misdeeds he is fired from a cannon into the burning city.

Upon their return home the Prince and Princess are married, after which the victors offer up a prayer to Santa Claus, whose figure is seen in the background.

FRONTIER

MASQUERADING IN BEAR CANYON (Aug. 7).—New Mexico abounds with wonderful hills and canyons and the climate is so beneficial to health that it is not strange that people afflicted should be ordered to that country by their physicians.

Our story deals with the lives of city people who visit Bear Canyon in the Sandia Mountains of New Mexico, and while there meet and grow attached to the rugged, honest inhabitants who may have come there a little earlier in life for the same reason and have been benefited and decided to make that their permanent home.

Mr. John Brandon, a man of wealth, was told by his family physician that his daughter Alice was in declining health and that he, Brandon, must take her to New Mexico, where the climate might bring her back to health and strength. Alice is secretly betrothed to her father's clerk and when her father finds this out it is an added reason why he should try to get his daughter away from the city. The journey is made.

Dr. Rice, in Albuquerque, New Mexico, advises a three weeks' stay in Bear Canyon, a distance of twenty miles from the city. The father therefore makes the arrangements. Later they find themselves in the rugged, rocky canyon. Alice is assisted to the topmost peak and a little sun parlor is arranged where she spends her days reading and enjoying God's wonderful sunshine in the most rugged and beautiful country in the whole United States.

The daughter of a goat herder, himself an invalid, and only a few years earlier compelled to come to the same place for his health, while out with her herd of goats, sees the city girl in her flowing white robe, is startled, goes home and tells her parents. They explain to her that it must be some tourist that has by chance come to this part of the country.

The following day she starts out again on her daily jaunt over the hills with the goats. The girls meet and become firm friends. The city girl decides it would be a fine prank to change clothes with the goat girl and wander off among the rocks with the goats, leaving the goat girl to act the part of the invalid. They decide to keep their secret for fear it might worry Alice's father.

Later Dr. Seth, the nephew of Dr. Rice, visits his uncle and, as Dr. Rice is very busy, the nephew is sent out to Bear Canyon to see how the invalid is getting along. The father wishes to take him up to the hills but the doctor advises that he can find the patient without disturbing the father. He struggles

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to the top of the hill and, looking over, sees the goat girl, who he supposes is Alice, the daughter of Mr. Brandon. The goat girl is very much excited—the doctor very much interested in the beautiful girl. He asks her how she is feeling; she says very sick. The doctor feels her pulse, asks her to show her tongue, he finds nothing wrong, and feels that there is a mistake somewhere.

He goes away but finding it impossible to forget the little girl on the rocks, comes back the following day, and as the girls have met again and changed clothes the doctor finds, as he supposes, Alice Brandon. This masquerading is going on for some little time, the doctor becoming more and more infatuated with his supposed patient. The city girl understands the situation, and it has afforded her a lot of enjoyment.

Alice's sweetheart is tired of being alone. Later he arrives on the scene and, meeting Dr. Seth, who is just about to start out from Albuquerque to Bear Canyon, he is invited by Dr. Seth to ride with him. When the doctor finds that he is the sweetheart of Alice Brandon he freezes up and is none too courteous. This is all explained away when the two young men reach the summit of the hill in Bear Canyon and find the girls have been masquerading. Alice's health has been greatly improved and the meeting of her sweetheart makes her supremely happy. The doctor's love was true blue, and the little goat girl finds that he loves her for herself, regardless of her station in life. Everything, therefore, is happiness.

IMP

A MODERN ROMANCE (Aug. 7).—Edward Markham, son of a wealthy and retired financier, and erstwhile young man about town, devotes practically his whole time to gambling and similar pursuits. Stricken ill one evening at his club, he is rushed to a hospital and there operated upon for appendicitis. "Specialed" by a winsome nurse (Hawthorne), they fall in love with one another. Upon his return to his father's house he makes known his attachment, but encounters the latter's opposition to the match on the grounds that she is beneath him in station. Markham, Sr., threatens to cut his son off without a penny if he persists in his determination to marry the nurse, and upon Ned's avowal that he will do so, the family lawyer is called in and changes in the old man's will are effected accordingly. Markham marries Nurse Hawthorne and five years pass away. At the expiration of this time Ned has become a member of the firm of Bayd & Markham, stock brokers, and is in comfortable circumstances. About this time he begins to dabble in stocks. At first successful, he one day risks all, and loses all. Despondent, he returns home and is about to end his life. His child, coming into the room with a telegram at the moment he is about to pull the trigger, saves his life. The "wire" announces the serious and sudden illness of his father; "paralysis threatened." A bright idea occurs to him. He interviews the family physician and is successful in having his wife installed as nurse for his father under the nom de plume of "Nurse Millidge." Markham, Sr., is nursed round to his normal state of health in the course of a couple of months, but in the meantime he has become so attached to Nurse Millidge that when she suggests leaving he will not entertain the idea, and offers to adopt her as his daughter. This suggestion effects the climax. Her husband and child enter to take her home and the old man, overcome with mingled emotions of surprise, shame and love, bids them stay. They form an affectionate grouping as the picture fades out.

VICTOR

NATURE'S VENGEANCE (Aug. 8).—Gertrude, a child of nature, lives in the mountains with her mother and her brother Dick. They are herb pickers. Jim, a stranger, comes and wins her affections, she turning from her mountain lover, Cooley. But Jim has no intention of keeping his promise of marriage, and when Gertrude appeals to him, rejects her and assaults Dick, who interferes in Gertrude's behalf.

The mother learns that Jim is going away, leaving his promise unfulfilled. He has started down the mountain stream in his canoe. The mother follows on horseback, overtakes him and, at the point of a revolver, forces him to return. A mountaineer parson marries Gertrude and Jim, the bridegroom's reluctance overcome by the mother's pistol. This accomplished, she orders Jim to go, and once more he takes to his canoe.

Dick arrives, followed by the mountaineers, whom he has told of his injuries, and who are bent on vengeance. The mother explains the situation to them and they abandon their quest. But Jim is not to escape nature's vengeance for his injury to her child. He is caught in the whirling rapids of the stream, his canoe is capsized, and his body carried down through the angry waters to the quieter reaches below.

Gertrude is left to forget the strangers and in time her reception of a little gift from Cooley shows that her future holds hope of happiness.

REX

WHEN THE PRINCE ARRIVES (Aug. 7).—May, the daughter of a comfortably fixed farmer, being of a romantic turn of mind, gives considerable time to reading love stories and fairy tales. Joe, the foreman of the farm, a frank, open-hearted youth, makes known his love for her. May, who finds him short on romance and scarcely in accord with her ideal of a lover, gently resents his advances.

One day a circus comes to town and in the preparation of the show Bob and Frank, both acrobats, quarrel, and the latter is knocked down and left for dead. The acrobat, frantic at his hasty deed, seeks refuge in the open country, where he happens upon May. The romantic girl, impressed by the oddity of his strange array of trunks and tights, such an array as might become her imaginative ideas of a prince, listens to Bob's appeal for aid and she gives him shelter.

The sheriff and posse pursue the fugitive to the farmhouse, where they are thrown off the trail by May. She gives the mysterious stranger the necessary attire from a convenient scarecrow, together with a horse, instructing him to let the pony go, that he will find his way home alone. Bob grasps the chance of escape and gallops off, leaving the reader of fairy literature in a rather uncertain state of mind regarding her heart.

Bob reaches safety, throws the bridle over the horse's head as instructed, and the pony in due time arrives at the farm with a note fastened to the bridle. With beating heart May eagerly scans the message which reads as follows: "I could not look into your innocent eyes and tell you that the man you were aiding was a murderer. The future holds for me only one pleasant thought: a memory of your kindness. Forgive and forget."

A later scene shows the home of the acrobat. His wife is startled by a telegram which reads: "If John communicates with you, tell him to join show. Frank only stunned. Newspaper report exaggerated. His old position open." The acrobat silently destroys a simple trophy of the girl he met and goes to his wife's arms; while at the distant farm May is seen to respond to Joe's honest love and tosses the letter from her strange prince into the passing stream.

CRYSTAL

A CHILD'S INFLUENCE (Aug. 5).—Nelson, a hard-working young man, shares his room with Ralph Henly, who is his exact opposite. Nelson is employed as a stone cutter, working every day, while Henly, the laziest of men, lies in bed all day long, smoking cigarettes and reading newspapers. Nelson, who has diligently saved his money so as to purchase a home for himself and sweetheart, when they are married, draws his savings from the bank. This Henly discovers, and during Nelson's absence looks for and finds the money. He goes out, just as Nelson enters. Nelson discovers that his savings are missing and instantly starts out in search of Henly. His quest is unsuccessful and, unable to face his sweetheart in his impoverished condition, he gradually drifts away from her, and she sees him no more. A year passes, and Nelson, growing weaker and weaker through worriment and his unceasing search for Henly, loses his position. Henly, meanwhile, dressed always in the height of fashion through the aid of his stolen money, wins the heart and hand of an immensely wealthy widow. The widow and her young daughter look upon the handsome Henly as an ideal husband and father, and Henly and the widow are married. They lead a very happy existence, Mrs. Henly never suspecting her husband's black past. One day the child and her nurse go for an outing in the wood and the child wanders away alone. She finds, nearly dead from starvation, Nelson, who had stopped to rest from his weary wanderings and fruitless search for the man who had caused his misfortune and who he intended killing on sight. The child gives Nelson a sandwich and a bottle of milk and Nelson, refreshed, thanks the child for probably saving his life. The next day Henly and his wife are out in the park, driving their automobile, when Nelson catches sight of his arch-enemy. Upon seeing these unmistakable signs of wealth and happiness about Henly, and after ruminating over his own lot, Nelson jumps on the back of the machine, riding there until the couple arrive at home. Nelson bides his time and then enters the house. He finds Henly in the parlor and strangles him nearly to death. Henly's cries bring his wife and child to his rescue, and the child comes between the two men. Nelson recognizes the child as the one who had befriended him the day before and upon her statement and plea that he should not kill her father, Nelson, stricken with remorse at the thought that by carrying out his purpose he would make the child unhappy, relinquishes his hold on Henly's throat and slinks from the house, while Henly dismisses the incident by saying that the ragged stranger was probably a burglar, but thankful of the child's influence in saving his wretched life.

NESTOR

MONA (Aug.).—James Lee, a young settler, comes to the assistance of Mona, daughter of Chief Big Turtle, who is struggling in the arms of an amorous prospector. Mona is very grateful for Lee's gentle courtesy. Later she falls in love with him and offers to become his

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squaw. Lee shows her the picture in a locket of the girl for whom he is making a home. Mona understands and departs sorrowfully. Wade, the prospector, witnesses this scene and vows vengeance on Lee who has thwarted his desire for the beautiful Indian girl.

He goes to the Indian camp and tells Big Turtle that Lee has designs on Mona. Wade takes Big Turtle to a point overlooking Lee's cabin and shows him Mona and Lee in what appears from the distance to be a love scene. Big Turtle is furious and calls his tribe together and they plan to do away with Lee.

Lee and his sweetheart, Bessie, are quietly married in the meantime and Lee takes her to the little cabin in the clearing.

Later the Indians waylay Lee by lassoing him and dragging him from his horse. They then proceed to a nearby corral and steal a green hide, from which they cut a long strip and bind Lee, knowing that as the hide dries it will gradually strangle Lee.

Mona has watched the capture and preparation for the torture and after the Indians have taken their departure, she frees Lee. He in gratitude places the locket about Mona's neck. Wade, who has returned to gloat over his enemy, witnesses the act and vows vengeance on both.

Wade tells Big Turtle that his daughter has freed the captive, and when Mona returns to the Indian camp she is driven away. She seeks Lee's cabin and is taken in. Later Wade poisons Bessie's mind by telling her that Lee and Mona were lovers in the past, and to prove his assertion tells her of Lee giving Mona the locket, which was a gift from Bessie. Bessie finds the locket about Mona's neck, and in bitter jealousy runs away. She is lost and eventually makes her way to the Indian camp. There she is cared for by the squaws. Wade, who is following her, falls into a bear trap and dies.

Lee finding Bessie missing starts out in search of her. Mona, with Indian skill, trails the girl to the camp of Big Turtle. There husband and wife are reunited, and Big Turtle relents and takes Mona back into his home.

GEM

BOB'S BABY (Aug. 4).—Robert Warning, very much in love with his wife, and detesting that dog that is invariably placed at his table, decides to decapitate said canine.

His wife circumvents him. A row ensues and Robert leaves for his office in a huff.

A month passes and still the coldness exists between them. Warning gets a 'phone at his office that the stork has arrived. Elated, he dismisses his office force, hies himself to the club, and his fellow members drink to the health of the stork's gift.

Arriving home, he is almost prostrated at find a bouncing puppy instead of a bouncing baby. Indignant at the misunderstanding he resolves to go to his uncle to recuperate from the shock, only to be confronted at every turn by dogs of all descriptions.

In the midst of his turmoil at his new abode he receives a wire to return home because the stork has made another visit. Thinking to please his wife, he purchases all the paraphernalia for the puppie's outfit, and departs for home.

Imagine his utter amazement, joy and happiness, when upon entering his home he finds that the stork this time had really left a baby.

Life from then on is one sweet dream, both forgetting all differences in their love for the baby.

ECLAIR

THE HONOR OF LADY BEAUMONT (Aug. 6).—Lady Beaumont was electrified. Gordon, returning from an inspection of his Canadian properties, assured her that he had seen her former suitor, Sir Dorian Mars in hiding there. She wanted him; must have him; but how? Her solicitor, when summoned, suggested that as business was taking him into Canada, he personally would deliver her message to Sir Dorian.

After a hard journey the solicitor found himself in the most primitive of huts, facing a stalwart Englishman, a pretty squaw, and a vivacious child. Sir Dorian, when assured that there was no danger awaiting him in England, admitted his identity. Lady Beaumont's summons to "home" swayed his senses like old wine. For a moment he wavered, his squaw and baby gazing at him questioningly; then he struck a powerful fist on the rude table and almost shouted "By God's grace, no! Listen, Todhunter, and see whether you'd respond in my place. Lady Barbara Beaumont, knowing my great love for her, played fast and loose with me from the time we were youth and maid. Her extravagance had her in hot water all the time. My funds were great. I placed them constantly at her disposal, which she accepted because of our expectation of marriage. Bridge was her complete undoing. She'd lose five hundred pounds at a sitting and think nothing of it.

"Barbara met a Captain Ferris, unscrupulous, scheming, irresistible, and came under his domination. To further some base plan, he placed Barbara under great obligations by discharging her growing gambling debts. She refused to dismiss me in his favor, and his plan had a new impetus. Barbara got into a very tight place financially and dared not appeal to me. He frightened her into tricking Christie, the pawnbroker. Under his tuition, she placed her tiara, on which Christie was to let her have ten thousand pounds, into one box and in the other box placed coal, black diamonds Ferris called them, with her seal. By a clever substitution, Christie got the black instead of the real diamonds. Ferris relieved Barbara of the surplus funds, placed them on Vanity in the Ascot races, and—every cent was lost. He intended forcing her into marriage with him by comprising her honor.

"At a ball given in her honor, Lady Beaumont wore the famous diamond tiara. Ferris had invited Christie. Christie blinked at the circlet of diamonds, bowed suavely to Lady Beaumont, and requested her presence at his office next day. She went, getting word to me first to be on hand as she might need a friend. Coached by Ferris, she proposed to give Christie a potion in water, exchanging the boxes while he was in stupor. Christie was old, her hand unsteady, result, the man sank into a deathlike coma. Barbara fleeing, encountered me and gave me the telltale box. To make my escape, I had to overpower an officer who attempted to trip me up at the landing where my motorboat was moored. The policeboat followed. It was only by a streak of luck that I was able to elude it. I fled here and was placed on the Royal M. P. Naturige, whom you see here, saved my life at the risk of her own, and nursed me to health when I was sorely wounded. I married her. This is our little 'papoose.' Out in the great world, in England, in London, all is vanity, vanity! But here Naturige knows no artifice. Her days are a litany, chanted to me, her deity. So I ask, Todhunter, would you in my place be foolish enough to go back?"

Lady Beaumont waited and waited. The peacocks on her lawn preened their iridescent plumes in the sun. Wearily she turned away, blinking brilliant, big tears from under hot-lidded eye. "Vanity, vanity! All is vanity."

POWERS

THE HEART OF A HEATHEN (Aug. 8). Edward Alexander, unmarried and rich, makes his home with his mother and sister. The family upon detecting thievery in their home discharge the guilty servant and later decide to close their town house and go for a motoring trip in the West.

Old Woo, a peaceful Celestial, who by deprivation and honest toil has at last reached a state of small independence through the conducting of a little laundry in a Western border town, goes forth from his laundry—only to return later and find his small establishment in flames. Grief-stricken he sinks before the burning rooms in which are indeed all his hopes and ambitions.

Alexander, during his motoring trip, happens upon the scene of Old Woo's grief. The young man is moved by the appeal of the Celestial and plunges into the burning building, rescuing a sacred horn, very dear to the heart of the old heathen, owing to the superstition of the race. The simplicity of the Chinaman's gratitude appeals to Alexander and he offers him the position of servant in his home. Woo gladly accepts and goes with them.

On returning to the East, Alexander becomes engaged to Mary Charleson, a widow. Woo becomes attached to Mary's little daughter, Doris, but Mary conceives an intense dislike for Woo and finally tells Alexander that unless he discharges Woo she will never marry him. Woo leaves, heartbroken, and Mary and Alexander are married.

Meanwhile a Chinese Tong has decided to kidnap Doris and hold her for ransom. They do so and Mary and Alexander are heartbroken. Woo, however, is living in the house in which the Tong rooms are located and hears Doris crying in another room. Fearing for her, he breaks through the wall and rescues her but is himself captured by the Tong and taken before their leader. Doris is also again brought before the leader. Woo has recognized the Tong rooms and shows the sacred horn, causing all other members of the Tong to do his bidding. He is allowed to take Doris away with him and returns her to Mary, who then becomes grateful and asks Alexander to take him back into his service.

BISON

THE SNAKE (Two Reels) (Aug. 9).—A visit from Capt. Dan to Mona, at the Indian village, rouses the jealousy of the Snake, a snake priest. He attempts to kill Dan, but is foiled by Mona. Dan, leaving Mona after a love scene, returns to the Fort followed by Snake.

Snake, thinking it an easy matter to take the Fort, incites the Indians to the attack by means of the snake dance, showing the mode of catching the serpents, washing them, Indian magic, etc. The Captain and a friend while out riding are attracted by the dancers; but when they ride up to observe the dance the Snake and his Indians surround him. Mona again holds the tribe back, and then jumping on the horse behind Dan they ride back to the Fort pursued by Snake and a few Indians.

At the Fort a warm reception is prepared for the Indians, but Snake, perceiving their intention, professes friendship, which the Colonel accepts in spite of warnings.

Later, the Snake returns to the Fort, and while his men are firing it he runs off with Mona. Captain Dan, learning of it, follows and is lured into the desert to die by the wily Snake.

Snake makes Mona his prisoner. Dan comes into the village and sees the Snake threaten to throw Mona in the snake pit if she will not agree to come to him. Snake places Mona back in his lodge, and Dan goes into the lodge to try and help the girl away. Snake discovers Dan in the lodge and surrounds it with his men. When Mona and Dan come from the lodge, Dan is made prisoner and Mona escapes. She attempts to dig through the adobe wall of the Priest's lodge where Dan is held a prisoner, but is caught by Snake, who makes them both prisoners and begins to torture Dan. Dan offers to fight for Mona, and Snake accepts the challenge, but by a deadly means. He places a large snake on a blanket on the lodge floor and bares his arm to it, daring Dan to do the same.

The friend, who helped him on the desert, comes to the village with the cavalry, the Colonel looks through the village until he finds the strange duel going on. A sharpshooter is called, who shoots the snake between the duellists, but too late, for Snake has been bitten by the deadly serpent and lies dead, while Dan and Mona are released from their bonds.

AMERICAN

WHEN CHEMISTRY COUNTED (Aug. 4).—A society drama with a few new wrinkles that almost change the classification to the melodramatic.

Bob Golden and Will Roberts, two employees in the office of Mr. J. Martin, a manufactur-

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ing chemist, are rivals for the hand of pretty May Martin, the daughter of the chemist.

The two men vie with one another for the favor of the girl and very discreetly she shows no favoritism.

Will resorts to unfair intrigue to disgrace Bob by robbing the safe and leaving a bit of evidence that will implicate Bob. The plot works very well until in his anxiety to gain supremacy Will unwittingly discloses evidence that would prove an alibi for Bob. May has never doubted the integrity of Bob and quickly appreciates the value of the evidence. But she is forcibly locked in the chemical laboratory at the Martin house. Her knowledge of chemistry enables her to prepare a charge of nitro-glycerine, with which she blows open the door.

The evidence, a photograph of Bob drinking at a pond, is taken to the court room, where Bob's trial is under way, and proves his innocence and the case is dismissed.

Will leaves for parts unknown and Bob and May prosper in their love for one another.

GOLDEN GATE PARK AND ENVIRONS.—California, the mecca for tourists the year round, encompasses a greater number of gorgeous natural beauties than any other like area throughout the world.

This series of picturesque gems was produced under the personal supervision of Mr. S. S. Hutchinson, president of the American Film Mfg. Co., and comprises the most attractive and inspiring gems of nature that it has ever been the privilege of mortal eye to rest upon.

Specimens of animal and luxurious vegetable life predominate and furnish a satiating repast for the eye and mind to feast upon. California's great charms are recognized throughout the traveled world. Charms not merely of attraction but of persistence, and it is truthfully maintained that he who once comes within their influence usually returns.

San Francisco can be safely termed one of the most spectacular cities of the United States. This city is a veritable reservoir of dynamic energy that finds an outlet in the hale and hearty endeavor that predominates in civic, social and political activities.

The Golden Gate is such an historical phenomenon with its gateway a mile in width that the beauty of the spectacle at once impresses itself indelibly upon the mind of the observer.

SELIG

THE GRANITE DELLS (Aug. 4).—Delightful views in the so-called "desert state." One of the wonderlands in the odd corner of this continent.

On the same reel is the comic call of

THE DEVIL AND TOM WALKER.—A transcript of Washington Irving's charming romance.

A MANSION OF MISERY.—A strong emotional drama, changing its locale from youth in America to middle age abroad, from love in a uniform to misery with a coronet. Girls, don't marry foreigners.

THE STOLEN MOCCASINS (Aug. 6).—A Western romance in which villains primed with "fusel oil" are thwarted and brought to justice by a husky hero who outdoes them in the game of wits and the recourse to fists.

THE GALLOPING ROMEO (Aug. 7).—A most amusing little play from the West in which there is an elopement and the young man picks the wrong color in the dark.

On the same reel:

THE GROCER'S REVENGE.—Showing how the tight-wad of the village was made to "loosen" by butter on the coco.

MISS ARABIAN NIGHTS (Aug. 8).—A charming comedy drama, redolent with good sentiment, spiced with wholesome surprises. How one young woman made happiness for many.

PATHE

PATHE'S WEEKLY (July 28).

CURIOUS SEA CREATURES (July 29).—There are millions of little creatures serving their particular functions in the scheme of things but which are unknown to those who have not made a special study of them. The floor of the sea is the home of a great variety of these creatures and this film serves to bring them to our attention in a very interesting manner. Among the fishes studied are the Sea Cucumber, a delicacy of the Chinese table, worth about 35 cents a pound, which is found off the Malay peninsula; the Hippocampus or Sea Horse, so called because of the remarkable resemblance it bears to a horse's head, and the Bonellia, which moves from place to place by the alternate inflation and deflation of its body.

On the same reel:

DAILY DOINGS IN MANILA.—This film will satisfy the desires of Americans to see just how well the natives of the Philippine Islands are progressing under the rule of the Stars and Stripes.

THE HAUNTED HOUSE (July 30).—On the night she is to be graduated from school little Violet Watts implores her father to accompany her, as she is afraid to pass a house which has long borne the reputation of being haunted. Jim Watts hesitates, because he knows that his enemy, Pete Brooks, is gunning for him, but finally Watts starts for the commencement with his daughter. As they pass the haunted house a noise within is heard. Jim decides to investigate. Pete Brooks has been following Jim stealthily and continues after him into the house. In one of the rooms Watts comes upon his mother talking to Brooks' father. Jim and Pete demand an explanation. The old folks declare that they are sweethearts and, in order to be friends, are forced to meet in the haunted house because of the feud between their sons. Their hearts touched by the pleas of the old lovers the two men agree to discontinue the warfare.

PATHE'S WEEKLY (July 31).

THE CALL OF THE BLOOD (July 31).—Thomas Gray arrives at a little Western town with a note from the governor of the state asking the sheriff to help the young man find his sister, who, when a child, went West with her father, and has not been heard from for twenty-five years. One of the cowboys, when consulted, says the girl has been brought up by the Indians and is now living at their camp. Tom identifies his sister by a slight scar. He offers to take her back East, but the girl's Indian lover orders her to stay. The girl is undecided, but when the Indian wounds her brother for attempting to take her away by force she hears, for the first time, the call of the blood, and answers.

A STUDY OF BIRD LIFE (Aug. 1).—Lovers of birds, and practically everyone is in that class, will seize this opportunity to study a number of birds which are so uncommon that many of us have heard of them but never have seen them. The camera pays a visit to the home of the yellow-hammer, the hedge-sparrow, the woodcock, arriving here just at dinner time, the owl, where twin owlets are proudly on exhibition, the beautiful hen-pheasant and her young at play, the linnet and her brood waiting for father, and a kingfisher that proves his right to the name by displaying a large fish which he has caught.

On the same reel:

MONTE CARLO, MONACO.—Monte Carlo is unquestionably the most beautiful spot in Europe, and millions of persons journey from the four corners of the globe every year to see it. By means of this film the beautiful resort is brought before your eyes with all its charm.

WHERE CLOUDS AND MOUNTAINS MEET (Aug. 2).—There is a stage which daily makes a sixteen mile journey through Yosemite National Park, where natural, and not artificial, beauty reigns. The Pathe camera has taken the same route and, as a result, the verdant valley is transplanted to the screen. On both sides of the beautiful valley are lined enormous peaks (one of them, Half Dome, a mile and three-quarters high) and embracing waterfalls, Bridal Veil and Yosemite, the latter 2,600 feet high, Vernal and Nevada, spilling their sparkling streams into the turbulent little Merced River that winds its way like a silver thread through the Yosemite Valley.

On the same reel:

COLOMBO, CAPITAL OF THE ISLAND OF CEYLON.—A jinrikisha journey through this little town showing all the scenes of interest, which are indeed many.

RELIANCE

BELOW THE DEAD LINE (July 28).—Mike Grogan, a crook, sends his daughter, Rose, to a fashionable reception with orders for her to ply her trade and get away with the guests' jewelry. Joe Emerson, a reporter on the Chronicle, is sent by the city editor to cover the affair and give it a big write-up. At the reception Mrs. Vandermade exhibits her new necklace and has trouble in getting it refastened. Rose offers her help, and when Mrs. Vandermade sits with her escort in the conservatory, Rose steals behind the palms and takes the insecurely fastened necklace without detection, except by Joe, who, standing out of sight, is taking notes for the paper. Joe confronts her before she has concealed the necklace and bars her escape. The necklace is missed and detectives are asked to search the guests, as all have made known their willingness. Seeing that Rose will be caught, Joe takes the necklace from her and returns it, the affair being dismissed. Rose hurries out, but Joe meets her and, escorting her home, secures her promise to reform. Rose tells Grogan of her decision, but Spike, her brother, overhears and attempts to strike her, but is prevented by Nelson, Grogan's partner, who is in love with Rose. Later, Joe finds her a boarding house and calls to escort her to it. They leave, but her suitcase is forgotten. Joe returns for it. Nelson has dissolved partnership with Grogan and, as he has been cheated, sneaks into the house and shoots him. Joe sees him dash out and, picking up the fallen revolver, the reporter hurries inside, only to find Grogan dead. An officer, hearing the shot, breaks in and, finding Joe beside the dead man and with the gun in his hand, arrests him. At the trial Joe is found guilty and sent to prison. He declares his love for Rose and asks her to wait for him. Rose decides to save Joe and, by a trick, secures Nelson's confession to the crime. Joe is released and the lovers are reunited.

ROSITA'S CROSS OF GOLD (July 30).—Rosita and Tony, brother and sister, are employees of Freedman's sweatshop. Rosita's sweetheart, Pedro, works across the way. Pedro presents her with a cross of gold on her birthday. Freedman is attracted by the beauty of the Italian girl, and one day while she is in the private office, tries to force his embraces on her. She struggles and cries for help, the cross breaking from its chain and falling to the floor. Pedro and Tony come to her rescue and it looks bad for Freedman when he is rescued by the police. The men leave, vowing vengeance. That night they both plan to return and kill Freedman, but Rosita temporarily thwarts their efforts. Later each, unknown to the other, goes to Freedman's office to kill him. In the meantime a thief has climbed a fire escape and, after a struggle, Freedman is killed. The thief picks up the glistening cross

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and is about to rifle the place when he hears a noise and escapes via a door. The noise is made by Tony ascending the fire escape. When he sees the body he thinks that Pedro is the murderer. Pedro, meanwhile, comes up in time to see Tony fleeing, and thinks the latter has committed the murder. Next morning the body is found and when the employees tell of the incident of the previous day, the police go in search of the two men. Each remains dumb, one thinking the other guilty, and are arrested. The thief takes the cross to a pawnshop and there meets Rosita, who has come there to sell a few trinkets to raise money to defend the men. She recognizes the cross, follows the man and then notifies the police of his whereabouts and he is captured. Tony and Pedro are freed upon the thief's confession. They are amazed to learn that neither committed the crime.

SOLAX

THE HEAVENLY WIDOW (Aug. 6).—Billy and Angella are lovers. Billy introduces his friend Jack to Angella, and Angella falls in love with Jack and neglects Billy. To get even, Billy poses as a dashing widow at Jack's boarding house. Jack flirts with the fake widow and takes strolls in the park with her. Then Billy, the fake widow, sends a note to Angella, which reads:

"Jaek is deceiving you. If you want it proved, conceal yourself behind the big elm in the park immediately.

"A Friend."

Angella receives the note and goes to the park to spy on Jack. She gets behind the big elm and sees Jack and the widow on the bench making love. Jack tries to kiss the widow. Angella comes forward, denounces him and returns his ring. The fake widow gets tickled and starts snickering, which enrages Angella, and she starts a hair-pulling match with the widow. After she has mussed the widow up good she accidentally pulls her wig off and discovers Billy. Then she regrets the way she treated Billy, and she hints that Billy can take her back again, which he does.

FALSELY ACCUSED (Aug. 8).—Helen Walter, a rich and fickle girl, is in love with her cousin, Jack King. He does not in any way return her affection, being very fond of Miss Brown, the pretty little seamstress, who comes daily to the Walter home. Jack spends much time with Miss Brown, reading or talking to her while she sews. Helen notices the attention her cousin shows the seamstress, and is very jealous. She finally hits upon a plan whereby she can get Miss Brown out of the way.

Jack is proposing to the little seamstress when Alice enters the room with Miss Brown's coat, in which she says she found her jewels. Miss Brown denies the accusation, but Alice calls in the police and she is arrested. Jack is very much shocked at the occurrence, but feels sure that his sweetheart is innocent. He therefore goes to a detective and explains the matter to him. The detective takes him to a hypnotist who, by his hypnotic power, to which Alice is susceptible, makes her confess. Jack meets Miss Brown at the prison gate after she is released, and they lose no time in finding a minister.

THANHOUSER

LITTLE DORRIT (July 29).—Little Dorrit was born in the Marshalsea prison in London, where debtors were confined years ago. Her father had numerous creditors whose claims had to be satisfied before he could leave the prison's gloomy walls.

Her mother died when the child was eight years old, and the girl lived in the Marshalsea with her brother and sister. She was devoted to her family and helped them in many ways. Through her efforts a dancing master, temporarily imprisoned in the Marshalsea, instructed her sister Fanny in the art of dancing. A seamstress taught Little Dorrit how to sew, and the girl in her new occupation, earned money to buy luxuries for her helpless family.

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Little Dorrit frequently did sewing for Mrs. Clennan, an elderly widow, and at her home met her son Arthur, who had just returned from a trip abroad. The young man was strongly attracted by the quiet, self-sacrificing girl, and a strong attachment sprang up between them, but little Dorrit was loyal to her family, who she felt were dependent upon her.

Arthur Clennan bent every effort to secure the release of Dorrit from Marshalsea, and succeeded in proving the latter's right to a fortune left by a distant relative. The Dorrits, now rich, ignored Arthur, to whom they owed everything; that is, all except Little Dorrit, but her family forced her to go with them to Italy and become a society personage like themselves.

Wealth did not bring happiness to the Dorrits. Little Dorrit was as unaffected as ever, but her family was purseproud and arrogant. The father was stricken at a banquet and died soon after, believing that he was once more a prisoner in the Marshalsea. Little Dorrit, now free, received word that Arthur Clennam had lost his fortune and was a prisoner himself in the Marshalsea. She went to him and comforted him in his hour of trial. Fortune smiled upon them, and Arthur soon was able to pay his debts and leave the Marshalsea forever with his bride, Little Dorrit, the child of the Marshalsea.

IN THE NICK OF TIME (Aug. 1).—It often happens that very loving wives are also very jealous of the objects of their affections, as many a married man has learned by bitter experience.

A young salesman in a dry goods house often heard this statement made, but laughed it to scorn. His wife was devoted to him and to their little daughter, and as far as jealousy was concerned, why, she was incapable of so base an impulse.

His opinion was put to the test. The head of his firm detailed him to entertain a lady buyer for an out-of-town concern. He took the customer to the theatre, and to dinner at a high-priced restaurant. His wife chanced to see him with the woman, at once arrived at the wrong conclusion, and WAS jealous. When the salesman arrived home there was a quarrel. The wife would listen to no explanations, the husband was hotheaded, and the result was that he took his belongings and left his home at once.

The wife was well provided for, and she had the companionship of her child. The husband had a comfortable boarding place. But they were both unhappy, for they really cared for each other, and pride alone prevented them from making up their differences. Then fate took a hand in the problem.

The wife called upon a neighbor in an adjoining flat, and during her absence her little daughter turned the valve in the gas log. The door leading to the flat snapped shut when the mother crossed the hall and she had forgotten her key. When she discovered her child's peril she called frantically for help, and the appeal was answered by her husband. Exerting all his strength he smashed the door from its hinges and rushed into the flat just in time to save his child's life. The child's peril proved to be a blessing in disguise, for it was the means of bringing the little family together again.

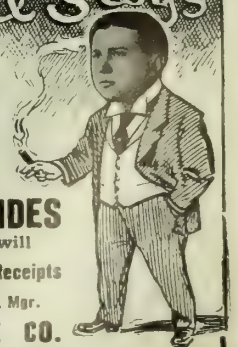
MAJESTIC

TEMPESTA (Aug. 2).—Tempesta is an Italian, an agitator and reformer. He preaches Liberty, Fraternity and Equality—Down with Monarchy! He is arrested and thrown into prison. He knows the American Consul, who comes to him, and Tempesta gives his wife and child into his keeping. The Consul loves the child and freely agrees.

Aided by a friendly guard, Tempesta escapes and stows away on a vessel bound for America—the land of the free.

His wife dies and the Consul adopts the child and loves her dearly. Eighteen years

Coufal Says



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A Blood Curdling Melodrama

SOLAX COMPANY **FORT LEE, N. J.**

The Art of Scenario Writing

By WILLIAM LORD WRIGHT

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pass and Angela is grown to womanhood. The Consul has retired from public life and lives in New York. Angela thinks he is her father and she is engaged to a promising artist.

One day whilst walking in the Ghetto, Hooper sees Tempesta and persuades him to come to the studio and pose as a brigand for him.

Angela and the Consul visit the studio and Tempesta recognizes his daughter from her likeness to her sainted mother and also from his easy recognition of the Consul.

Angela and the artist stroll to the garden and Tempesta makes himself known to the Consul, who is shocked at again meeting the man he thought dead.

Tempesta desires to make himself known to his daughter, but the Consul alternately pleads and reasons with him and finally persuades him that he has nothing to give her—nothing to offer—neither position, place, nor money. Why disillusion her? Why crumble her dreams and ambitions, why interfere with the perfect love existing between the girl and her supposed father? Tempesta is touched—he agrees not to make himself known and, refusing financial assistance, he brushes away the tears that scorch his cheeks and goes sadly away.

GAUMONT

A HAIR-RAISING AFFAIR (July 29).—This is farce, farce, farce all along the line, and cannot be taken seriously for a single moment. Simple Simon is seen in this film undertaking the craziest of all the crazy things this resourceful comedian has ever been held responsible for.

We find Simon has set up as a pyrotechnic expert,; fireworks have become a profession with him, and his business has far-reaching ramifications, his fame extending even to the wild prairie lands of Mexico. His services are requested by the Senor Juan Olivette, whose address looks absolutely unpronounceable. Simon promptly cables an acceptance of the commission, and in the next scene we find him at Olivette's hacienda in Sao Paulo Bio, Mexico. His ludicrous adventures embrace flirting with the niece of Senor Juan Olivette, being chased by her irate fiance, undergoing the torture of scalping by the Oilyfeet Indians (who describe themselves as "Scalp Specialists and Hair Raisers"), being slung on a pole and slowly roasted and basted over a large fire, culminating in his giving a "free pyrotechnic display," in the course of which he entirely exterminates the noxious and cannibalistic Oilyfeet. An epilogue shows us Simple Simon and the beauteous Senorita Dolores as man and wife contemplating their very own tribe of "Tenderfeet," which they have themselves raised.

A RESOURCEFUL LOTHARIO (July 31).—Our "masher" friend, Gerald King, who imagines himself to be such a lady-killer, is a brisk little man, a keen admirer of feminine beauty, and somewhat irrepressible. Strolling around the stores section of the city he observes two pretty actresses discussing a stylish hat in the window of a millinery store. His attempts to enter into conversation, taken by the camera as it moves along with the party, are very amusing. Subsequently the two ladies separate, and Gerald follows the prettier one. Unaffected by her snubs he persists until she reaches home. He is told more than once that she is married, but even the servant fails to persuade him to go away, and sheer audacity finally brings him face to face with the lady. After such perseverance Gerald no doubt thinks he is entitled to a smile, but not a bit of it. A sudden step on the stair causes the lady's face to blanch with fear. Her husband has entered the flat, and she hastens to inform Gerald that he has a fiery temper. Our "masher" is somewhat disturbed at the prospect of a scene, but a ready wit comes to his rescue. Seizing a large pot of roses from a stand he dashes it to the ground, batters his silk hat and damages his coat. He decorates the hat with a couple of roses and twines a stem of them about his neck. When the husband appears he perceives an angry, flustered little man, who greets him thus: "Ah, there you are, sir! Do you know that one of your gol durned flower pots fell on my head just now, as I was passing under your window?" Apparently the husband doesn't, and hastens to pacify the victim as he begins to talk about damages. He offers his own coat and hat in exchange for Gerald's damaged articles. He is even persuaded by the threatening attitude of that practical joker to offer a fifty-dollar bill, which is grudgingly accepted. Gerald ultimately takes his leave in a hat and coat several sizes too large.

The next day a man arrives with a box containing the hat which had been so much admired by the two actresses when Gerald saw them looking into the milliner's window. It is accompanied by a card, on which our hero begs to present his excuses, and states that the hat has been paid for with her husband's cash.

On the same reel:

IN THE LAND OF DATES.—This film transports the spectator to one of the date palm districts of upper Egypt—the Oasis of Belad-el-Djerid. We are shown the date palms growing amid luxurious tropical surroundings. The method of gathering the fruit by natives situated in relays all down the trunk of the tree is quite instructive. The top man hooks off a bunch of dates and hands it down to the next man, he swiftly passes it on to a third man, and so it travels rapidly earthward until, reaching the ground, it is handed to a "runner," who conveys it to the packing department. The dates are packed on the spot and shipped away in cars from the Oasis.

LOYAL HEARTS (July 31).—Nell Canby, a young Western girl, with a fondness for painting, has an inseparable companion in her horse, Bob. Engrossed in her art, Nell dreams of going to New York in order to further her studies. At this junction, a young ranchman falls in love with her, and she promises to become his wife on the condition that she first completes her education in the big city. Her father objects to her going, but his old partner persuades him to let the girl go. Nell takes her horse with her to New York, and is progressing finely with her studies. The young ranchman starts on a long trip with a herd of cattle, and in the meantime, Nell's father is taken ill and dies. Owing to unfortunate speculations he has lost all, and Nell, in New York, hears the sad news of her bereavement and unfortunate financial condition. She bravely makes up her mind to support herself by her art, and economizes by securing cheaper lodgings. She is unable to pay for her horse's keep, and the liveryman threatens to sell Bob. Nell tries to dispose of some of her paintings in order to pay her bills, but finds no market. The liveryman sells her horse to a junkman, and Bob is badly treated.

The young ranchman has returned from his long trip and starts for New York in search of his sweetheart. He comes across Bob being ill treated by the junkman, and recognizes the horse. He has endeavored to trace Nell, but without avail. He buys the horse, cares for him, and Bob again becomes the horse he was in the days Nell petted him. While riding along Riverside Drive he meets Nell in a forlorn condition. The sweethearts, with their pet, return to the West.

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MIATT PATENTS

Miss Bessie Bannon, Horace G. Plimpton's charming and thoroughly business-like private secretary, has sailed for a six weeks' trip to Europe. Every caller at the Edison Studio will remember this tactful lady whose ability to guard Mr. Plimpton from the casual visitor—and many others—is a matter of classic history. Hers is a well earned vacation and we join in wishing Miss Bannon "the time of her life."

* * * *

Ben Wilson has been doing capital work opposite Mary Fuller in several recent Edison releases, notably "The Robbers" and "The Romance of Rowena." We also find this talented actor playing the hero in the first of the new "Mary" stories. Mr. Wilson is another devotee of the midnight gasolene and spends all his spare time in his benzine buggy.

* * * *

Charles Sutton, who has played important parts in Edison films for several years, does a powerful piece of character work as the hunchback in "The Rightful Heir." As a member of the Edison Western Company last winter Mr. Sutton took advantage of many excellent opportunities to display his talent as a dramatic actor.

* * * *

Frank McGlynn, late of the Chicago production of "Officer 666," made his return to Edison films felt at once by the power of his acting. Mr. McGlynn's work has that gripping realism which holds an audience every second that he is on the screen.

Maquoketa, Ia.—Weber & Sanders, of Vinton, became the owners of all three of Maquoketa's picture shows and took immediate possession.

Kansas City, Mo.—A building permit for a theatre building at 3042 Highland avenue was issued to W. B. C. Brown. Cost, $20,000.

Marshalltown, Ia.—John Cleman, proprietor of the Movie, has bought the old Wagner property and will erect a new theatre building thereon.

"FLYING A" SIDELIGHTS

A Two-Minute Chat with Warren Kerrigan, Handsome Leading Man of the "Flying A" Company

The question has been put to me, "What do you consider your greatest achievement?" and to answer it is by no means an easy task.

Frankly, there are several things that I could mention, but the one achievement I feel most grateful for is the manifest appreciation that is shown in the many letters that I receive each day from unknown and unseen friends in which they tell me of the enjoyment they get from seeing my different portrayals upon the screen. I want to be appreciated, for I actually experience the emotions I am called upon to portray in the pictureplays each day.

I live in my work, for my work and for my mother, whom I prize as the dearest possession I have upon this earth. She is ever my source of inspiration and without her sympathetic co-operation, my work would be almost in vain. I aim to follow her gentle advice in the purity of touch, wholesome manliness and clean gestures in my work.

I am always deeply gratified to receive letters from mothers who tell me of "how their sons have tried to copy my ways in helping those in need and in being kind to all."

My mother is my "silent partner." I want the whole world to know it, and if I am the "source of inspiration" to others, I will not have lived in vain; and I consider this my greatest achievement.

Mr. Kerrigan now maintains a trophy room, a place he has set aside for the gifts that he receives from admirers from all over the civilized world. He is the recipient of all kinds of rare and beautiful gifts, paintings, needlework, souvenirs from foreign countries, jewelry of rare and unique design, in fact, everything that could occur to a widely diversified number of people as to what would be most pleasing to their hero. And now with all these articles to beautify a home Mr. Kerrigan is planning a very artistic and cozy bungalow not far from the "Flying A" studio. Jack hopes to have it completed late this fall, where in a home of his own with his mother he will be supremely content.

Although Miss Rich, leading lady of one of the "Flying A" stock companies, was not raised on a farm, she is fond of all kinds of domestic animals. Last Sunday with a party of friends Miss Rich took a drive into the country, and as the day was extremely warm they stopped at a ranch house to quench their thirst. The ranch owner is a picture enthusiast and, recognizing Miss Rich, showed them every courtesy and took them around his place. Miss Rich was particularly attracted to a number of pigs which she described as "too cunning." The rancher immediately presented her with one of the little porkers. All went well until about a mile from Santa Barbara, when the pig got unruly and with one final squeal he hopped from her restraining grasp and hurried ranchward with Miss Rich in full chase. It is regretted that the camera man with his apparatus was not along, for the public would then have had a glimpse of Miss Rich in a decidedly new role. Nobody dares to say pigs to Miss Rich around the studio.

Mr. Heimerl, one of the camera men for the American Film Mfg. Co., usually has the misfortune of getting into the most difficult situations, but is always cool headed in the face of danger. A short time ago he figured in an explosion, said to be the nearest a camera was ever gotten to a blast, and while photographing the dash of a posse after a fugitive in "The Flirt and the Bandit," release date soon to be announced, he was almost run down by a fractious horse that made for the camera and reared up over it beyond the control of the rider. With characteristic coolness Heimerl grabbed his camera and stepped quickly aside just as the horse came down on the spot he had vacated. When it was all over Heimerl was the coolest man present. "Was that close enough Mr. Ricketts?" he asked. Mr. Ricketts very thoughtfully replied: "Too close! Take it over. Go to it, Al!"

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The Mutual Film Corporation with offices formerly at 60 Wall street, will move to more spacious quarters in the Masonic Temple Building at Twenty-third street and Sixth avenue.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
May 17—A Maid of Honour (2 reel Dr.).....	
May 24—The Yellow Man (2 reel Dr.).....	
May 31—An Unruly Father (2 reel Com. Dr.)	
June 7—The Sold Title (2 reel Dr.).....	
June 14—The Girl of the Hidden Spring (2 parts Dr.)	
June 21—Love's Shadow (2 parts Dr.).....	

AMERICAN

July 17—To Err is Human (Dr.).....	1000
July 19—At the Half-Breed's Mercy (Dr.)...	1000
July 21—Jealousy's Trail (Dr.).....	1000
July 24—Tom Blake's Redemption (Dr.)....	1000
July 26—She Will Never Know (Dr.).....	1000
July 28—The Scapegoat (2 reel Dr.).....	2000
July 31—Mission Bells (Dr.).....	1000
Aug. 2—Single-Handed Jim (Dr.).....	1000
Aug. 4—When Chemistry Counted (Dr.)....	1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.)	1000
Aug. 9—His Sister Lucia (Dr.).....	1000
Aug. 11—The Adventures of Jacques (2 reel Dr.)	2000
Aug. 14—The Mystery of Tusa (Dr.).....	1000
Aug. 16—While There's Life (Dr.).....	1000

BISON

July 19—When Sherman Marched to the Sea (3 reel Dr.).....	
July 22—The Law Breakers (2 reels).....	
July 29—Robinson Crusoe (3 reel Dr.).....	
Aug. 2—The Cage Brothers' Romance (2 reels)	
Aug. 5—The Death Stone of India (3 reel Dr.)	
Aug. 9—The Snaker (2 reel Indian Dr.)....	
Aug. 12—Campaigning with Custer (2 reel Dr.)	
Aug. 16—Soldiers' Three (2 reel Dr.).....	

BRONCHO

June 11—Indian's Gratitude (1 reel).....	1100
June 18—From the Shadows (2 reels).....	2000
June 25—The Transgressor (2 reels).....	2070
July 2—All Rivers Meet at Sea (1 reel)....	1000
July 9—Heart Throbs (2 reels).....	2033
July 16—Mammy's Secret Code (3 reels)...	2975
July 23—Grandad (2 reels).....	
July 30—Reformation (2 reels).....	
Aug. 6—Joe Hibbard's Claim (1 reel).....	

CRYSTAL

July 8—True Chivalry	
July 13—Pearl's Dilemma (Com.).....	
July 13—Squaring Things With Wifey (Com.)	
July 15—In Death's Shadow (Dr.).....	
July 20—The Hall Room Girls.....	
July 20—How Men Propose.....	
July 22—The Broken Spell (Dr.).....	
July 27—College Chums and Belmont Stung (Com.)	
July 29—The Paper Doll (Dr.).....	
Aug. 3—What Papa Got.....	
Aug. 3—Her Little Darling.....	
Aug. 5—A Child's Influence (Dr.).....	
Aug. 10—Oh, You Scotch Lassie.....	
Aug. 10—Starving for Love.....	
Aug. 12—How Women Love (Dr.).....	
Aug. 17—Pearl and the Tramp (Com.).....	
Aug. 17—One Wife Too Much (Com.).....	

DE-KA-GE (Features)

June 23—Death or Divorce.....	
June 30—The Stain	

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....	1000
June 30—Our Future Heroes (Ed. Top.).....	1000
July 7—The Ticket-of-Leave Man (Dr.).....	2000
July 14—The Organist (Dr.).....	1000
July 21—Memories of Long Ago.....	1000
July 28—Bride of the Sea.....	1000
Aug. 4—The Blindness of Courage (Dr.)..	3000

ECLAIR

July 13—It Is Hard to Please Him.....	
July 13—The Catholic Mission.....	
July 16—For the Man She Loved (2 reel Dr.)	
July 20—Through the Telescope (Com.).....	
July 20—Sacred Gazelles (Edu.).....	
July 23—The Greater Call (3 reel Dr.).....	
July 30—Soul to Soul (2 reel Dr.).....	
Aug. 3—Grease Paint Indians.....	
Aug. 3—Holy Cities in Japan.....	
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.)	
Aug. 10—Clara and Her Mysterious Toys (Trick Com.)	
Aug. 10—A Woman's Trick (Com.).....	
Aug. 13—The Thirst for Gold (2 reel Dr.)...	
Aug. 17—Her Tutors (Com.).....	

FRONTIER

	Feet
July 17—The Smallpox Scare at Gulch Hollow (Com.)	
July 19—The Half Breed Sheriff (Dr.).....	
July 24—The Frontier Twins' Heroism (Com.)	
July 26—The Toll of the Desert (Dr.).....	
July 31—A Hasty Jilting (Com.).....	
Aug. 2—A Brand from the Burning (Dr.)..	
Aug. 7—Masquerading in Bear Canyon (Com. Dr.)	
Aug. 9—On the Ranger's Roll of Honor (Dr.)	
Aug. 14—The Suffragette Tames the Bandit (Com.)	
Aug. 16—The Retribution of Ysobel (Dr.)...	

GAUMONT

Aug. 5—A Honeymoon Hoax.....	
Aug. 6—Gaumont's Weekly No. 74.....	
Aug. 7—Shooting the Wooer.....	
Aug. 7—Up Mont Blanc.....	
Aug. 12—Tiny Tim and the Adventures of His Elephant	
Aug. 12—The Lakes of Salzburg.....	
Aug. 13—Gaumont's Weekly No. 75.....	
Aug. 14—His Stomach and His Heart.....	
Aug. 14—Magnets	
Aug. 20—Gaumont's Weekly No. 76.....	

GEM

June 30—Teak Wood (Sc.).....	
July 7—Billy the Wise Guy.....	
July 14—Little Buster (Com.).....	
July 21—The Life Savers (Com. Dr.).....	
July 28—Stars in My Crown.....	
Aug. 4—Bob's Baby (Com.).....	
Aug. 11—A New Way to Win a Girl (Com.).	

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.).....	
July 5—Winning a Prize (Com.).....	
July 5—The Trondhjen Railway (Sc.).....	
July 12—The Jolly Recruits (Com.).....	
July 12—Short Scenic Subject.....	
July 19—A Country Cousin (Com.).....	
July 19—Short Scenic Subject.....	
July 25—The Governor's Daughter (2 reels)	
July 26—A Shot in the Dark (Dr.).....	

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)	
May 31—Money Lender's Son (3 reels)....	
July 18—Therese, the Adventuress	

IMP

Aug. 2—That Chinese Laundry.....	
Aug. 2—Funny Fancies by Hy. Mayer.....	
Aug. 4—'Lizbeth (Dr.)	
Aug. 7—A Modern Romance (Com. Dr.)...	
Aug. 9—The Cook Question.....	
Aug. 9—Adventures of Mr. Phiffles, by Hy Mayer	
Aug. 11—Mating (2 reel Dr.).....	
Aug. 14—'Lizbeth (Dr.)	
Aug. 16—Poor Jake's Demise (Com.).....	
Aug. 16—In Laughland with Hy. Mayer (Com.)	

ITALA (Features)

June 2—The Dread of Doom.....	
June 30—The Death Knell	
July 14—The Fatal Grotto.....	
July 14—Branded for Life.....	
July 28—Unmasked	
Aug. 11—The Greater Love.....	
Aug. 25—The War Correspondents	

KAY-BEE

June 20—Failure of Success (2 reels).....	2000
June 27—The Seal of Silence (2 reels).....	2000
July 4—The Crimson Stain (3 reels).....	2875
July 11—The Banshee (2 reels).....	1975
July 18—Red Mask (1 reel).....	990
July 25—Flotsam (2 reels).....	
Aug. 1—Banzai (2 reels).....	
Aug. 8—House of Bondage (3 reels).....	

KEYSTONE

June 19—Out and In (Com.).....	1000
June 23—A Bandit—Peeping Pete.....	1000
June 26—His Crooked Career—Largest Boat Launched Sideways	1000
June 30—For the Love of Mabel.....	1000
July 3—Rastus and the Game Cock.....	1000
July 7—Safe in Jail.....	1000
July 10—Tell-Tale Light	1000
July 14—Love and Rubbish.....	1000
July 17—A Noise from the Deep.....	1000
July 21—The Peddler	
July 21—Love and Courage.....	
July 24—Get Rich Quick.....	
July 28—Prof. Bean's Removal.....	
July 31—Just Kids	

LUX
By Prieur

	Feet
June 27—Sammy, the Scorcher (Com.).....	495
June 27—Oh! You Unbreakable Doll (Com.).	455
July 4—Pat Gets on the Trail (Com.).....	410
July 4—An Easy Day (Com.).....	537
July 11—The Train on Fire (Dr.).....	1000
July 18—Fate and the Man (Dr.).....	987
July 25—Pat's Fancy Dress (Com.).....	492
July 25—You Never Can Tell (Com.).....	492
Aug. 1—Oh! Wat'er Wet Day (Com.).....	535
Aug. 1—The Girl I Left Behind Me (Com.).	436

MAJESTIC

July 12—The Ingrate	
July 13—Impulse	
July 15—A Japanese Courtship.....	
July 19—His Way of Winning Her.....	
July 19—Gold Creek Mining.....	
July 20—The Jajama Parade.....	
July 22—The Mighty Hunter.....	
July 26—Just Skirts—The Adventurous Girls	
July 27—The School Kids' Picnic.....	
July 27—The Wild West Comes to Town....	
July 29—The Toy	

NESTOR

Aug. 1—His Friend the Undertaker (Com.).	
Aug. 4—The Second Homecoming (Dr.)....	
Aug. 6—Mona (Ind. Dr.).....	
Aug. 8—The Girls and Dad (Com.).....	
Aug. 8—Almost a Rescue (Com.).....	
Aug. 11—Darkfeather's Sacrifice (Ind. Dr.)..	
Aug. 13—Juanita (Dr.)	
Aug. 15—Hawkeye to the Rescue (Com.)....	

PILOT

June 26—An Innocent Conspiracy (Com. Dr.)	1000
July 3—The Code of the U. S. A. (Dr.)....	1000
July 10—Sanitary Gulch (Com.).....	1000
July 17—Granny (Dr.)	1000
July 24—A Sure Tip (Com.).....	500
July 24—The Bug Professor (Com.).....	500
July 31—Loyal Hearts (Dr.).....	1000

POWERS

July 18—The Awakening (Dr.).....	
July 25—Bobby's Magic Whistle.....	
July 30—While the Children Slept (Com. Dr.)	
Aug. 1—Fate and Three.....	
Aug. 6—The Village Blacksmith (Dr.).....	
Aug. 8—The Heart of a Heathen (2 reel Dr.)	
Aug. 13—The Great Towel Robbery (Com.)..	
Aug. 15—Fate's Vengeance (Dr.).....	

RAMO

July 23—The Silent House (Dr.).....	1000
July 30—I Should Worry (Com.).....	1000
Aug. 6—Checkered Lives (Dr.).....	1000
Aug. 13—Love and Gold (Dr.).....	1000
Aug. 20—The Worker (2 reel Dr.).....	2000

RELIANCE

July 16—Her Rosary	
July 19—The Strange Way.....	
July 21—A Hospital Romance (1 reel).....	
July 23—Maria Roma (1 reel).....	
July 26—The Higher Justice (2 reels).....	
July 28—Below the Dead Line (1 reel).....	
July 30—Rosita's Cross of Gold (1 reel)....	
Aug. 2—The Little Pirate (1 reel).....	

REX

July 20—His Weakness Conquered (Dr.).....	
July 24—The Fallen Angel (2 reels).....	
July 27—The Actor (Dr.).....	
July 31—The Powers of Heredity (Dr.)....	
Aug. 3—Civilized and Savage (Dr.).....	
Aug. 7—When the Prince Arrived (Dr.)....	
Aug. 10—Man's Duty (Dr.).....	
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.)	
Aug. 17—The Animal (Dr.).....	

SOLAX

Aug. 6—The Heavenly Widow (Com.).....	1000
Aug. 8—Falsely Accused (Dr.).....	1000
Aug. 13—Four Fools and a Maid (Com.)....	1000
Aug. 15—A Drop of Blood (Dr.).....	1000
Aug. 20—The Smuggler's Child (Dr.).....	2000

THANHOUSER

July 22—When Darkness Came.....	
July 29—Little Dorrit (2 reels).....	
Aug. 1—In the Nick of Time.....	
Aug. 3—Proposal by Proxy and Scenic.....	
Aug. 5—The Protectory's Oldest Boy.....	
Aug. 8—The Girl of the Cabaret.....	
Aug. 10—Oh, Such a Beautiful Ocean.....	
Aug. 12—The Missing Witness.....	

VICTOR

July 11—A Modern Witness (Dr.).....	
July 18—Nihilist Vengeance (2 reel Dr.).....	
Aug. 1—In After Years (Dr.).....	
Aug. 8—Nature's Vengeance (Dr.).....	
Aug. 15—The Heart of a Jewess (2 reel Dr.).	

EDISON NOTES

Leonard W. McChesney, formerly advertising manager of the General Film Company, is now associated with Thomas A. Edison, Inc., as manager of sales of the kinetoscope department, succeeding John Pelzer, resigned.

* * * *

Walter Edwin is now in Maine with a strong company of Edison players, among whom are Mary Fuller, Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont. Mr. Edwin plans to do a big seacoast story, several tales of the North Woods, a "Mary" picture, and other interesting films. The party will be absent from the studio for six or eight weeks.

* * * *

The Edison Studio, which only a few years ago was hailed as the biggest and best equipped moving picture studio, has already been outgrown by the Edison Company. A large addition is now being made to the front of the present building which will provide a large area of much needed stage room.

* * * *

C. L. Chester, who produced some remarkable scenic films in South America for the Edison Company about two years ago, has been re-engaged by that company to make an extensive trip through the Northwest. Mr. Chester will travel through the beautiful Great Lakes, taking some interesting views of the famous "Soo" canal at Sault Ste. Marie, on his way to Duluth, where the greatest iron ore docks in the world are located. From there he goes to the Glacier National Park where he will be accompanied by twelve Indians in native costume who will lend realism to his pictures of this wild region. Mr. Chester will then swing out to the Coast, filming various scenes and spots of national fame. His wonderful success in South America forecasts some very interesting pictures from Mr. Chester's latest expedition.

* * * *

Edison's version of the "Pied Piper of Hamlin" shortly to be announced, is one of the biggest spectacles that has been produced. For this film a village was actually constructed and four hundred people were used in the great scene for which the set was used. Herbert Prior, as the Piper, does a perfect bit of character work.

* * * *

One of the most conspicuous absentees from the Edison booth at the Moving Picture Exposition was Robert Brower. Mr. Brower had just spent three days fishing at Barnegat and had been so badly sunburned that his lower lip was swollen as if from poisoning. The actor remarked with a rather gingerly smile that he had not dared to go to the Exposition for fear of being arrested for blocking the aisles.

* * * *

From England come interesting letters telling of the experience of Miriam Nesbitt and Marc MacDermott. The fisherfolk of Devon and Cornwall have been furnished several exciting moments by these two players, not the least of which occurred when they were caught by the famous tides at the foot of the Ball Point Lighthouse and received a thorough ducking before they could escape to a safe place above the oncoming water.

On another occasion the whole fleet of fishing smacks was hired and several scenes were taken three miles out at sea. Then the wrecked German ship Alma was found slowly being battered to pieces by giant waves and the camera man, Otto Brautigan, insisted upon being put aboard. The natives lined the shore expecting to see him and his camera washed overboard, but he succeeded in getting the pictures he was after, though drenched to the skin.

* * * *

Mary Fuller, who was the center of an admiring throng during the entire Edison night at the Moving Picture Exposition was deeply touched by the interest and admiration which was apparent in every face. "Though I was always fond of my 'dear public,'" she said, "I never realized until that night how really personal is their interest in me. These people whom I had never seen before knew me and loved me as a dear friend. It was an inspiration to me and left an impression which I shall never forget."

Milwaukee, Wis.—Chas. Petri, Kinnickinnic avenue near Potter avenue, moving picture house. Cost $8,500.

Mankato, Minn.—The American Amusement Company will erect a new theatre here. J. B. Nelson Construction Co. has contract, at $45,000.

VITAGRAPH NOTES

Miss Mary Charleson, of the Vitagraph Players, has recently come East from the Western studios and is now at the Vitagraph Studios in Brooklyn. She is staying with her aunt, Miss Kate Price, at her home at Brighton Beach. Miss Charleson will be seen soon in a two-part feature, "The Intruder," the first play in which she has taken part since leaving the West.

A prominent figure on Brighton Beach, Coney Island, is Miss Lillian Walker, of the Vitagraph Players. Miss Walker is an unusually clever swimmer and it is a great pleasure to watch the masterly manner in which she breasts a heavy surf.

Almost every Sunday is spent by Ralph Ince, of the Vitagraph Players, at his new country home at Brightwaters, Long Island, where he indulges in boating and fishing. Mr. Ince has just bought a new Oakland touring car and is thinking seriously of purchasing a racing motorboat.

The actors at the Vitagraph Studios are kept busy "kidding" Frank Mason about his band at Jamaica, Long Island, where he has organized a group of musicians and installed himself as their leader. It is almost dangerous to whistle "Alexander's Rag Time Band" while he is within hearing.

Wilfrid North, the well-known Vitagraph director, is a golf enthusiast of the most pronounced type. He was recently playing at Lenox, Mass., where he gave a splendid demonstration of difficult points in the game. He is a frequent visitor to Dunwoodie, New York, and is the holder of three golf cups given by the Dunwoodie Golf Club.

Charles Chapman, the scenic expert at the Vitagraph Studios, has just completed his new bungalow at Rockaway Point, Long Island, where he cuts a great figure among the residents. Last year he was elected "mayor" of the Point and it seems likely that he will receive the same honor this season.

Miss Ada Gifford, one of the latest additions to the Vitagraph stock company, is a well-known favorite in many stage productions. She joined the Vitagraph Players six weeks ago and already her personality has ingratiated itself upon the screen in a very marked way.

KINEMACOLOR ADOPTS SIMPLEX

Heretofore Kinemacolor projectors have all been manufactured in England, but owing to the impossibility of importing them rapidly enough to meet the demand, it was decided to make them in America. However, the trade could not wait for the building of a factory and the installation of machinery. At this juncture the Precision Machine Co. proposed to manufacture a projector for Kinemacolor, including all the latest improvements, such as the color reversal attachment, invented by Mr. Darby, of the New York office. The proposition was agreeable, and just before going abroad General Manager William H. Hickey placed an order for 100 machines.

Exhaustive tests prove that Simplex projectors fill all of the requirement for Kinemacolor projection. When run at normal speed thirty-two pictures are projected every second as compared with sixteen pictures per second of the ordinary kind. This double strain, wear and tear is successfully withstood by Simplex. Another wonderful achievement is the fact that Kinemacolor pictures can now be successfully projected with 35 amperes D. C., whereas 70 amperes D. C. were formerly required.

ERRATUM

In my report of the convention I stated that the Universal crowd was photographed at the Eclair studios, the negative developed and positive made by Eddie Roskam and shown on the screen at 8:30 the same evening. The information given me gave me to understand that Eddie Roskam had done this work in record time. I find I am in error in this and that Eddie Roskam DID NOT develop the negative or print the positives. This was done by the Eclair staff at the Eclair studio, and hurried to the Palisades by them and exhibited at the time stated in the dancing pavilion. A. H. S.

Laura Sawyer's clever dramatic work has again been brought out in the detective stories in which she is playing the leading part. Her performances are invariably forceful and she shows remarkable powers of repression in scenes which less capable players would spoil by over acting.

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
June 28—Her Mother's Oath (Dr.)	
June 30—A Gamble with Death (Dr.)	
July 3—Faust and the Lily (Com.)	
July 3—An Old Maid's Deception (Com.)	
July 5—The Sorrowful Shore (Dr.)	
July 7—A Sea Dog's Love (Com.)	
July 7—The Noisy Suitors (Com.)	
July 10—The Enemy's Baby (Dr.)	
July 12—The Mistake (Dr.)	
July 28—The Vengeance of Galora (Dr.)	
July 31—Those Little Flowers (Com.)	
July 31—Mr. Spriggs Buys a Dog (Com.)	
Aug. 2—When Love Forgives (Dr.)	
Aug. 2—The Monument (Dr.)	

CINES
George Kleine

	Feet
May 10—Excess Baggage (Com.)	400
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	350
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955
July 25—Honor Thy Father (Dr.) (Part I and Part II)	2000
Aug. 8—The House of Mystery (Dr.) (Part I and Part II)	2000

EDISON

	Feet
July 7—Winsome Winnie's Way (Com.)	700
July 8—Scenes of Other Days (Sc.)	1000
July 9—His Mother-in-Law's Visit (Com.)	1000
July 11—In the Old Dutch Times (Dr.)	1000
July 12—The Diamond Crown (Dr.)	1000
July 14—A Fair of the Foils (Com.)	1000
July 15—In the Garden (Dr.)	1000
July 16—The Dream Fairy (Dr.)	1025
July 18—To Abbeville Court-House (Dr.)	950
July 19—On the Broad Stairway (Dr.)	1025
July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600
Aug. 1—The Red Old Hills of Georgia (Dr.)	1000
Aug. 2—The Robbers (Dr.)	1000
Aug. 4—The Substitute Stenographer (Dr.)	1000
Aug. 5—Dolly Varden (Dr.)	1000
Aug. 6—The Romance of Rowena (Com.)	1000
Aug. 8—His Greatest Victory (Dr.)	1000
Aug. 9—By Fire and Water (Dr.)	1000
Aug. 11—The Treasure of Captain Kidd (Dr.)	1000
Aug. 12—The Rightful Heir (Dr.)	1000
Aug. 13—Battlefields Around Chattanooga (Sc.)	300
Aug. 13—The Right Number but the Wrong House (Com.)	700
Aug. 15—The Coast Guard's Sister	

ESSANAY

	Feet
July 9—The Outer Shell (Dr.)	
July 10—A Flurry in Diamonds (Com.)	
July 11—The Sign (Dr.)	
July 12—Broncho Billy and the Western Girls (W. Dr.)	
July 15—Something Rotten in Havana (Com.)	
July 15—When Ignorance is Bliss (Com.)	
July 16—The Great Raymond	
July 17—The Heart of a Gambler (W. Dr.)	
July 18—Every Thief Leaves a Clue	
July 19—The Two Ranchmen (W. Dr.)	
July 21—Tapped Wires (Dr.—2 parts)	
July 22—The Rose of Sharon (Dr.)	
July 23—The Dance at Eagle Pass	
July 24—The Browns Study Astrology (Com.)	
July 24—Building the Chattanooga Light and Power Dam (Edu.)	
July 25—Making Good (Com.)	
July 26—Broncho Billy and the Schoolman's Sweetheart (W. Dr.)	
July 29—The Call of the Plains (W. Dr.)	
July 30—Bread Upon the Waters (Dr.)	
July 31—Tit for Tat (Com.)	
July 31—Through the Cumberland Mountains, Tennessee (Edu.)	
Aug. 1—Such Is Life (Com.)	
Aug. 1—His Wife's Friends (Com.)	
Aug. 2—The Tenderfoot Sheriff (Dr.)	1000

KALEM

	Feet
July 11—Entertaining Uncle (Com.)	
July 11—Cosmopolitan New York (Topical)	
July 12—Rounding Up the Counterfeiters (Dr.)	1000
July 14—The Lost Diamond (Dr.)	
July 14—The Mermaid (Com.)	
July 16—A Thief in the Night (Dr.)	1000
July 18—What the Doctor Ordered (Com.)	
July 18—The Concrete Industry (Com.)	
July 19—The Smuggler (Dr.)	1000
July 21—A Bolt from the Sky (Dr.)	1000
July 23—The Tenderfoot's Luck (Com.)	
July 23—Historic Savannah, Georgia (Sc.)	
July 25—Baffled, Not Beaten (Dr.)	1000
July 26—The Moonshiner's Mistake (Dr.)	1000
July 28—The Girl and the Gangster (Special—2 parts—Dr.)	2000
July 28—The Flying Switch (Dr.)	1000
July 30—Birds of Prey (Dr.)	1000
Aug. 1—Hoodooed on His Wedding Day (Com.)	
Aug. 1—The Wonders of the Briny Deep	
Aug. 2—A Virginia Feud (Dr.)	1000

LUBIN

	Feet
July 8—The Profits of the Business (Dr.)	1000
July 9—A Hero Among Men (2-reel Dr.)	
July 10—When Loses Out (Com.)	400
July 10—Building a Trust (Com.)	600
July 11—On Her Wedding Day (Dr.)	1000
July 12—Her Only Son (Dr.)	1000
July 14—The Apache Kid (W. Dr.)	1000
July 15—His Better Self (W. Dr.)	1000
July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 23—Home Sweet Home (2 reel Dr.)	
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeb, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000
July 28—The Widow's Wiles (Com.)	400
July 28—Rastus Among the Zulus (Com.)	600
July 29—The Call of Her Heart (Dr.)	1000
July 31—The Fatal Scar (W. Dr.)	1000
Aug. 1—The New Gown (Dr.)	1000
Aug. 2—The Message of the Rose (W. Dr.)	1000
Aug. 4—The Governor (Dr.)	1000
Aug. 5—Getting Married (Com.)	400
Aug. 5—Roses for Rosie (Com.)	600
Aug. 7—The Camera's Testimony (W. Dr.)	1000
Aug. 8—Her Husband's Wife (Dr.)	1000
Aug. 9—When Tony Pawned Louisa (Dr.)	1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)	1000
Aug. 12—Into the Light (Dr.)	1000
Aug. 14—Good for Evil	2000
Aug. 15—Over the Crib (Dr.)	1000

G. MELIES

	Feet
May 29—Foster Brothers (Dr.)	626
May 29—Tandjong, Priok, Java (Edu.)	374
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000
July 17—The Poisoned Darts (Dr.)	
July 17—A Chinese Funeral (Typical)	
July 24—Javanese Dancers	1000
July 31—It Happened in Java (Com. Dr.)	1000

PATHE FRERES

	Feet
July 5—A Modern Garrick (Com.)	
July 7—Pathe's Weekly	
July 8—The Airman's Bride (Dr.)	
July 9—The School Ma'am (Dr.)	
July 10—Pathe's Weekly No. 29	
July 11—Porcelain (Ind.)	
July 12—Dynamite, the New Farm Hand (Edu.)	
July 12—A Little Trip Along the Hudson (Sc.)	
July 14—Pathe's Weekly	
July 15—Denizens of the Deep (Sc. and Nature)	
July 15—Port of Marseilles, France (Sc.)	
July 16—The Snowy Egret and Its Extermination	
July 17—Pathe's Weekly	
July 17—Easy Money (Com.)	
July 18—Jiu Jitsu (Edu.)	
July 18—Beautiful Catalogne (Sc.)	
July 19—The Friendless Indian (Dr.)	
July 21—Pathe's Weekly	
July 22—In and Around Scutari After Its Capture (Edu.)	
July 22—In Weird Crimea (Sc.)	
July 23—A False Accusation (Western)	
July 24—Pathe's Weekly	
July 24—Opportunity and a Million Acres (Sc.)	
July 24—The Island of Tonga (Sc.)	
July 25—Vipers at Home (Edu.)	
July 25—A Trip to the Grottos of Baume (Sc.)	
July 26—The Mad Sculptor (Dr.)	
July 28—Pathe's Weekly	
July 29—Curious Sea Creatures (Sc.)	
July 29—Daily Doings in Manila	
July 30—The Haunted House (Dr.)	
July 31—Pathe's Weekly	
July 31—The Call of the Blood (Western)	
Aug. 1—A Study of Bird Life	
Aug. 1—Monte Carlo, Monaco	
Aug. 2—Where Clouds and Mountains Meet	
Aug. 2—Colombo, Capital of the Island of Ceylon	

SELIG

	Feet
July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Doble Comes Back	
July 14—The Only Chance	
July 15—The Tree and the Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	
July 21—A Shortstop's Double (Dr.)	1000
July 22—The Senorita's Repentance (Dr.)	1000
July 23—The Unseen Defense (Dr.)	1000
July 24—Two Artists and One Suit of Clothes (Com.)	500
July 24—In Morland (Sc. Edu.)	500
July 25—The Acid Test (Dr.)	1000
July 25—The Devil and Tom Walker	
July 25—The Granite Dells, Prescott, Arizona	
July 28—The Stolen Face (Dr.)	1000
July 29—Henrietta's Hair (Com.)	500
July 29—Borrowing Trouble (Com.)	500
July 30—The Taming of Texas Pete (Dr.)	1000
July 30—Miss Arabian Nights	
July 31—Man and His Other Self (Dr.)	1000
Aug. 1—Through Another Man's Eyes (Dr.)	1000
Aug. 1—The Galloping Romeo	
Aug. 1—The Grocer's Revenge	
Aug. 5—A Mansion of Misery	
Aug. 6—The Stolen Moccasins	
Aug. 11—The Lonely Heart	
Aug. 11—The Magician Fisherman	
Aug. 12—The Broken Vase	
Aug. 13—The Coast of Chance	
Aug. 14—An Apache's Gratitude	
Aug. 15—Brown's New Monetary Standard	

URBAN ECLIPSE
George Kleine

	Feet
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoölogical)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038
July 11—The Statue of Fright (Dr.) (Part I and Part II)	1770

VITAGRAPH

	Feet
July 1—Bingles and the Cabaret (Com.)	700
July 1—Sight-Seeing in Japan (Edu.)	300
July 2—The Song Bird of the North (Dr.)	1000
July 2—The Tiger Lily (Dr.—3 parts)	
July 3—Sweet Deception (Com. Dr.)	1000
July 4—An Unwritten Chapter (Dr.)	1000
July 5—Love's Quarantine (Com.)	1000
July 7—The Glove (Dr.)	1000
July 8—Count Barber (Com.)	1000
July 9—Solitaires (Com.)	500
July 9—A Millinery Bomb (Com.)	500
July 10—The Carpenter (Dr.)	1000
July 11—The Spirit of the Orient (Dr.)	1000
July 12—The Moulding (Dr.)	1000
July 14—O'Hara as a Guardian Angel (Com. Dr.)	1000
July 15—My Lady of Idleness (Com. Dr.)	1000
July 16—The Master Painter (Dr.)	1000
July 17—Hubby's Toothache (Com.)	500
July 17—Sandy and Shorty Work Together (Com.)	500
July 18—The Yellow Streak (Dr.)	1000
July 19—River Life in Hongkong	1000
July 21—The Only Way (Dr.)	1000
July 22—The Pickpocket (Com.)	1000
July 23—An Error in Kidnapping (Com.)	1000
July 24—An Old Man's Love Story (Dr.)	1000
July 25—The Tables Turned (Com.)	860
July 25—Scenes in Honolulu (Topical)	150
July 26—The Spell (Dr.)	1000
July 28—Dr. Crathern's Experiment (Dr.)	1000
July 29—The Troublesome Daughters (Com.)	1000
July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Telephone—Stuyvesant 619
Office—133 Third Avenue.

We stated in the last Chat that the return of our delegates from the Twenty-first Annual Convention of the I. A. T. S. E. at Seattle, Wash., would be quite an event, and so it surely was. When the Chicago express pulled in at the Jersey City terminal with our president, Robert Goldblatt, on board, who so valiantly supported the cause of the M. P. Operators during the last five years, the greeting he received from the Reception Committee was such that he will not be likely to forget for many a day. The committee made things lively, and among the several events arranged was a group photograph with Brother Goldblatt as a central figure wearing "the smile that won't come off." In fact, not smiles alone showed in the photo, but many most pleased expressions on various members of the committee's faces depicted the happy frame of mind of all concerned. After the "picture thing" the entire "bunch" had a dinner to celebrate the occasion of the return of our president, Robert Goldblatt.

THE I. A. T. S. E. CONVENTION SERIES

As Seen by Our Baseball Reporter

From the Seattle Union Record.

TUESDAY'S GAME.

Shay pitching against whole team.
Wood gets to first on fluke hit.
Taylor, of American Federation of Labor, goes to first on four balls.
Spencer, batting for Shay, hits long drive, clearing bases.
Skinner fouls off several times and then struck out.
Higgins singles through short.
Shay's batting average—5 times up, 5 hits. Average, 1,000.

WEDNESDAY MORNING GAME.

Shay's speed is now blinding.
Lemke hits for two bases to deep left.
Richardson tries to come back in game, but again ordered to bench, and then is put off grounds.
Ground rules are now in effect as the game is getting warm, and the crowd is now going into the field.
Reynolds singles and is then caught napping off of first. Pitcher Shay says he is out of order.
McGrath is on coaching line, and has them up in the air.
Game called to allow Hart to get some more balls.
Crickmore now in box, as they claim Shay was not throwing the ball. His speed was blinding, and they could not see it. Barry hits long drive, and Shay makes great catch.
Higgins then hits long drive, and loses the ball.
Game called. The features of the game were the pitching of Shay and batting of Higgins.

WEDNESDAY AFTERNOON GAME.

Shay's speed is terrific; the crowd is wondering if he will last; his spitter is working and his control is wonderful. So far ten men have been sent back to the bench by the air route.
There is a lot of his hitters absent, but it doesn't make any difference to him. They have tried to work two balls on him, but he pitches them over as fast as they throw 'em to him.
Williams was up three times, got three hits. Ryan swings at three wide ones—out. Skinner fouls off several balls, and then strikes out.
Kelly fouls over grand stand.
Carroll gets to first on error, and then steals second and third.

THURSDAY MORNING GAME.

Shay on mound and getting better all the time.
Ryan at bat and still fouling off good strikes.
Simmons and Higgins throw several balls to catch Ryan napping.
Quinn goes into box, so Shay can bat. Shay bats one at Ryan, who gets out of the way of it.
O'Donnell then hits one at Ryan and it cripples him.
Shay strikes Cassidy and Monroe out; 6 balls pitched.
Crickmore goes into box.
Shay strikes out Carroll with spiral curve.
Carroll drives a hard one at Kelly.
Pitcher Crickmore, while in box, had great control.
Quinn hits to left field for two bases.
Sheck in box, just warmin' up.
Shay's pitching was marvelous. As fast as they came up they were sent back to the bench.

THURSDAY AFTERNOON'S GAME.

Shay is now in box, and has his fadeaway working perfectly.
The managers have brought their heavy batters into the game to try and break it up.
Crowds have great interest in game now. The betting is 2 to 1 that they don't score.
Batting order: Bird begs the pitcher to let him hit the ball; Cort refuses to go to the bat; Sherman pleads for his base, on balls, by trying to bull the team; Cluster pop fly to pitcher and out.
Rest of team refuse to play, as they are afraid to get hit, with Shay's speed.
Reynolds' grounder to third and out at first.
Kelly singles through short.
Weber drives the ball over the center field fence for a home run, with bases full.
The crowd cheered and threw their hats in the air.

THURSDAY EVENING'S GAME.

Crickmore in box; has lots of steam.
Ryan, after standing at the plate for two hours, hits a hard drive to O'Donnell, who, so far, has fielded it in major league style.
They are holding Pitcher Shay for the heavy hitters of the Managers' Association.
Shay, batting for O'Donnell, hits to deep left, for three bases, with the bases full.
Weather threatening.

THE NEUTRALIZATION CLUB.

Sir: Why not start the Playing-Both-Ends-Against-the-Middle Club? A man in New York who advertised "Special Regular 35c Dinner" will do for a charter member. J. B. N.

* * * * * * *

Above sounds to me as if some one took a trip up "Salt River."

* * * * * * *

The last meeting of the M. P. M. O. U. No. 1 on Monday, July 21, witnessed a monster gathering of operators who are members of this organization, and during the proceedings of the meeting the report of the delegate to the I. A. T. S. E. Convention was greeted with tumultuous cheers. The attendance was over 450 members. Regular routine of business was quickly disposed of. Twenty-five new members took the obligation and 14 new applications for membership were presented to the body and will take their regular course.
The books were closed against any further applicants for membership at 3 a. m. and will remain closed until further notice.
The meeting closed at 4 a. m.

* * * * * * *

The members of M. P. M. O. U. No. 1 voted to present our president Robert Goldblatt, with a diamond ring valued at $150 as a token of esteem for his untiring efforts in behalf of the M. P. Operators during the last five years.

* * * * * * *

The next regular meeting will be on Monday, August 4, 1913, at our meeting rooms, 66 Essex street, at 12 p. m.

* * * * * * *

Our former representative, Brother Knaster, met with quite a serious accident on Monday morning of this week, when he was run down by a speed maniac in an automobile. We are advised that Brother Knaster's injuries are quite serious, consisting of a broken collar bone, cuts and bruises, and serious injury to his head. He is now in a plaster cast and it will be some time before he will recover from his injuries.

* * * * * * *

Don't forget the Moonlight Excursion on Saturday, August 2. See the advertisement in Moving Picture News, and don't fail to attend, as you'll surely have a good time.

J. A. LE ROY, Business Representative.

RELIANCE STUDIO HAPPENINGS

Work on the open air stage of the new studio is progressing so rapidly that at least one company will be producing pictures there by August 1st. Eddie Schulter is dividing his time between the uptown and downtown plants while Rosemary Theby, Edgena de Lespine and a number of other members of the regular stock company are preparing to live in the beautiful neighborhood of Riverdale-on-the-Hudson where they will be near the scene of their labors.

The well-known author, James Oppenheim, has written a scenario which will be released as a two-reel feature on August 9th, under the title of "The Fight for Right." Rosemary Theby and Irving Cummings will be starred jointly in this drama which deals with the Labor Union's side of the Prison Labor controversy and Prison Reform. Oscar C. Apfel is responsible for the staging of this timely story.

Among the newly acquired Reliance players are Norma Phillips and Irene Hunt. Miss Phillips is seen to advantage in "Below the Dead Line," while Miss Hunt appears in the leading role of "Kentucky Foes."

Edgena de Lespine has discovered a fad which is rather out of the ordinary for leading ladies. Edgena is raising fancy ducks at her summer home on Long Island and can talk about breeds of ducks little thought of by the faithful followers of the famous canvasback.

A CORRECTION

We made an erroneous statement in our last issue to the effect that the Motion Picture Center had an exhibit at the Palace Exposition.

This company did not carry space, although it was their original intention to do so.

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MOVING PICTURE NEWS

VOLUME VIII
No. 5

AUGUST 2
1913

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The Moving Picture News
30 WEST 13th STREET NEW YORK CITY

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

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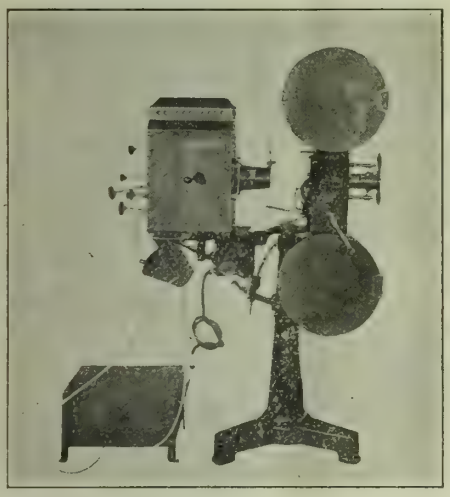

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The Moving Picture News

INCORPORATING

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PUBLISHED EVERY SATURDAY

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Volume VIII **August 2, 1913** **Number 5**

EX-CATHEDRA

VALEDICTORY

OFTENTIMES, in the affairs of men and nations, there comes a pause, and looking down the vista two roads appear; one to the right, the other to the left; both roads seem to lead to vast possibilities, and while it is not exactly a matter of chance, which road is taken, at the same time, the intuition of the individual, or the nation, pausing, has a great deal to do with the ultimate success or failure of the path chosen.

Sometimes after a long journey down the chosen path there comes again a forked road, and again, as sometimes at the turning point of life, or policy, we are again given pause. So it has been with myself. I voluntarily chose the path and have nothing to regret in all the long vista of looking backward. Again, I was confronted with two paths. Again I have chosen, and in this valedictory editorial I wish to bid au revoir to my numberless readers and friends. In resigning from the position as President of the Cinematograph Publishing Company and the editorial chair of the Moving Picture News I do so in the full confidence that I have done all that one man possibly could do to aid the successful advancement of the beautiful art of Cinematography. The sphere of my endeavors has been limited, at the same time it has drawn to me friends of the right kind.

Many times have I been offered positions, shares and stock, in companies exploited, or about to be exploited, which I have refused. In past editorials I have upheld the right of the educational film, and believing in its vast possibilities, with the fringe of the industry only just touched, and with the vast possibilities of this field before me, I am hoping to take some little part in the shaping of the future destinies of the educational film, for the purpose of educating the students of the universities, colleges, and the schools of our land. I am taking a little rest prior to associating myself with the work, and in passing from this chair into the throes of the commercial world I want to thank, first of all, those advertisers who have stood so loyally by my side throughout all my difficulties on behalf of the cause of right and justness. I want to thank the workers who have so ably assisted me on the staff of the News. First and foremost, my good friend William Lord Wright, who has been a trenchant aid in making the News popular. Miss MacDonald, who was with me for so long a period, to her also I tender thanks for the admirable manner in which she looked after the films for criticisms. To Miss Virginia West, for the admirable stories that she wrote and which helped to make the News a household paper, and an aid to the many exhibitors who used these stories as an introduction to the various films to which they so cleverly gave words.

Willard Howe, our Washington correspondent, also merits thanks for her untiring zeal in looking after the Washington people, and a word of commendation is also due to Horace Vinton (Mahoney), and others who have from time to time sent in contributions are thought of with gratitude. I also wish to thank my lieutenant, William M. Petingale, for the admirable manner in which he supported my efforts in the business end of the paper, and to all those whose letters have been to me an inspiration in the work that I undertook. Bidding these "au revoir" I wish for them the greatest possibilities in the future that they may command.

I want also to bespeak on behalf of the successors in this chair, the earnest support of the industry in all its branches, and that the same support that was so loyally given to me, may be augmented in the highest degree for the prosperity of the News which I had so much at heart.

In conclusion, if by my truthful statement of facts as they appeared to me, I made enemies (and what man in an editorial chair does not make enemies), I pray their forgiveness, and ask them, figuratively, to smoke the pipe of peace with me and in the future let us work for the advancement of that which we all have so much at heart—the highest, best, and the most beautiful in Cinematography for the education of the future citizens of the world.

Alfred H. Saunders.

All communications for Alfred H. Saunders personally may be addressed to him at 511 West 130th Street, New York.

RESOLUTIONS PASSED BY THE CIVIC THEATRE COMMITTEE OF PAWTUCKET AND CENTRAL FALLS, R. I., JUNE 2, 1913.

WHEREAS, the citizens of the cities of Pawtucket and Central Falls have just completed a series of Civic Theatre meetings instituted and arranged for the purpose of educating and familiarizing foreign speaking people with the customs, principles and institutions of our American life, and,

WHEREAS, we have used moving picture films as the major instrument and attraction to this end, and whereas we recognize the efficiency and possibilities of moving pictures for patriotic and civic education, and whereas we realize the scarcity of films along civic educational lines, therefore,

RESOLVED, That we petition all manufacturers of moving pictures to prepare as speedily as possible films that will deal with every moral and educational phase of our civic life—historical, biographical, sociological, hygienic, scenic;

RESOLVED ALSO, That we petition the manufacturers to translate the story of the film in English, Polish, Italian, Syrian, Greek, Armenian, Hebrew, etc.

We, the undersigned, do hereby most heartily approve the foregoing resolutions and join in the petition therein contained:

James D. Dingwell, originator of Civic Theatre and chairman of Program Committee.

A. J. Pothier, Governor.

Joseph H. Gainer, Mayor of Providence.

Ex-Governor James H. Higgins, president of Civic Theatre Committee.

Pawtucket Business Men's Association by James L. Jenks, secretary.

Walter F. Snow, Mayor of Central Falls.

Giles W. Easterbrooks, Mayor of Pawtucket.

Pawtucket Woman's Club by Mrs. Willis Tobie, president.

George H. Peabody, general secretary Pawtucket and Central Falls Y. M. C. A.

Adam Sutcliffe, president Associated Charities of Pawtucket and Central Falls.

William McGregor, manager Blackstone Valley Gas and Electric Co.

B. U. Richards, M. D., superintendent Board of Health, Pawtucket, R. I.

Walter E. Ranger, State Commissioner of Public Schools.

Albert J. Thornley, president Society for the Relief and Control of Tuberculosis and vice-president of the Civic Theatre Committee.

Charles P. Hall, general superintendent of Associated Charities.

Miss Jane A. Gilmore, Regent, Pawtucket Chapter D. A. R.

Percy Davenport, secretary Civic Theatre Committee.

Harold T. Dougherty, president R. I. Library Association.

William Meikeljohn, president Pawtucket Board of Trade.

Nathan W. Littlefield, president R. I. Anti-Saloon League.

William Overton, principal Central Falls High School.

A. H. Merdynion, M. D. (for Armenian people).

D. Chauncey Brewer, president North American Civic League for Immigrants, Boston, Mass.

Max Feder (for the Hebrew people).

R. I. Assembly, Brotherhood of St. Andrew, Walker Miller, president.

Ralph De Gasparre, Past Grand Chief Ranger of The Foresters of R. I. (for the Italian people).

Peter Parkas (for the Greek people).

District Nursing Association of Pawtucket and Central Falls by H. W. Fitz, president.

Elmer S. Hosmer, principal Pawtucket High School.

W. H. P. Faunce, president of Brown University.

Mrs. Wm. A. Newell, Regent Flintlock and Powderhorn Chapter, D. A. R., Pawtucket, R. I.

Ludwick Pietz (for the Polish people).

Nicholas Chami—Elias Nassif (for the Syrian people).

Bernard T. Lennon, treasurer of Civic Theatre Committee.

Frank O. Draper, superintendent schools, Pawtucket, R. I.

Emerson L. Adams, superintendent schools, Central Falls, R. I.

THE HEART OF A JEWESS
Victor release Aug. 16.

THE GROUP REPRESENTED ABOVE ARE THE OFFICERS OF THE STATE OF DELAWARE BRANCH OF THE M. P. EXHIBITORS' LEAGUE OF AMERICA, ALL OF WILMINGTON

National Vice-president J. N. Ginnis, President Chas. I. Beckett, First Vice-president David R. Sablasky, Secretary Harry E. Klund, Treasurer Nick A. Jones.

MR. NICHOLAS POWER VACATIONING

Mr. Nicholas Power, president of the Nicholas Power Company, is spending the summer at Shelter Island. Mr. Power evidently believes in the intermittent movement, as he alternates between Shelter Island and New York, thus keeping an eye on his enormous business, and holding the reins of government.

Mr. Power's present success is due to long years of unremitting toil and scientific research. The rest which he is enjoying is well earned.

ALL STAR FEATURE CORPORATION

Augustus Thomas Directing Film Production of "Arizona"—His Views on the Development of the Photo-Play—Harry R. Raver Outlines Plans of the Corporation

WHEN Augustus Thomas, America's foremost dramatist, decides to enter the moving picture field, it's about time for other dramatists to get aboard. Those who run may read and read the answer in the stars, at that.

Mr. Thomas has become identified with the All-Star Feature Corporation as director-general of productions. The executive offices of the corporation are at 220 West Forty-second street, New York. The officers are: Harry R. Raver, president; Archibald Selwyn, vice-president; George J. Cooke, secretary, and Philip Klein, treasurer. Mr. Raver is the representative of the Itala Company, and was formerly the manager of the Film Supply Company. He is one of the best known and most popular film men in the business, and his association with camera production dates back to 1901, when he became an exhibitor. Then in succession he was secretary and treasurer of the Association of Film Manufacturers; director of the Motion Picture, Distributing and Sales

AUGUSTUS THOMAS

Company; general manager of the American Eclair Company; secretary and manager of the Film Supply Company, and he now holds the position of secretary and manager of the Itala Company.

Mr. Selwyn is well known throughout the country as a theatrical producer connected with the American Play Company. Mr. Cooke is the head of the Metro Lithograph Company, and Mr. Klein is the son of Charles Klein, the well known dramatist.

The representative of the Moving Picture News hunted up Mr. Raver at his office in the Candler Building last Thursday to obtain a general outline of the new corporation's plans.

"We are devoting all our energies at present," said Mr. Raver, "to the forthcoming production of 'Arizona,' which may take place in September and may not take place until December. We are not bound by any contract and, therefore, can fix the date of releases to suit ourselves. Mr. Thomas has fully determined not to consent to the moving picture production of 'Arizona' until it has been made as perfect as possible. The scenic effects will abound in atmosphere. The Canby ranch, for instance, is actually being built on Staten Island. We have 175 acres there for that purpose. Everything is being done to reproduce the typical Arizona atmosphere.

"Mr. Farnum, who went to Egypt for the Kalem Company, is in charge of the construction work of exterior settings. He has reproduced Fort Grand from the ground up. No stage in the country could give the scenic realism to 'Arizona' such as will be presented in the film production. We have also made every effort to preserve the 'atmosphere' of the period in every other respect. The plot, as you know, is laid in Arizona about fifteen or sixteen years ago. The costumes were specially made by the Russell Uniform Company. Every actor who has a military part in 'Arizona' was sent to Russell's to be measured and fitted for a uniform suitable to the period. Of course, we had to subject some of these uniforms to rough usage in order not to have the soldiers appear as if they were rigged up for a dress parade. That reminds me of an experience of Henry Irving, who was a great stage manager as well as a great actor. He was producing a version of 'Faust.' At the dress rehearsal, when the soldiers marched on after their return from the war he nearly threw a fit. Their costumes were brand new without a crease or wrinkle or a speck of dirt. Thereupon Mr. Irving proceeded to pull out his pocket knife, and, regardless of expense, began to slash the gorgeous uniforms and directed a stagehand to smear dirt over them until the military supers looked like a lot of disreputable tramps. After the expensive uniforms had been ruined to his entire satisfaction Mr. Irving exclaimed: 'Now gentlemen, you look something like real soldiers who've been in battle, and not like a company on dress parade.'"

Mr. Raver said that Cyril Scott had consented to play the part of Denton and that the rest of the film cast is mostly made up of original "Arizona" players. "The rights to present the play in moving pictures," he added, "have already been sold to Great Britain, South Africa, Australia, India and Germany for one year. There are 260 scenes, and 250 people appear in the course of these scenes. There will be any number of soldiers mounted on horses and many others on foot.

"The play to follow 'Arizona' has not been decided on, but the All Star Feature Corporation have in view such popular plays as 'The Traveling Salesman,' 'In Missouri,' 'The Chorus Lady,' 'Colorado,' 'Alabama,' 'Within the Law,' 'The Girl in the Taxi,' 'The Witching Hour,' 'Pierre of the Plains,' 'The Light Eternal,' 'The Jungle,' 'Checkers,' 'D'Arcy of the Guards,' 'The Wolf,' 'The Country Boy,' 'Paid in Full,' 'The Earl of Pawtucket,' 'The Sporting Duchess' and 'The Arab.'"

At this point Mr. Thomas returned from lunch and the Moving Picture News representative proceeded to fire a few questions at him.

"Now," said Mr. Thomas, "don't ask me to talk about myself. Stick to the production. You know the Frenchman's definition of a bore. 'A bore is a man who talks to you about himself when you want to talk to him about yourself.' So please don't fill the interview with the first personal pronoun. Let's confine ourselves to anything 'appertaining to and touching on' moving pictures, as an illustrious ex-chief of police might put it."

"Well, then, what induced you to endorse moving picture productions?"

"Because I was convinced of the dramatic possibilities of the picture-play. The so-called chase pictures were a sort of kindergarten effort to sustain interest utterly devoid of anything akin to dramatic art. Then real actors were called into service by the film manufacturers and theatregoers became interested. Then came the feature films in which nearly all the actors are graduates of the regular stage. Now that the public demand real actors and multiple reel features I have become intensely interested, as I believe there are great possibilities in this line of work."

"Do you anticipate any great improvement in the art of camera production?"

"There will, undoubtedly, be great improvements, but, as in every other art development, it will be the result of experience and evolution, unless some genius like Edison startles the world with some great mechanical invention hitherto unknown. The modern dramatist, in writing a play for the speaking stage, no longer indulges in

explanatory 'asides' to explain to the public as to what the character has in his mind's eye. The pictureplaywright is still compelled to resort to subtitles. This, in a measure, is being overcome by the methods of double exposure and dissolving views. These views, so to speak, melt into the scene. Take the case of a man under the stress of temptation, who is about to succumb to the wiles of an intriguing adventuress. He is gradually succumbing to the spell of her fascination, when the vision of another woman, a pure woman, is thrown upon the screen. He resists temptation, repulses the advances of the adventuress, and the public know what has prompted him to do this without the necessity of a subtitle.

"Again take the occasional soliloquy that the regular stage dramatist still makes use of to explain the thoughts of his characters. The pictureplay dramatist, by the dissolving view method, brings about the visualization of a soliloquy, which is much more artistic. You know, obtruding, dominant thoughts of the characters must be conveyed at times for dramatic effect."

"Do you believe that the speaking drama will be or has been seriously affected by the popularity of moving picture plays?"

"That depends! The performance of plays by elementary stock companies has been affected, of course. These performances no longer appeal to the public when moving picture theatres are running all over the country. The public would rather see good actors in the silent drama than poor actors in noisy melodrama. In fact, the pictureplays are making theatregoers. Indeed, they will make dramatists write better plays for the speaking stage. There is no better practice for budding dramatists than to write out a play so that it can be acted in pantomime. They will learn to discard unnecessary dialogue which proves the downfall of so many plays. It requires concentration on the part of an audience to follow a pictureplay. The eye alone, and not both eye and ear are appealed to. The 'talking' pictures have made an attempt to appeal to the ear also, but not very successfully. Until that has been accomplished I believe there will always be specialized audiences. The regular stage is bound to continue in great favor, but moving pictures will also appeal to vast audiences, especially with the improvements that are bound to come sooner or later."

"But you haven't said a word about the film production of 'Arizona.'"

"So far as 'Arizona' is concerned it has one great advantage. It has been played so extensively that a large portion of the theatre-going public are familiar with the plot. That, in itself, makes it possible to avoid subtitles to a large extent. But the fact that the play is full of action, made its adaptation for moving pictures comparatively easy.

"Arizona" will be just as attractive, I think, in moving pictures as it was on the speaking stage. Furthermore, it will be much more attractive in its scenic features, and will be accessible to all kinds of theatregoers."

GERTRUDE COGHLAN JOINS SELIG

Announcement comes from the executive offices of the Selig Polyscope Co., that Miss Gertrude Coghlan, the famous American actress, will become a regular member of the Selig organization next month. She will, for the present, be located at the Chicago studios of the company, and will make her first picture appearance in a series of plays specially written to suit her personality. Miss Coghlan is famous for her beauty and emotional ability, and should prove one of the strongest drawing-cards in the motion picture world. Miss Coghlan's career upon the legitimate stage has been marked with exceptional success and several times she has starred on Broadway. Among her more recent successes, might be noted the leading role, in "Alice of Old Vincennes," the part of Clara Hunter in "The Climbers," and the all-star revival of Bronson Howard's comedy, "One of Our Girls." Miss Coghlan's greatest success was undoubtedly made in the part of Shirley Rossmore in "The Lion and the Mouse." Following upon this hit, she appeared in "The Royal Box" and "The Traveling Salesman" with Frank McIntyre. The addition of Miss Coghlan to the acting forces of the Selig organization, is a step well in keeping with the progressive policies of this foremost institution.

MISS ETHEL GRANDIN

On the front cover we present a very good likeness of Ethel Grandin, the little leading lady of the Imp Company. Miss Grandin has just returned to the Imp Company after an engagement on the Pacific Coast, where she went two years ago as leading lady under director Thomas Ince, of Bison 101, Kaybee, and Broncho films.

Last January Miss Grandin went to the Universal where she played leads in Bison, Powers, and Rex films, at that company's Pacific Coast studios. Her return to New York, a month ago, was to resume her connection with the Imp Company, where she obtained her first recognition as a screen favorite.

Miss Grandin, it will be remembered, followed Miss Mary Pickford at the Imp as leading lady, playing opposite King Baggott. She comes from a family of performers, and her debut dates back to the times when she was just able to toddle across the stage.

LEGAL FIGHT OVER THE HORSLEY STOCK

There is a legal fight under way for the ownership of the shares of the Universal Film Manufacturing Company's stock formerly owned by David Horsley, to which both Carl Laemmle and P. A. Powers lay claim.

Justice Goff issued a Supreme Court order recently on Mr. Laemmle, president of the company, bidding him and the Universal to show cause why a permanent order should not be issued restraining Mr. Laemmle from transferring, disposing, or doing anything else with the stock involved which comprises 1,450 shares of Common, and 1,250 Preferred stock.

By mutual consent the attorneys have adjourned the hearing until next Thursday. In the meantime it has been agreed by all concerned to abide by the injunction until the matter has been settled at the hearing.

Although the dog days are upon us feature film activities are not paralyzed. A. J. Xydias, of Houston, Tex., has purchased the rights on "The Shadow of Evil" for Texas and Southern Oklahoma. A. A. Weiland, of the Weiland Feature Film Co., of Pittsburgh, Pa., and J. Singer, of the Attractive Feature Film Co., of Philadelphia, Pa., who were in town this week, announce that they are now obtaining bookings on "Branded for Life." Murray F. Beier, of the Emby Feature Film Co., of New York City, is now booking "Branded for Life" as are also W. E. Greene, of Boston, Mass.; the Golden Gate Film Exchange, San Francisco, Cal.; Northwestern Feature Film Co., Portland, Ore., and the M. & F. Feature Film Co., Chicago, Ill.

Philadelphia, Pa.—Geo. Hogg is estimating on plans for a moving picture theatre to be built at 1200 Girard avenue. Stuckert & Sloan are the architects.

WHEN TONY PAWNED LOUISA
Lubin release Aug. 9th.

CAMPAIGNING WITH CUSTER

Bison Two-Reel Drama—Released August 12th by the Universal Film Company

Captain Clifford, aide to Custer..William Clifford
Wolf Fang.....Sherman Bainbridge
General Custer.....Valentine Paul
Lieutenant Burton.....Clarence Burton
Chief Black Hawk.....Ralph E. Cummings
Swift Foot.....Stanley Fitz
Phyllis } General Custer's { Phyllis Gordon
Gertrude } Nieces { Gertrude Short
Neesha .....Winnie Brown

General Custer, stationed at Fort Riley, is struggling to suppress the uprisings of the rebellious Sioux.

GEN. CUSTER'S NIECES ARRIVE FROM THE EAST

Captain Clifford, Custer's aide, while en route to Fort Wallace is met by Neesha, an Indian maiden, who pleads with him to come to the rescue of her sweetheart, Swift Foot, who is engaged in deadly combat with Wolf Fang, a renegade Sioux. Clifford separates the combatants. The interference is misconstrued by Wolf Fang who mutters an oath of vengeance as he departs.

Clifford later captures a bootlegger who is selling

ORDERING WOLF FANG TO LEAVE THE CAMP

liquor to Wolf Fang and his companions. Enraged over this second interference, and inflamed by liquor, Wolf Fang incites his companions to attack an approaching stage coach which has, among its passengers, General Custer's two nieces, Gertrude and Phyllis. During the running fight betewen the stage coach guards and the Indians one of the guards is wounded and falls from the coach. He revives sufficiently to carry news of the attack to General Custer, who immediately goes to the rescue of the coach, routs the Indians, and brings his nieces safely to the fort.

Neesha reports to the chief of the tribe, Black Hawk, that Wolf Fang and his gang of renegades have attacked

WOLF FANG IS DRIVEN FROM THE CAMP

the coach. Custer sends Sergeant James to Fort Wallace to report the attack on the stage. Wolf Fang is driven from the camp, and later slays Sergeant James on the road. Gertrude and Phyllis leave the fort for a walk, and are attacked by Wolf Fang, who throws Gertrude into the river and carries Phyllis away on horseback.

MANAGER NOBLE BADLY BURNED

John Noble, director of the Dragon films, Albert Roscoe, his assistant, and Emmet Williams, the photographer, were badly burned at City Island, on Long Island Sound, by the premature explosion of a barrel of gunpowder on July 25th during the preparation of an Indian picture-play. Mr. Noble was taken to the Fordham Hospital in a serious condition as his entire body had been scorched and blistered. Mr. Roscoe and Mr. Williams escaped with less serious burns, but they will carry permanent scars.

The scene was set in a stockade on an Indian reservation. The play was being rehearsed by a large company, but the actors at the time of the explosion were so far in the background that they all escaped injury. Mr. Noble, in his capacity of manager of the Ryno Film Company, of 189 Terrace Place, City Island, producers of Dragon films, stood near the barrel directing the last details of the stage setting when the explosion took place. It was at first believed that Mr. Noble was likely to die, but his numerous friends will be glad to hear that the doctors now hold out hope of his ultimate recovery.

P. A. POWERS HEADS THE WARNER'S FEATURE FILM CO.

As we go to press news reaches us that P. A. Powers has accepted the office of president of the Warner's Feature Film Company. In the new organization, Mr. A. Warner will be vice-president and general manager; H. M. Warner, treasurer; H. M. Goetz, assistant treasurer, and J. A. McKinney, secretary. The feature productions already controlled by the Warner company will be augmented by the output of several manufacturers of superior films. The connection of Mr. Powers with the company will increase its capitalization for the purpose of greater operations and the making of satisfactory purchasing agreements. This will result in the Warner's Feature Film Company becoming one of the most important and successful distributing factors in the moving picture business.

MRS. FISKE IN "TESS OF THE D'URBERVILLES"

The motion picture rights of Thomas Hardy's novel, "Tess of the D'Urbervilles," were recently secured by Daniel Frohman from Mr. Hardy and his publishers, Harper & Brothers. Mrs. Fiske some time ago entered into an arrangement with Mr. Frohman to present her dramatic creation of "Tess" before the camera. For some weeks the studio of the Famous Players Film Company has been occupied with the making of these pictures.

Mrs. Fiske approached the work with all her original enthusiasm for the role, and she has found it extraordinarily interesting. In the film play the story closely follows the novel, entirely departing from the form of the play made from it by Lorimer Stoddard. Many scenes, therefore, will be shown that were not seen in the dramatization.

The picture play will be given in five reels and will provide a complete evening's entertainment. A special company is being incorporated under the title of "The Mrs. Fiske Film Company" to exploit the films, which

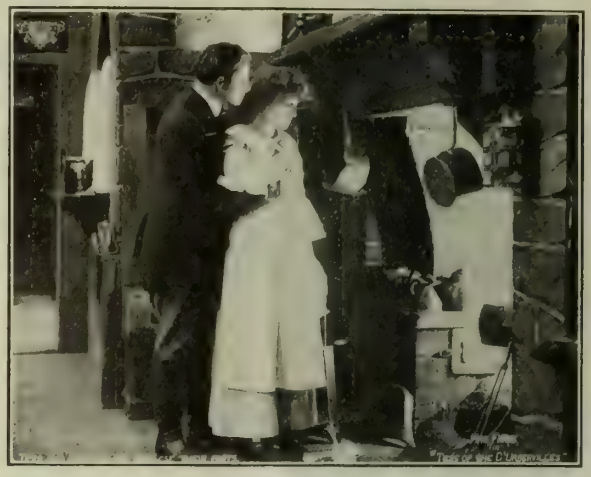
MRS. FISKE

will be shown only in theatres of the first importance. The appearance of Mrs. Fiske in the picture drama in America is as significant as was that of Madame Bernhardt in France, and every detail has been looked to by the directors in order to make this a distinctly forward step in the motion picture field.

The contract with Mrs. Fiske was made some months ago, and it was then the intention that she should appear as Becky Sharp in "Vanity Fair," but later it was decided to substitute "Tess," as it was found to be admirably adapted to the form of pictorial narrative. The work has progressed rapidly and more than one hundred different scenes have been taken. The pictures will be released in the autumn.

Mrs. Fiske has been very much interested in the film drama for the past year or two, and has strong ideas upon its value and possibilities. She has deplored the inconsequential and often really harmful pictures that are so frequently shown, feeling that the appeal to the imagination and interest in the theatre which these moving pictures awaken in children is entirely in the wrong direction. It is her conviction that motion pictures have tremendous potentialities for the uplift of the theatre, and it was her interest in this phase of the question that led her to favorably consider the offers made for her personal appearance in the film drama. The work itself has been so novel and unlike any previous experience that it has been almost a holiday for her. After her long acting season, it has been a genuine relaxation, one which she has keenly enjoyed.

"Tess of the D'Urbervilles" is one of the masterpieces of the English language, and its film dramatization certainly marks an epoch in the field besides auguring much



TESS AND ANGEL CLARE DISCLOSE THEIR PASTS

for the future. The appearance of our foremost actress in the best known work of a famous English novelist bestows upon the camera drama an importance and a dignity that it has not heretofore possessed.

An interesting development in connection with the "Tess" pictures is that the picture rights to the novel for the United Kingdom had been secured by an English company, but now that the American pictures actually present Mrs. Fiske as Tess, it is altogether likely that no pictures will be made in England but that the American films will be shown in both countries simultaneously.

TESS OBTAINS WORK AT THE DAIRY

For those who are not familiar with Thomas Hardy's novel or its dramatization the following synopsis of the main incidents may prove of interest:

The family of D'Urberville, who came into existence with the Conquest, degenerated and became practically extinct in 1700. Parson Tringham, a country clergyman, by the use of parish registers and a few heirlooms in possession of John Durbyfield, traces the lineage and establishes John as the direct descendant of the line.

John is a worthless sort of country pot house politician,

lazy and slothful, holding his home under the English Copyhold law and with a large family whom he is unable to support.

Tess, the eldest daughter, is a beautiful girl who inherits all the weaknesses and passions of her ancestors. One day at a Maypole dance on the village green she meets and is attracted to a young man named Angel Clare, a stranger to the countryside, who out of diffidence or for other reasons, dances with every girl but Tess.

Stoke, a rich manufacturer, amasses a great fortune in

CRICK'S STORY PAINS TESS

the North of England, and on retiring buys a large tract of land in the South and adopts the name of Stoke D'Urberville, adding an extinct family name to increase the importance of his own. He dies after possessing himself of the name and estate, leaving his blind wife and his son, Alec, to enjoy it. Tess's mother, a simple country woman, conceives the idea of sending Tess to claim relationship with her supposed rich relatives, for the material advancement of the family.

Tess encounters Alec, who falls in love at first sight, and makes arrangements for her to take care of the poultry on the farm, but does not confide in his blind

TESS SURRENDERS HERSELF TO THE LAW

mother or admit the relationship. Alec in time seduces Tess and she returns to her home, where her child is born in disgrace.

Eventually the child dies and Tess starts in to make the best of her ruined life. She obtains employment as a dairymaid at a large farm where a great many people are employed. Angel Clare is at this farm taking a course of instruction preparatory to taking up farming in Brazil on a large scale. The two proceed to fall in love and once more Tess's future begins to promise happiness. She is torn by conflicting emotions. After writing an account of her former false step she puts it under Angel's door. He doesn t find it, and Tess, under the impression that he has read it and has forgiven her sin, agrees to marry him.

After the ceremony, and while sitting before the open fire Angel tells of a former fall from grace, and Tess promptly forgives him. He takes her in his arms and in the dim firelight, thinking he already knows her past life, she proceeds to relate in detail her seduction by Alec D'Urberville. Angel, who comes of a puritanical family, is so shocked by the revelation that for some days he appears unbalanced and distracted. He decides to go to Brazil alone, leaving Tess in England till he can bring himself to forgive her.

Tess returns to her home, and the money Angel has left her is soon used up. She does not hear from Angel, and after several months she decides to go to work rather than ask Angel's father for help, and parts with the diamonds that came to her as Angel's wife. She obtains employment at a farm, often being compelled to work in the fields.

Tess writes a passionate letter to Angel in Brazil, but receives no answer. She makes a journey to Angel's home, but turns back at the door. No word comes from Angel, but she receives word that her father is dying and hurries to his side. Old John Durbyfield dies, and as the copyhold expires with his life, the family becomes homeless. They pack their effects and wander off, finally seeking shelter under the wall of the church at Kinghsere, in the shadow of the D'Urberville tombs. In this plight they are found by Alec D'Urberville who rescues them and provides for the starving family on condition that Tess will again become his mistress. Two years have elapsed since Angel went away and Tess, therefore, makes the sacrifice for the sake of her family.

Alec and Tess reside at Sandwich. Angel arrives in England and goes to his home to obtain news of his wife. They have heard nothing of her. Angel finds Tess's mother, who is comfortably provided for and from her learns of Tess's whereabouts but is not told that she has become the mistress of Alec D'Urberville. Angel finds Tess, and learns the truth. He realizes that he alone is responsible for her present condition.

Tess is torn with despair as she sees her last chance for happiness slip away. Alec D'Urberville, who is in bed and learns the identity of the visitor, taunts Tess and angers her. She picks up a knife from the bureau and drives it through his heart. Tess dresses quickly, and leaves the house to find Angel. She overtakes him, and together they start across Salisbury Plain. A storm overtakes them, and they find shelter in a furnished but untenanted house. The storm continues for five days and Tess experiences the only joy she has ever known. At the abatement of the storm they leave the house and while they sleep on the ruins of the old Druid Temple at Stonehenge the detectives arrive and arrest Tess for the murder of Alec D'Urberville.

Liza Lu, the second sister of Tess, and Angel Clare walk up the hill overlooking the old city of Winchester. As the clock strikes eight their eyes are fastened on the flagstaff over the penitentiary. The fresh morning breeze shows something fluttering at its peak. It is the black flag, and they both kneel in prayer.

BIG BUSINESS FOR THE KINEMATOPHONE

William J. Counihan, president and general manager of the Kinematophone, with offices in the George Cohan Theatre Building, 1483 Broadway, New York City, reports that this necessary accessory to motion picture theatres has so rapidly met with the approval of exhibitors throughout the country, that the company has been compelled to enlarge its factory facilities to turn out the orders on hand. The Kinematophone is an invention by Gaston Anchini, and was designed to give life and realism to moving pictures. It is operated by the pianist, and is built similar to a piano, all of the effects being produced by a pressure of the keys—galloping horses, auto motor and horn, rumble of trains, fire engines, crying baby, ocean waves—are some of the many effects produced by this wonderful instrument. So simple is the Kinematophone that a child can operate it after one demonstration.

MONEY'S MERCILESS MIGHT
A Gaumont Three-Reel Feature Release

Rarely amidst the host of super-excellent feature films created by the house of Gaumont has so fine a subject as this been permitted to draw the sympathetic tears of susceptible femininity or cause the case-hardened male patron of the picture theatre to conceal his emotion by stentoriously blowing his nose. "Money's Merciless Might" is a true tale of the American girl of to-day, sacrificing self for the sake of the widowed mother left penniless by the sudden death of the rashly speculative broker. It takes us from the land of the dollar to beautiful Southern France, and much of the action passes amid the lovely semi-tropical scenery of the Riviera.

The first part shows us the happy home of a prosperous American broker, Julius P. Leclere, the grandson of early French settlers in this country. His daughter Suzanne is possessed of rare beauty and charm, and her attractiveness appeals with irresistible force to many a suitor. It remains, however, for a daring young French aviator to capture the heart of the charming Suzanne, and it is a case of love at first sight when the two meet on the aviation field, close to New York City. But Serge Renot, although a capable and daring flying-man, proves to be unsound in his ideas of business morality, and moreover is not blessed with a goodly store of wealth by any means. This information is ferreted out by

SCENE FROM "MONEY'S MERCILESS MIGHT"

the powerful capitalist, William Runciman, who desires nothing so much as an alliance with the fair daughter of his friend Leclere. Runciman and Leclere visit Renot's club and discover the young man gambling heavily, and Leclere is strengthened in his determination to put a stop to Renot's suit. But the broker has not seen the storm gathering around him. His speculations fail, one after another; his Liberian stock drops to zero; other stocks fall to vanishing point, and Leclere wilts under the crushing blow. Seized with sudden heart failure, the broker expires.

A sad blow indeed is this to the broker's womenfolk. Suzanne realizes that union with a penniless aviator is impossible in their present straightened circumstances, and that the only way that she and her mother can continue to live in comfort is for the daughter to make a rich alliance. So with sadly diminished income they resolve to spend just one more season in Europe, and depart for the sunny lands of the Riviera. Serge Renot returns to his beloved Paris.

At Cannes, Suzanne is introduced to a French lieutenant named de Vergne, the eldest son of a wealthy Countess, and the officer promptly falls head over heels in love with the beautiful American girl. Suzanne likes him sufficiently to promise to become his wife. But here upon the scene appears William Runciman, whose chief creed is that his money can procure everything he may want. Runciman invites Renot to Cannes and shows him Suzanne and de Vergne returning from a ride in the woods. Renot is furiously angry, and with jealous rage he challenges the army man to a duel. Next morning we see the duel take place, and de Vergne is badly wounded. Renot calls on the Lecleres, but Runciman has forestalled him. Suzanne tells the aviator that she can never forgive him, and that her former love has turned to hatred. She rushes to the house where Countess de Vergne and her son reside, only to learn that her fiance and his mother have departed.

A few days later Serge Renot writes a pathetic note to Suzanne, appealing once more to her love, and stating that unless she will relent from her present attitude he has resolved to commit suicide in a dramatic manner while in the air. At this proof of his devotion, Suzanne does relent, and hurries off to the aviation ground to prevent Serge carrying out his intention. But she gets there too late. Renot has started. We see his aeroplane sailing through the cerulean blue of the southern skies like a swallow on the wing, when—the explosion takes place and the aviator falls to the ground, crushed to death beneath the wreck of his machine.

A month elapses. Suzanne and her mother are back in the New York house, but it is a sad home-coming. The sheriffs have been busy and everything of value bears a justice's seal upon it. Poor, distracted Suzanne knows not what to do. At one time she contemplates a speedy release from earthly troubles, but the thought of her helpless mother being left alone to battle with the world deters her. And then she makes the supreme sacrifice. William Runciman has told her that when all else fails, when her friends have all deserted her, when everything looks black, all she has to do is to send him the single word, "Come." The story closes with Suzanne addressing a note to the financier, couched in the following brief manner: "Come. Suzanne."

The acting throughout this narrative is of the highest order, the artists portraying the principal roles giving finished renditions, and the realistic scenes of the aviation grounds, the aeroplanes, the delightful scenery of the Riviera, etc., all go to make up a splendidly illustrated story of real life of the present day.

This film will be released on August 15th.

EDISON NOTES

Edison announces "Dolly Varden" for release in the near future. As an extract from "Barnaby Rudge" this film is sure to be of interest. The production has been most artistic throughout, with Mabel Trunnelle in the leading role.

* * * *

Gladys Hulette, whose delightful performance of Beth in "Little Women" will never be forgotten by lovers of the artistic, has returned to the Edison studio and is soon to appear in some very prominent roles. Miss Hulette, though a very young girl, has had valuable experience, playing, among others, with Mme. Nazimova, Bertha Kalish and Henry Miller. Her portrayal of Ivan in "The Doll's House," David in "The Kreutzer Sonata" and her beautiful presentation of the long and difficult role in "The Blue Bird" stamp Miss Hulette as being accomplished far beyond her years.

* * * *

Laura Sawyer, the popular Edison leading lady, has been honored by election to the motion picture chapter of Mu Gamma, a well-known college sorority. As only a very few of the well-known stars have been chosen by the society, Miss Sawyer's election is a fitting commentary upon her immense popularity.

At the time Miss Sawyer received the notification she was at Easthampton, Long Island, where the magnificent home of Albert Herter, the artist, was used in the production of "The Ghost of Granleigh." Here Miss Sawyer enjoyed the unique distinction of riding in a gondola which was once the property of Robert Browning.

* * * *

Burt Briggs, who has appeared in numerous recent Edison films, involuntarily added his name to the long list of those who have been wounded in the cause. While playing one of the leading parts in a houseboat story, Mr. Briggs swam out to the houseboat with Harry Kendall, intending to steal a rowboat which was moored to the houseboat. Kendall climbed aboard the houseboat to unfasten the painter while Briggs stayed in the water. Having accomplished his purpose, Kendall attempted to dive overboard but his wet feet slipped and he fell directly upon Briggs, striking him full in the face with his knee. The blow stunned Briggs for a moment and he sank. The water revived him quickly, however, and being an expert swimmer, he had no difficulty in reaching the boat from which Ashley Miller was directing operations.

Examination showed that the nose was broken and Briggs is now masquerading behind an array of plaster that would do credit to a football hero.

MISS FLORENCE LAWRENCE JOINS UNIVERSAL FORCES

Famous Moving Picture Actress Who Has Appeared in Some of the Most Popular Comedies, Dramas and Melodramas of the Films Obeys Call of the Camera—Had Retired to Rose Culture

The announcement that Miss Florence Lawrence, one of the most popular and beautiful faces seen on the screen, is to join the Universal forces will be greeted with delight by thousands of her admirers in all parts of the country, for it will signalize her return to the motion picture stage as well. Miss Lawrence never made an announcement that she was to retire; she merely dropped out. Such a procedure usually results in this country in an actress or a public man or any one much in the public eye being soon forgotten. This is a busy country and we are too much occupied with what is before us to worry about what is not. But this did not

happen in the case of Miss Lawrence. Her public did not forget her. When her face ceased to appear on the Lubin films, she began to receive hundreds of letters from people all over the United States asking why she was not acting any more.

The actual reason for her retirement was her farm in Rivervale, N. J. The actress lives on a fifty-acre estate about fifteen miles from Fort Lee, N. J. The farm is all but inaccessible to anything except an automobile, and this is the way Miss Lawrence reaches it. There is a railroad connection a few miles away but the service on the local division is too uncertain to bother with.

Last spring, as the buds were beginning to burst, and every green thing was putting forth its best efforts to make itself beautiful, Miss Lawrence caught the spirit of the country as never before. She had long cherished an ambition to grow a hybrid rose, which she could call all her own. She has always been passionately fond of flowers and particularly roses. Now she would take the opportunity to gratify her ambition and become a rose fancier on a scale not possible when one has to devote all the day to the production of moving pictures. So she quietly dropped out of the pictures and retired to the farm at Rivervale, there to apply herself to the "Florence Rose." She had studied Luther Burbank's methods and she set to work to cultivate a rose which would fill the longings of her imagination. It is well under way now.

But in the meantime the directors of the Universal were looking for just such a person as Miss Lawrence, and, in fact, for Miss Lawrence herself, and when the Universal wants anything badly enough it usually gets it. It got Miss Lawrence.

It is for that reason that this popular screen favorite will be seen on the Universal program. She will begin at once a series of two- and three-reel films under the direction of her husband, Harry Salter. They will be released under the Victor brand and will be available in the course of a month or two. The directors will see to it that they will be among the most important films ever released.

Miss Lawrence is an acquisition to moving picture ranks through the legitimate. Six years ago she came to the Edison and has been successively with the Vitagraph, Biograph, Imp and Lubin companies. One of the first of the famous pictures in which she appeared was "The Dispatch Girl," a military Vitagraph drama. In the Biograph she appeared in "The Resurrection" and "Lady Helen's Escapade." In the Imp her best known pictures are "Mother Love" and "The Maelstrom," and in the Lubin she is best remembered in "The Hoyden" and "A Show Girl's Strategem."

S. S. HUTCHINSON AND FAMILY IN CALIFORNIA

President and Mrs. S. S. Hutchinson and their two sons, Winston and Hobard, arrived by motor from Los Angeles and will remain at Santa Barbara, Cal., until September. They are at the Arlington. Their colored chauffeur did remarkably well for his first coast experience with a new Cadillac. They came by way of the Casitas and no trouble was experienced.

Mr. Hutchinson will devote much of his attention immediately to the production of special features. Mrs. Hutchinson and the boys were given their first view of the new studio by moonlight. As time permits the entire family will indulge in more or less touring, and a trip to San Francisco, with stops at important points, is in prospect.

The younger son was named after Winston Churchill, the author, at the time he was becoming a literary light. The Hutchinsons are not acquainted with the author, but were great admirers of his works.

With the assistance of Commodore H. Bull, Lorimer Johnston directed the "Flying A" stock company with many supernumeraries, through some exciting Philippine fights. Commodore Bull, who is retired, saw service in the islands. The scenes were laid at the Gillespie and George E. Coleman places in Montecito. Some native Californians made excellent bolomen. The scenes are part of "For the Flag," that carries from West Point to the Islands. The neighborhood house has been used as a Philippine military barracks. Commodore Bull said the work and settings were perfect.

MR. INSLEY'S ADDRESS WANTED

Editor Moving Picture News:

I am desirous of learning the address of a scenario writer, Charles Insley, late of the Biograph. If any of the readers of your magazine could give me the address of the above writer I shall be very grateful. M. R. D.

THE DOCTOR'S DILEMMA
Reliance release Aug. 14.

For Those Who Worry O'er Plots and Plays

"The Hodcarrier's Dream"

THE Hodcarrier's Dream" is the title of an impossible script submitted to a New York company. This is only a sample of the hundreds of scripts that are received each week by the film concerns. Some of the letters accompanying the manuscripts are exceedingly pathetic while others are laughable. But the humble petitions for financial aid are less numerous than the brazen demands for money made by some writers. The author of an impossible script wrote this one:

> Here is a scenario that I will sell for $50 cash. It is one of the most brilliant picture plays ever thought out and will revolutionize the entire industry. You cannot afford to show any lack of brains by refusing this one. Your future success as a motion picture company depends on this kind of a production. I have several more of similar excellence that I will sell at the same price.

Maybe you think the above letter is exaggerated. It is not.

One script was received by a Chicago editor the other day, in which all the characters were goats and polar bears. In rejecting the script the editor stated that he was the only "goat" in the entire company and that the polar bears were on ice. A letter came back like this:

> The trade papers say you are in the market for animal stories. I sent you an animal story in good faith. I have other animal stories which I will send elsewhere.

This letter is not overdrawn and is also given here to show what fools some mortals be. The moral is for you to write no letters to the editors and to use good common sense when writing your plots and submitting them to the markets.

The Warren Method

Giles R. Warren, formerly editor for Lubin, Powers, Imp, Victor, etc., etc., and who later became a successful director, has a method of his own in writing scripts. He sits with his eyes closed and visualizes the action. He dictates what he sees in his imagination to a stenographer. A logical script is the complete result. He sees his characters perform in his mind's eye. He shuts out everything else but the action surrounding the plot he is developing. It is a mighty good method. Close your eyes and see a screen in your imagination. Let the children of your brain do their work there upon that screen and in the environment you wish. Of course it takes imagination and invention. But you must have imagination to become a successful writer. Mr. Warren has written plays that have made Florence Lawrence, Mary Pickford, Fritzie Brunette, and other stars famous. He showed us his working scripts the other day. They are models of neatness with scarcely an alteration or erasure. The reason for this is that he visualizes only the essential action and all superfluous matter has been primarily eliminated. Mr. Warren is not now in the market for scripts. He has within the past six weeks turned down three flattering offers for both editorship and directorship.

Why They Do Not Sell

Marc Edmund Jones, in the current number of the Photoplay Magazine, tells why his manuscripts do not sell. We quote some excellent points won by Marc through the aid of Dame Experience. "There is only one rule for success and that is hard work. The lure of pictureplaywriting is the lure of something for nothing. It is the idea of sitting down and dashing off a story in a couple of hours that is responsible for the poor scripts, eliminating from the discussion those who do not possess the latent ability; and it is the glutting of the market with these poor scripts that makes the way a mighty hard one for the writer who is anxious to study and learn, and who is willing to work hard. There is a word of encouragement for those who are willing to work and study. Practically all the leading picture playwrights in the country are writers who started out as amateurs and have succeeded in working to the top. Although scripts are hard to sell, there is a large market and a good market for them, and a well-written script can always command a good price. The writer who perseveres can win success."

And to all of the above we say Amen! But when the writer has reached the top he finds it a precarious top. He must rise and fall by almost every submission. If his work falls below standard, as his work sometimes will, the star writer's script is rejected just as promptly as the work of one not so well known. In other words, the writer who has risen to the top must continue to turn out tip-top work to retain that proud eminence. And the fact is plainly discernible that others are soon to become the tip-top writers, for many of the stars of yesterday are going stale to-day. And it was ever so.

A Systematic Fellow

Epes Winthrop Sargent, well-known author and editor, entertained us in his office recently. He has a place for everything and everything is in its place. He uses an Oliver No. 5 with a blind keyboard, has all his working tools to his hand, and his card index files are models of their kind. Sargent believes in being methodical. It is a good habit. He is the kind of workman that can turn out more stuff in an hour than the tyro can in twenty-four. Why? Because he has things systematized. He has his hours for work and his hours for play. He knows what that day's work is before he starts it—there is nothing haphazard in his methods. It is well for every script writer to employ system. There is a publication devoted to it. Get the magazine and read it (we are not paid for this advice). Know what you are going to do and accomplish it in the most expeditious and workmanlike manner possible.

Pertinent Pointers

Most editors like the scene plot. It does not necessarily go on the first page.

A property list, or "prop" list, is unnecessary unless requested by some director.

Don't become too minute in your description of business. Don't say "An expression of infinite joy illuminated the face of Madge." When the lovers are reunited you can depend upon the director telling Madge what to do.

Avoid trick work wherever possible. White the simply constructed story or you may "fade away" yourself.

There is a good market for two-reel stuff, but learn to write the single-reel story before embarking upon more difficult seas.

Any editor can be tempted with a good farce comedy. However, good farce comedies are scarce. A comic plot rarely reads like comedy.

Do not pay out good money to have your scripts typed. Type them yourself. You can rent a machine for $3 monthly or you can buy one on small installments. You should learn to compose on a typewriter. Many never learn the trick, however, writing their stories in longhand and then typing them.

Editor of Universal Company, Pacific Coast studios, states that the Western company is not now in the market for one or two-reel Indian stories but can use Cuban, Philippine and Settler stories. No explanatory letters. All scripts must be typewritten.

"The disturbed conditions in Mexico open the way for a series of strong dramatic plots laid within that environment," is the tip sent out by Editor Wilbert Melville, Western Kalem Company, 4550 Pasadena avenue, Los Angeles, Cal.

Do not designate elaborate settings to very short or unimportant scenes. Remember that the "reception-room of Millionaire Jones' palatial home" may cost considerable money to set up. The best rule is to recast your plot in more humble surroundings, which frequently are the more colorful and at the same time, give your story a better opportunity to market. Sell stories and do not try to see how much expense you can put upon a manufacturer.

Do you know a story when you see it? Many do not. It's a common failing with cub reporters and amateur literary workers. When we say, "he has a nose for news," we mean the newspaper man can scent a story of tenseness, interest and romance when others pass it by. The same rule is applicable to pictureplay-writing. Have a nose for plots. Scent the story when others pass it by. It is a faculty that can be cultivated. We called on a script writer the other day and gratuitously gave him an idea through our actions and conversation. Before we left his office we knew he had caught the story and was hugging himself in the fond belief that we did

not know he had caught it. It was just a case of two trained minds working subconsciously along the same channels. We could have rushed home and used that idea. We didn't. He will use it one of these days and plume himself. There is everything in knowing a story when you see one.

On the Campus

One concern urges you to "become a pictureplaywright; no correspondence school." When you bite, they send you a pamphlet on how to write scripts.

"I will bring you to the open door" reads the literature of another shark. If he means the editorial door it is liable to be slammed in your face.

A New York "college" is out with a rehash of that yarn where a script writer asserted three years ago that he has made $1,500 in a year during half his working time. Then only $2 in advance is asked for the "personal help and guidance system guaranteed to have you make $3,000 a year if you work all your working time. The "school" also announces there is "150 per cent increase in scenario prices." Why spend your good money?

Studying the Dictionary

A gent named Webster once wrote a book called Webster's Unabridged Dictionary. Ever study it? If there is one habit that a literary worker of any kind should cultivate more assiduously than another it is to study Webster. Next to ideas, words are the essential of important things. The greatest writers have the dictionary habit. No worker needs it more than the writer of moving picture plots. The art of making one word work for eight others is not an easy art to acquire. The art of brevity (which is the soul of wit) is seemingly an art which some would-be picture playwrights refuse to study. Get down to the dictionary and study it. Many of the great men noted for the wealth and beauty of their language have acknowledged their indebtedness to Noah Webster.

Read It Aloud

Ever read your scripts aloud? It helps sometimes. It is not necessary that you have a listener. Just imagine you have a room full of delightful auditors. Very often your reading will point out the weak places in your manuscript for you will be brushing by the parts that have been difficult to get exactly correct. If your script will not balance right, try reading it aloud sometime. This advice may sound queer to some, but you just try it. It has helped others and may help you.

About Your Friends

Do not put your friends in stories of any kind. Change the names of the localities you write of so that they will not be readily recognizable. Many people do not relish having their names appear in plots and stories and you may get into trouble. Work with dignity and propriety.

The Adventures of Marc Edmund

Marc Edmund Jones rightly believes that his first year's record as a writer of scripts will contain interesting lore for others. We give it just as he wrote it and our only comment is that we think he attaches too much importance to "fiction stars." They must rise and fall by their work as picture playwrights, not as short story writers. We wish Jones much success in his new field and will pull for him to achieve a record. His letter:

"I am closing my records for my first year of photoplay writing, and have drawn off the figures to see just what I have accomplished. I first started writing them on the 'tip' of a boy friend who had tried, and with the idea I could make some money on the side easily. I telephoned the Essanay Film Co. and they sent me a small book called 'How to Write a Photoplay,' which is now out of print, and later, on writing a circular letter to each of the licensed manufacturers, I added to it a sample scenario sent out by Lubin. These were my sole guides. I have never had a script criticised; had any connection with a school; nor used any of the text books. When I first started to write I did not watch the films on the screen, although this was a mistake, and I had sold scripts before I saw the inside of a studio. I was not fitted for photoplay writing, in that I had just previously failed as a newspaper reporter and had only schooling through two years of high school to my credit. I developed the dramatic instinct, but it came slow, and impeded my progress. My first sales were due either to novelty or to the latent artistic sense that has led me to write 'pretty' business into most of my stuff, and to-day I still find melodrama the hardest to write. Although easily a dramatic rather than a farce writer, I have had much more success with farce than melodrama. My first debt of gratitude is to Mrs. Parsons, of Essanay, who saw that I could make good, and encouraged me to keep up the fight. She was my early critic, and went out of her way to develop me. My second debt of gratitude is to Sargent, on whose advice I went to New York, and on whose advice I remained in New York, to meet with the Inquest Club all during its first season. My third and last debt of gratitude is to Mrs. Breuil, of Vitagraph, whose faith in what she believes is my latent ability has led me to take a step now of which I shall speak later, and to whom I am indebted for a fine shade of criticism that has helped me to improve my work 100 per cent. To Phil Lang, of Kalem; John F. Pribyl, of Selig; Geo. Hennessey and Dr. Stockton and to many others I am indebted for advice and encouragement, and, on the whole, I feel that the pictureplay writing 'game' includes a mighty fine bunch of people. In my first year, or up to date, I have written 57 scenarios, and of these I have sold 27, or nearly one out of two. At the start I averaged one of five. I have raised the average, and will continue to do so by means of rewriting and revising each script until it finally sells. In the year I made 49 rewrites and revisions and, in order to make the 27 sales, made 327 submissions, or had 300 rejections exactly to date. In the year I have seen my prices jump from $20 to $50. I now get the latter price from several companies, and favor them in sending a script out. I continue to circulate a script until it sells, however, and always take whatever price I am offered, merely giving first choice to the company that pays the highest and gives the quickest decision. My 27 scripts netted $745.00, or an average of $27.60. I pay particular attention to the preparation of the script itself, and was pleased to find, in one licensed studio, that they had been using my scripts as a model to show would-be writers who would come in. Of the twenty-seven sales, ten completed pictures have been booked for release to date, and, of the reviews to date, there has been no criticism of the STORY, or my part of the picture, in any case. As there are many wild-eyed and false claims made by some of those in the business, I have adopted the practice of advertising my releases, running a card each week, and thus putting myself on record in the case of any picture I may claim. Believing that this policy of frankness and openness will win out in the long run, I am thus writing this long letter to you, so that you can print it if you think it will help the beginner. Of my 57 total scripts, eight are not wholly mine, in that I have taken the idea of some friend, and have paid a percentage. The working up of the idea, etc., is mine in every case, and, as I have found such an arrangement unsatisfactory, I have refused to collaborate on any more. Of the 57 (varieties), three are farce, and two of them are sold; two are straight comedy, with one sold; one is comedy drama, not sold; twenty-one are straight drama, with ten sold; and nineteen are melodrama, with six sold. Of the remaining eleven, seven I classify as Idyls, with five sold, and four as Fantasies, with three sold. These two classifications I almost feel are my own, as aside from Mrs. Breuil, I know no writer selling them, and as my greatest success has been under these heads. Of the eleven under these two heads, four are what I call Interpretative Adaptations, differing from the ordinary adaptation in that it is not a story built around some song or poem, but whatever it is that is adapted is a vital part of the story, and is so worked in that to see the picture is to understand thoroughly the meaning of the song or poem, as the case may be. Two more of the four are Biblical, the 1st Psalm being booked for release under the title 'The Tree and the Chaff,' and the other being an interpretative adaptation of the celebrated 13th Chapter of Paul's First Epistle to the Corinthians, now under production. The fourth, an adaptation of an old fairy tale, is yet unsold. In looking through my plays I find that fourteen are based upon original verse, a stunt I have dropped since so much attention is being given to the foreign market. Twelve involve trick work, other than the ordinary visions, dissolves, etc. Ten are child stories. Thirty-one, out of the 57, put over a strong lesson. Nine are costume plays. Two are educational—showing in one the invention of the organ, and in the other the invention of the guitar. I also find that I have 'pulled' a lot of psychological stuff. Two of these are in exposition of the groping pre-adolescent mind of childhood. One is a psychological analysis of the nature of temptation, and four are psychological analyses of the different phases of love. I have two that go into the effect of environment and training of the ideals and character, and another which is a psychological analysis of the pre-adolescent influence of the home on the child. The beauty of the thing is that most of this fancy stuff is sold, although I still have one or two on my hands. The only point in the whole thing is this—when a man wails that the manufacturers will not look at anything outside of the beaten track, it is a reasonable wager that the matter is not properly prepared. I certainly have sold more weird, trick, costume, symbolical, and genuinely peculiar stuff than the average. Just at present there seems to be a mania for melodrama, and I am keeping in the beaten track, but, while there is no reason that everyone should rush in and try to get as far away from the beaten track as possible, I feel pretty sure that, if my experience counts for anything, any picture, no matter how far from the beaten track it may be, can find a market if it is properly prepared.

Just now the thing that worries me is the invasion of the field by literary stars, who, aided by their reputation in the literary field, get a price I cannot get, and sell scripts which I wouldn't write, and couldn't sell if I wrote them. There are many big pictures which have been written by the literary invaders, but I maintain that their average is not up to that of the trained photoplay writer, who is sidetracked in their favor, and their stuff, being bought at a higher figure, naturally gets a more careful and better production. And so here's my latest stunt: I figure that photoplay writing is a better training for fiction writing than fiction writing is for it. If the literary people are going to swarm in and 'crab' the game of the photoplay writer, it is up to the photoplay writer to retaliate, and there's where little Willie comes in, asking all those who are in a position to do so to follow. With unbecoming lack of modesty, and the rest of it, I hereby give notice that, as in one year I have entered the photoplay game a rank amateur, and risen to a position with the leaders, so now, in my second year, I am going to sail into the fiction writing game, and SHOW UP the gosh-dinged bunch of writers that have come in to help me eat my meat. A year from now I undertake to have as big a name as a fiction writer as has any fiction writer that has entered the photoplay game. And, so that the humiliation may be the greater, please bear in mind that this is to be done by a man without even a high school education; who will have to write enough photoplays between times to eat; and one who, to date, has never had a short story published, and who, outside of photoplay and non-payment work, has never written anything for publication."

WM. LORD WRIGHT.

DR. CRATHERN'S EXPERIMENT

By VIRGINIA WEST

(Adapted from Vitagraph Release)

WILLIAM CRATHERN was born into a wealthy family but at his birth there was no rejoicing. The parents' hearts were filled with sorrow and bitterness, for their son was a hopeless cripple. As is usual in such cases, they felt that a heavy burden had been laid upon them by an unseen hand, never once asking themselves if, in any way, they had been to blame.

When the child was old enough to study, a governess was employed and he was left entirely to her care. Everything that money could buy the little boy had, but the thing without price, to which every child has a right, he knew nothing of. Consequently he was much alone and given to thoughts far beyond his years.

When William was fourteen years of age a tutor came to take the place of the governess. He made great progress and in two years had planned his future. Then he went to his father.

"Father, you have told me that you have plenty of money and can give me anything I want. I want to go away to school where I can prepare for a medical college."

"But, William——"

"Yes, I know I am deformed and not very strong but that is what I would rather do. I can take my time."

"But wouldn't something else be better—more appropriate,"

William smiled sadly. "I suppose it does seem queer for a person like me to try to help others. But that is what I want to do. I want to help those who have no money to pay for the help they need. There must be a lot of people who could be cured if there was only somebody who would help them at the right time and not expect any pay."

The boy spoke so earnestly that the father said no more.

The next year William went to preparatory school and the year after to medical college.

In the second year of his course the boy's mother died, and in the fourth year his father, leaving him a fortune.

Almost from the day of his graduation the young physician's work began. With him it was not a question of where he could make the most money, but where he could do the most good. He decided it would be best to stay in his own city, where the people knew who he was.

At first William connected himself with a charitable society, so that he might become better and more quickly acquainted with those who needed him most.

It was not long until Dr. Crathern was regarded by those he attended as an angel of mercy. Every day he made his rounds, many times relieving more distress than mere physical pain.

One day, about two years after the beginning of his career, the doctor was passing the door of a flat into which a new family had just moved. He was suddenly stopped by the sound of blows and the sobbing of a girl. He knocked quickly at the door. A woman with anger-flushed face threw it open and stood defying him.

"What do you want here?" she asked roughly.

"I heard crying and want to know who is in distress."

"I guess you've got no call to come here pryin' into my business."

"Pardon me," said the doctor gently, "but you were cruelly whipping some one and I must make it my business to see who it was."

"It was that hussy there," growled the woman, shaking her fist at a figure huddled in a corner. "She's always makin' a mess somewhere. She spilled dirty dishwater on the floor and I'd just scrubbed it."

"Come here, my girl," coaxed Dr. Crathern softly.

Drawn by the gentle voice the girl arose. The doctor saw that she was unusually beautiful in spite of her soiled and torn dress and her tear-stained face.

"Come here," he said again.

The girl started toward him, putting out her hand as though groping her way in the dark.

"Dear God, she's blind!" exclaimed the doctor. "And you dared to beat a blind girl because she spilled water. Shame!"

The woman hung her head and turned away grumbling.

Dr. Crathern looked into the sightless eyes. "How old are you, child?"

"Fifteen."

"Why, you don't look more than twelve. You need proper care and happiness." He took her hand and she clung to him like a little child.

"Who are you, sir?" she almost whispered.

"Doctor Crathern. I shall be in the house to-morrow and shall stop in to see you. Are you this woman's daughter?"

"No, sir, her neice. I live with her and my uncle."

"What is their name?"

"Marley."

"And yours?"

"Hope Langdon."

The woman on the other side of the room turned quickly toward them. "I guess you can see she ain't like us. Her ma was my husband's sister. She married a man 'way up in life and Hope takes after her pa. His folks wouldn't have nothin' to do with him after he got married and when he and her ma both took fever and died we had to take the child. A lot of expense she's been to us, too, not bein' able to see as much as an owl in the daytime."

"Would you like to be rid of her if she was well cared for and happy?"

"Lord, I would that!"

"Well, I'd love to have Hope come live with me if she thought she'd care to. When she got stronger she could go to a school for the blind. Would you like that, Hope?"

"Oh, yes, sir, if Aunt would let me."

"I ain't got the say. You'll have to see the old man."

It was agreed that Dr. Crathern should come back the next evening and talk matters over with the girl's uncle. He had taken such a liking to Hope that he felt it would be a disappointment hard to bear if he could not have his wish granted.

The next evening he went as early as possible. In a very short time the doctor saw that the arrangement would be entirely a matter of money.

"Well," he said to the uncle, "if I pay you five hundred dollars, will you be willing to have the girl legally put under my guardianship?"

The man eagerly assented.

"Do you want to go, Hope?" asked Dr. Crathern.

"Yes, indeed. Please take me soon," she whispered.

As soon as possible the legal papers were drawn up and Hope was taken to the house of her guardian.

If Doctor Crathern had not already believed in the young girl's natural refinement of taste, he would have been convinced of it the first day of her establishment in his household. She felt her way around the rooms, running her hands gently over the different objects, showing plainly by her delighted expressions that she appreciated their beauty and richness.

"When you have grown quite strong and well," Crathern promised her, "then you shall go where you can learn to read of beautiful things and to make some, too. In fact, Hope, you may learn anything you may fancy."

The doctor and his ward grew more and more fond of one another, until, when a year later, she was sent to a school for the blind, the parting was very hard.

The girl learned rapidly. Her hungry mind was ready and eager to absorb all the knowledge presented to it.

The reports of Hope's progress filled the lonely doctor with joy, but not so much as did the sight of the girl when she came back to him. She had developed into a most beautiful young woman, and she was not in the house long when her guardian knew that the love he felt for her was very different from that he had felt before she went away.

All this time the girl knew not that her beloved friend was in any way different from other men. He knew that she did not know and he thought if she loved him as he loved her it would be no wrong to marry her and keep her in ignorance of his deformity. For the doctor feared

if she knew she would shrink from him as something unlovely, loving beauty as she did.

"I do love you," she told him when he spoke to her of his love. "How could I help loving one so beautiful as you are in every way?"

"But you have not seen me," protested the doctor.

"One does not need physical eyes to see into the soul," she answered, "and I am sure all of you is as beautiful as what I have seen with my inner eye."

At this Doctor Crathern's heart sank, but he had not the courage to shatter her happiness and his. The day for the wedding was set and the announcement made.

Soon after this Doctor Crathern had a sudden visit from Dr. Arthur Spencer, who had attended medical college with him. He had become an eye specialist and was making a reputation in his profession.

Crathern told his friend at once of his engagement to his ward and also that she was hopelessly blind.

"Are you absolutely sure that it is hopeless?" asked the specialist.

Crathern was surprised. "Why, I understood so and I examined her eyes myself. If I had thought that there was a possible chance for her I should have taken her to a specialist as soon as she came to me."

"May I examine her eyes? There are many cases thought hopeless that are not so."

For a moment Crathern did not speak. Conflicting thoughts were racing through his brain. He turned to his friend.

"Arthur, Hope does not know I am deformed. I thought since she could not see there was no use to tell her. I trust I need not tell you that I want more than anything that she sees again if possible. But if she will be able to see I shall have to go away. I could not bear to have her look upon my body."

"Why, William, if she loves you she would not let that make a difference."

"But she might not be able to help it. You must promise me that if you can make her see again you will tell her of my deformity as soon as the bandage is removed, and also that I release her from her engagement.

Doctor Spencer laid his hand on his friend's shoulder. Of course I'll tell her if necessary, but——"

"That is all you need to say. Thank you. Now we will go to her and you can make your examination."

Hope gladly submitted herself to Doctor Spencer and answered all his questions. All she knew of her blindness was that it had come gradually about five years before she came to live with Doctor Crathern.

"Were you in good health at the time?"

"No, I was in poor health. There wasn't anything special the matter, but I was weak and pale. It was not having proper food and air, I suppose."

After making a very careful examination of the young girl's eyes, Doctor Spencer motioned Crathern from the room.

"I haven't a doubt that she can be cured completely and by a very simple operation. We will not tell her of our high hopes, however, for something unexpected might happen."

Doctor Crathern's face paled but his voice was firm as he said, "Do your very best and telegraph me the result. I shall leave to-night—that is, if you will operate to-morrow."

"Yes, to-morrow. But don't you think——"

"I must go," said Crathern emphatically. "I could not bear to run the risk of having her see me."

Doctor Spencer's persuasions were of no avail and his friend left town early the next morning. Hope asked for him but was told he was called away and could not be present at the operation.

In itself the operation amounted to very little, but afterward great care had to be taken. Hope was so patient and obedient that at the end of a week the bandage could be removed from her eyes in a darkened room.

"Oh, Doctor Spencer, I can see," she whispered, almost afraid to breathe. "Won't Doctor Crathern come soon to share my joy?"

"My dear child," began the doctor gently, "there is something Doctor Crathern asked me to tell you. Like you, he has had an affliction for many years. In fact, he has had it from birth. He is badly deformed. That is why he has gone away. He could not bear to have your eyes see his misshapen body. He asked me to tell you this and that he released you from the engagement."

"But I don't want to be released," cried Hope. "Oh, Doctor Spencer, send for him quickly, for he must be suffering terribly. Telegraph him to come back or I shall wish I could not see. Sign my name, please."

In his barren hotel room where he was waiting, torn by his love for the girl and his desire for her full recovery, Doctor Crathern received the telegram.

"Come at once or I shall wish I could not see. Hope."

The crippled man threw himself upon the bed and did not try to check the sobs that shook his whole body. Hope could see and she still wanted him. That seemed to be the only important thing in the whole world.

As soon as he could get a train home the doctor returned. In the library he found his friend waiting with a beaming face. "Come," he said, "she is longing for you," and took him to the door of Hope's room.

Crathern turned to his friend. "Perhaps she does not realize——"

"Go in and see for yourself."

Crathern opened the door and went in alone. "Hope," he said, without approaching her, "Hope, look at me. I am misshapen and ugly. Look at me."

Hope looked, then held out her arms, a wonderful light in her eyes.

In a moment Crathern was kneeling at her feet and her arms were tight around him.

"I saw you, dear, before I saw your body. Nothing can alter that. I would not give you up for the most perfectly built man in the world."

Crathern could not speak but only clung closer to her.

MEXICAN REVOLUTION AND AUTO MISHAP STIR UP BUCK CONNORS

Buck Connors, of the Frontier Brand, continues to sustain his reputation as a "busy feller" by doubling in Mexican revolutions and auto accidents. On July 13, Buck, Deputy U. S. Marshal Moore, Carl Widen, cameraman of the St. Louis Motion Picture Company, and three El Pasoans, went out to the camp of the Constitutionalist commander, General Ortega, near Guadaloupe, Chihuahua, Mexico, to take pictures of the revolutionists. They obtained some splendid films of Ortega and his staff, and his military preparations, and were returning to the border at a thirty mile a minute clip when their touring car skidded on some obstruction in the road near Fabens, and turned turtle.

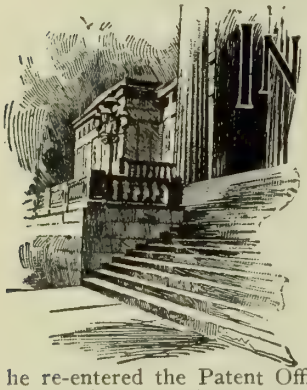
The jolt temporarily stunned Buck and his companions, but when an inventory was taken they found that no one was seriously hurt. As if by a miracle, the precious negatives and the camera were unharmed and the party improved the opportunity to take another picture of the wreck. The film negatives were developed when the party reached the frontier and the pictures of the revolutionists are being shown in El Paso.

THE FIGHT FOR RIGHT
Reliance release Aug. 9th.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

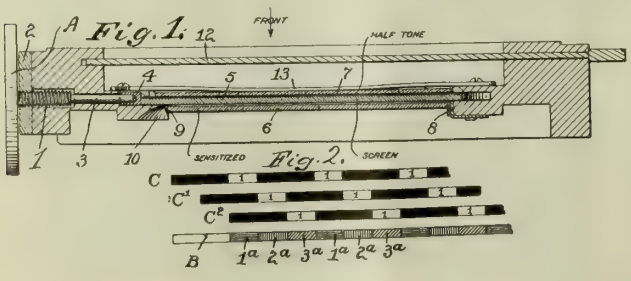
IN THE PATENT OFFICE



THE new assistant commissioner, Robert T. Frazier, like his chief, Commissioner Ewing, he has had the benefit of long experience both within and before the Patent Office and in the courts. He entered the Patent Office as fourth assistant examiner in 1887, and served in the various grades until his resignation in 1893, at which time he was a first assistant and about to be promoted to principal examiner. After seventeen years of active practice before the department he re-entered the Patent Office again as fourth assistant examiner in September, 1910, since which time he has passed through the intermediate grades, being again promoted last November to the position of first assistant examiner, from which position he steps into the assistant commissionership over the heads of all the principal examiners, board of examiners in chief, etc., which would indicate his possession of exceptional qualifications and experience for this important executive and judicial position. The fact that both the chief and his assistant have had extended practice before the office in the interests of inventors and manufacturers ought to insure a fair, impartial and liberal administration, and counteract the tendency within the office to unduly obstruct the issue of patents,—a tendency arising largely from personal equation and one-sided experience, as an examiner is virtually "a law unto himself," and hence ability to see and understand both sides of a question is essential to an equitable exercise of his judicial discretion. Mr. Frazier is fifty years old, a native of Tennessee, and graduated from the United States Naval Academy in 1883.

"Pathéscope" Willard Beach Cook, of New York, N. Y., has applied for registration of accompanying word combination as a trade-mark for machines for the production of moving pictures, stereopticons, magic lanterns and motion picture projecting and accessories and supplies therefor, used since May 12, 1913.

Patent No. 1,066,766 relates to means for producing the picture-carrying member of a lantern slide of a composite character, designed to be used in connection with a screen member for producing motion picture effects. Fig. 1 is a sectional view of the device, and Fig. 2 a diagram illustrating the process. In the diagram, suppose B to represent the sensitized plate, and C, C^1, C^2 the screen member in three different positions in relation to said plate. When the screen and



sensitized plate are in the position C, withdrawal of the slide 12 will result in an exposure of the sensitized plate to the objective through the clear spaces 1, these exposed portions being indicated on the Plate B by the horizontal lines at 1a, all the other portions of the sensitized plate, however, being covered or protected by the opaque lines of the screen. Now, by shifting the screen to the right in relation to the sensitized plate to the position C^1, exposure of the plate at the points 2a will take place through the clear spaces 1, and the previously exposed portions of the sensitized plate at 1a, together with the remaining unexposed portions at 3a, will be covered and protected by the opaque lines of the screen. By shifting the screen member to the right in relation to the surface of the sensitized plate to the position shown at C^2, the portions 3a of the plate will be exposed while the portions 1a and 2a will be covered. By thus taking a number of pictures of the same object or person, and changing the pose between exposures, a composite picture will be produced which, when used in combination with a screen like that described for taking the pictures, the different sections of the composite picture will be brought to view in succession for securing moving picture effects, and by using a transparent sensitized plate and a transparent screen member having the opaque and clear lines, a slide may be formed suitable for projecting the images on a screen by a lantern such as used in moving picture shows. Alexander S. Spiegel, of Chicago, Ill., is the inventor.

May number of the Technische Monatshefte (Berlin) gives an account of an optical telegraph invented by a deaf and dumb married couple. The device consists of a keyboard, as in a typewriter, through whose keys single electric currents pass. In each circuit is included an incandescent lamp with a flat surface, bearing a letter of the alphabet or a Roman numeral. Pressing any key causes the corresponding lamp to glow. Thus words and sentences are spelled out and numbers are formed. The keybord can be operated as fast as that of an ordinary typewriter, so that with practice communication becomes very smooth and rapid. Each station, of course, must contain both a sender and a receiver and these may be in different rooms or in houses a long distance apart. The instrument can be conveniently used for conversation between a deaf person and a normal person who is ignorant of the finger-language. The silence with which the device is operated is a very important point in its favor. This feature might make it especially useful where quiet or secrecy in transmitting information is desirable, as in sending war news or secret instructions in business houses.

Mobile pictures are being used by horseshoe manufacturers to teach how horses should be shod.

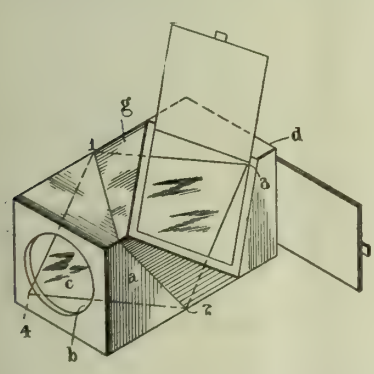
One essential object in the coloring of photographs is to so color the photographic layers that the color will be fast and will not fade or deteriorate by lapse of time. It is, for instance, of very great advantage to have a fast color when colored photographic films are used in display machines as these films are subjected to a strong light and the coloring matter is thus liable to be attacked. Alfred M. Sandig, of Chicago, Ill., in his patent No. 1,067,198, seeks by a new process to attain this desired permanence as well as a toughening of the photographic layer, which is of particular importance in kinetoscopic films, where the emulsion layer is subjected to bending stresses and to abrasion. The gist of the invention consists in the use of vat dyes (or similar coal tar derivatives) which change color by oxidization. For instance, if Ciba blue 2B were used which produced a yellow solution in the vat, the materials on which the solution acted would turn to a blue color after exposure to the atmosphere. The color change effected is permanent, will not fade, and the photographic emulsion layer is toughened.

The specific claim is for the process of treating photographs which comprises impregnating the emulsion layer of a photograph with a solution comprising a readily oxidizable vat dye, an alkali and a hydrosulfite, rinsing the photograph, and developing the dye color by an oxidizing treatment.

According to the Optical Journal and Review irregular ocular movements that are not otherwise perceptible may be detected and recorded by means of the kinetoscope. A small, bright light, positioned at a suitable distance forms a small image on the corona of the eye. As the eye attempts to follow the curve of the test object (say a circle) the camera takes a rapid succession of views of the eye and its bright spot. Then a comparison of the resulting prints and the position of the bright spot in each shows the movement of the eyeball in following the circle. In this manner it is proven that the movement of the eye is not regular, the gaze passing from point to point until the complete image of the circle is formed. In other words the eye does not "*swing* around the circle," it jumps intermittently around it, a la golf.

A BY-PRODUCT of the erection of Machinery Hall, the largest of the Panama-Pacific Exposition Buildings, will be a mobile picture film that in less than ten minutes will reproduce the whole laborious task. A cinematograph camera, operated by clockwork, and protected from the sun and wind has been set to take a snap shot of the building operations every five minutes during the continuance of the work. When the pictures are reproduced the reel will be run off at the rate of 864 pictures a minute, the equivalent of more than a week's work, so that only eight minutes will be required for showing the pictures representing three months of construction work; and yet they say "Rome was not built in a day."

An invention in color photography is the subject of Patent No. 1,066,526, issued to Otto Pfenninger, of Brighton, England, and relates more particularly to cameras for obtaining a plurality of negatives at one exposure, in which an inclined colored transparent plate is inserted in the path of the rays from the lens, and reflects certain color components of the rays onto suitably placed sensitive media, and transmits the remainder on to a further sensitive medium. According to this invention, the reflecting element instead of being inclined to the longitudinal axis, and to one of the transverse axes of the apparatus only, is inclined to the other transverse axis as well, whereby it appears from experimental investigation that the distortion of the image produced by the transmitted and therefore refracted rays in the known type of camera referred to, and which it has been proposed to overcome by the use of an additional inclined plate either correcting the distortion, or producing a like distortion of the images produced by reflection, is overcome or rendered negligible, while at the same time the number of surfaces liable to lead to internal reflection is reduced to a minimum. Careful experiments which have been made show that provided care is taken to correct for the diminution in size and bodily displacement of the transmitted image (which is obtainable by focusing and suitable cross motion of the back plate carrier), there can readily be obtained by this camera three negatives corresponding to the different color components which are to the eye capable of perfect registration, and from which color prints of greatly improved quality can be obtained. The accompanying perspective view shows a camera embodying the invention. The camera box *a* has a lens opening *b*, and a reflector *c* a suitable photographic plate being disposed at *d*, in an extension *g* provided for the two other plates which can be placed in the usual way in the extremity thereof. The reflector *c*, is placed so as to be inclined to the longitudinal, and both transverse axes of the camera, it being so disposed that the line 1-2 is perpendicular to the longitudinal axis of the camera, and the line 3-4 is inclined at an angle of 45 degrees thereto. The axis of the extension *g*, in order that the reflected rays may impinge correctly upon the plate it carries, is inclined at equal angles to the slides from which the extension is built out. The above principle of construction may be utilized in cameras in which a plurality of reflectors is employed.



MOBILE color pictures are wonderful enough in their way but now represent past achievement in the art. Among the results that inventors are striving to attain now are, mobile stereoscopic pictures; continuous instead of intermittent film projection; and mobile pictures by telegraphy.

Mobile stereoscopic pictures are now, practically, an assured fact in the near future, and will obviate the flat photographic appearance on the screen, give depth of background, and vastly increase the illusion. The continuous image, also imminent, will eliminate flickering and jerky action. But the telegraphic proposition is still in the laboratories.

However, continuous image, stereoscopic, colored, talking mobile pictures are foreordained and next in order.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

SING SING CONVICTS WELL TREATED, SAYS RELIANCE FEATURE

According to "The Fight for Right," written by the Prison Reform agitator, James Oppenheim, for the Reliance feature release of August 9th, the prisoners at Sing Sing are treated like millionaires compared with the treatment received by prisoners in other states, where he claims that prison contract labor not only makes conditions much worse, but also gives the labor unions a legitimate ground for complaint.

"The Fight for Right," which was staged by Oscar C. Apfel, called for the obtaining of much inside information regarding conditions in different prisons as well as the taking of actual scenes in and about a large penitentiary. Owing to these facts and the importance of the subject treated, the picture is said to be of more than ordinary interest.

A MIDSUMMER ADVERTISING STUNT

Always to the fore with advertising novelties for Motion Picture Theatres, the Exhibitors' Advertising & Specialty Company, Arthur D. Jacobs, president and general manager, 30 Union Square, New York, have recently gotten out what they term "Photoplayer Fans" which for this time of the year, there can certainly be no more useful or appropriate souvenir to give away to moving picture patrons during the months of July, August and September. The fans are printed on two sides, on one side the exhibitor is allowed to choose the picture of any one of the two hundred and fifty different photoplay artists, male or female, appearing in either association, Mutual or Universal films. On the other side of the fan is the advertisement of the theatre giving them out as souvenirs. These fans are sold in 500 lots at $6.50 or 1,000 lots for $11.50, practically about one cent apiece, so any manager playing to either a five or ten cent admission can easily afford to give them away, keeping his audience cool and comfortable during the summer months and as these fans are sure to be carried away by your patrons to their homes and seen by their friends and acquaintances, it means a lasting advertisement for the theatre. All orders accompanied by the necessary remittance should be addressed to Dept. N., the above concern, to receive prompt and careful attention.

CURRENT COMMENT

Screen Realism

In the motion picture the actors are called upon to face, not mere technique—hairbreadth escapes and rescues which the audience know are feigned, but the actual crises of life. This is one reason why the movies have driven off the stage the old-fashioned melodrama. In the outdoor scenes they actually do the things that are shown on the screen; they ride the horse, run the automobile, row the boat. In bitter winter weather the actor leaps into the ocean and drags to shore the drowning heroine; or some young girl descends by rope ladder from the fifth story of a tenement; or in the battle scene soldiers fall from their charging horses and lie on the ground, trusting the other riders not to trample them. Surely this takes courage. This is not melodrama in the old sense, not merely acting; it is life itself, one of those rare crises that call out the unusual courage of a heroine.—American Magazine.

Oklahoma City in Movies

Oklahoma City got into the movies last week with several thousand feet of film, contrasting the situation of twenty years ago and that of to-day, by showing the observer how a frontier has been transformed into a thriving city. The pictures will be shown in Oklahoma City for a week, then reeled onto convas throughout the United States for 300 nights.

The pictures were taken July 24th, 25th, 26th and 27th, and were in two parts. The first deals with Oklahoma City in 1889 when it was an army depot, and shows features of the opening, the race for claims, staking them off, boundary disputes, and all the trimmings of the incidents in those days.

Part two of the picture bridges the twenty years by showing Oklahoma City as of to-day. Last Sunday pictures were taken of the churches, and the church-goers en route to worship.

Placed in the picture there is a good view of a corn field, to show the agricultural development, and a section of Oklahoma City's famous speedway, with a string of automobiles.

Film Used by Gas Company

In order to show the people of Cleveland the progress of the new twenty-inch pipe line being run from West Virginia to bring an additional supply of natural gas here, the East Ohio Gas Co. has prepared 1,500 feet of moving picture film portraying the development of the construction work.

The line is 152 miles in length and will cost about $2,000,000. It will furnish gas at the rate of 50,000,000 feet per day in addition to the present supply from one ten-inch and two eighteen-inch mains from the same gas field.

The film shows the drilling of the gas well, surveying and fixing the location of the line, the making of couplings to join the sections of mains, transferring the pipe from narrow gauge railway to four-team wagons and distributing it along the line, and the digging by machinery of trenches and lowering of the pipe.

Each length of pipe weighs one ton, taking twenty-four men to lift it into position. Through the mountainous country of the southern end, great difficulty was encountered in distributing the pipe, the men having to drag it over hills and teams haul it through creek beds.

The line is expected to be completed by September 15th and in operation by October 1st at the latest.

The film has been shown at the following theatres: Alhambra, July 21-22; Olympia, 23-24; Globe, 25-26; Mall, 28-29; Bijou Dream, 30-31; Gordon Square, August 1-2. —Plaindealer, Cleveland, O.

Films Reveal Track Perils

Moving pictures are being used by the Chicago and Northwestern railway to warn the public against the danger of trespassing on railroad tracks. In every city and town on its right of way films are furnished free by the company to moving picture owners for the purpose of demonstrating the hazard incident to walking on the right of way of a railroad.

A statement issued by R. C. Richards, chairman of the central safety committee of the company, discloses that within the last twenty years 86,733 trespassers were killed and 94,646 trespassers injured on railway lines in the United States. The statistics compiled by Mr. Richards show that 25,000 persons under eighteen years of age were among those either killed or injured during the period mentioned. Others who lost their lives or were injured as a result of trespassing included 36,275 tramps and 120,103 individuals who are classified as wage earners.

"Laws should be enacted which would stop this slaughter," says Mr. Richards. "It would cost the public less to enforce such laws than it does to pick up and bury the dead; also to care for cripples."

The pictures are now being shown in Rochester and will, no doubt, be seen in Mankato in the very near future.—Review, Mankato, Minn.

Film Favorites

Do not think for a moment, either that the inspiration of the audience is wholly lacking. Not only are there the trade papers and theatrical journals which regularly criticize the films, and praise or damn the actors; but if you were a moving picture fan (there are twenty million fans in this country alone) you would know what fame comes to the actors. Ask the first department store girl you meet just who her idol is, and she will promptly say: "Costello." Who is Costello? He is the handsome man of the Vitagraph Company. Ask the office boy here about his favorite comic actor, "Bunny," he will say; Bunny, whose amazing face has penetrated farther in this wilderness of earth than Pear's soap. And doubtless the poor woman who comes in for a day's scrubbing could tell off quickly such names as Mary Fuller, Marc McDermott, Florence Turner, Rose Tapley, Ruth Stonehouse and "Broncho Billy" Anderson.—American Magazine.

Big Business in Buffalo

The entire moving picture business in Buffalo is estimated at being worth $2,000,000. That includes all the "movie" houses in the city and the exchanges. Of course much more than that has been invested in the business since its origin here.

In the moving picture business in Buffalo there are about 1,000 persons employed, including cashiers, operators, ushers, ticket takers, singers and pianists.

The first official count ever made in the United States has been given out by statisticians in New York City and it shows that 6,380,000,000 nickels, or $319,000,000, paid by 3,600,000 spectators, has been spent to see motion pictures during the past year.

It also shows that $8,000,000 is invested in the moving picture industry and that more than 200,000 persons are employed and that 10,000,000 feet of picture films are produced weekly.—Evening News, Buffalo, N. Y.

Columbus in Pictures

John Y. Bassell, manager of the Columbus, O., conventions and publicity bureau, has announced that he is now busily engaged in arranging for the preparation of a series of films that will make attractive presentation of the industrial life and activity of Columbus through the medium of moving pictures.

These it is his purpose to make exploitation of before the delegates—coming from all parts of the United States—attending conventions of a national character and meeting, from time to time, in various cities of the country.

Better Grade of Music for Picture Shows

Mrs. Balliet, chairman of music for the New Jersey Federation of Women's Clubs, recently had a conference with Mr. Edison and the National Film Co., in regard to having a higher grade of music at moving picture shows. Mrs. Balliet urges that national hymns and the old songs like "Annie Laurie" and "Ben Bolt" be used at the "movies" instead of the cheap, lurid songs of the day so that children may gain some initial appreciation of music that can be commended for its sentiment.

OPERATORS' CHAT

The next regular meeting of the M. P. M. O. U. No. 1 will be on Monday, August 4, 1913, at 12 p.m., at the meeting rooms, Teutonia Hall, 66 Essex street.

* * * *

The outlook for the moonlight excursion up the Hudson River, to be given by the M. P. M. O. U. No. 1, is very encouraging and it will, no doubt, have a record-breaking crowd. The boat will be at the foot of East Twenty-fourth street on Saturday evening, August 2, 1913, at 8 p.m. Dancing begins at 9 p.m.; music by Fisher's Band. Boat leaves dock at 12 p.m. and 1 a.m., allowing all operators time to make the boat.

Now you operators who are not members of any organization, and have been sitting on the fence to see which way things would go, are realizing your mistake by not joining when you had the chance at the low entrance fee, and during the past week the writer has heard many stories of the "whys," "ifs" and "ands" from at least twenty-five operators who desired to enroll and were refused as the books are closed until further notice.

Arguments, excuses, recriminations and even tears flowed when the applicants were told they were too late. You have only yourself to blame, Mr. Operator. You had over eleven months' time to come into the fold.

* * * *

To all Union men one of the most important obligations is to look for the Union label, and not spend your money with those who are opposed to organized labor. Patronize the firms who carry Union label goods and employ Union labor.

Operators—have your repairing done by Union men.

Printing matter is not Union unless it bears the Union label of the Allied Printing Trades Council.

Look for this cut on all printed matter that you read or handle. The label is on the Moving Picture News.

* * * *

BE CONSISTENT

Look for the Union Label

Look for the Label—purchase with care
Only such goods as you know to be fair—
Be it cigars, suit of clothes, shoes or hat,
Spend no Union-made cash to help fatten some rat;
Toilers' actions speak louder than words, it is said,
Even though they are printed in ink that is red;
Rouse up, Union men, on the label insist—
Since injunctions but swell the "don't patronize" list.

* * * *

Wow, it's too hot to write any more this week, and news in general is very slack.

J. A. LE ROY,
Business Representative.

GEORGE KLEINE TO RELEASE NEW BRAND OF FILM

George Kleine, the big Chicago film importer, announces that in the future another make of film will be released by him in America. This is the production of the Celio Company of Rome, Italy, a new corporation whose releases have never before been seen in America. Mr. Kleine was so impressed with what he saw of the new company before he left Europe that contracts were made to release the Celio Company's pictures regularly in this country.

Beginning Tuesday, August 12th, George Kleine will release a two-reel feature every Tuesday. "Mong Fu Tong," the title of the first release, is a sensational story of a band of Chinese thieves and their dissolution by an American cowboy employed for the purpose. The addition of the two-reel every Tuesday is the result of a steady demand from theatres and exchanges for more Kleine multiple reel subjects.

Boise, Idaho.—The old store building at 819 Main street is soon to be the home of a moving picture show. The building is being remodeled and will be opened by Herman Kaiser.

THE GREATER LOVE

Itala

The danger of promising to marry a man when impelled by the impulse of pity is well worked out in the Itala Film "The Greater Love." The girl loves the other man. However, she renounces her own hopes of happiness to bring solace to him who lies wounded at the foot of the forest oak, laid low by the poacher's gun.

This marriage, however, would not work out in life and it is not accomplished on the screen. Strangely this is done

SCENE FROM "THE GREATER LOVE"

through the instrumentality of the wounded man who, learning that the girl had sacrificed herself for him, takes his life or rather allows his wounds to take it. As he lies swathed in bandages, he sees through the open door the girl and the doctor. The girl is telling the doctor of her promise to wed his patient if he should recover. Their actions are unmistakably those of lovers and the wounded man, disinclined to accept artificial affections, elects to cast his lot in spirit land.

There are some good rousing moments—the chase scene in which the owner of the estate and his party, on horseback, dash through the bush and splash through the river shallows in the stern pursuit of the poacher whose traps and their animal contents lead to his detection; the ambush incident where the poacher at bay, hateful, vindictive, that he should be hunted with the same relentlessness that he, the poacher, hunts game, turns his shot gun on the pursuers and "lets her go." A good story, "The Greater Love," and the directors wasted few feet of film in starting the action and keeping it going.

Franklin, Pa.—Charles Stevens, of the firm of Stevens & Stevens, architects, of Cleveland, is here for the purpose of looking over the Orpheum building, with a view to preparing plans for improvements to same during the Summer.

Mr. Frank L. Dear, of the Pan-American Laboratories, has been entertaining at the offices of the company, 220 West Forty-second street, for the past few days, Bob Fitzsimmons, Dr. Hendrick, a physician of note, and Rodman Law, the parachute jumper, who last Sunday went over Rainbow Falls, 75 feet in height, in an open boat.

Manufacturers' Synopses of Films

VITAGRAPH

THE PENALTIES OF REPUTATION (Aug. 7).—Ned Lawlor, an incorrigible flirt, is invited to spend his vacation with Charlie Maybury and his wife, Laura. They also invite Mary Fleming, an old school friend of Laura's, but tell her of Ned's well known tendencies. Mary replies that she considers herself a match for the worst flirt in creation.

Ned and Mary get along famously together, each of them flirting most outrageously with the other. Before he knows what has happened to him, Ned finds that he has really fallen in love with Laura and makes still more ardent protestations to her of his undying devotion. Laura finds that she is falling in love with Ned and resolves to get away in order to save herself future pain. She writes to her mother, asking her to send a telegram calling her home, as she does not wish to appear voluntarily to retire from the field.

Ned, who has already secured Laura's photograph, asks her for one of her pretty curls. She will not allow him to cut one from her head, but tells him that she will give him what he wants the next time they meet. In her bedroom Laura cuts a curl from a false cluster and gives it to Ned, who is quite satisfied with it.

The telegram arrives calling Laura home and she goes to bid everyone good-bye. She is very indignant with Ned, who had tried to kiss her the day before, and decides not to see him alone. An accident throws her into his society and she sees the way in which he treasures the curl and the photograph. Realizing that he truly loves her, Laura tells him of her little deception and offers to let him take one of her real curls. Instead of a curl, Ned takes the girl into his arms and receives her sweet confession of love. Mr. and Mrs. Maybury are about the most surprised people in the world when they hear the news of the engagement.

LUBIN

INTO THE LIGHT (Aug. 12).—Kate Hardy is a beautiful young girl; she works in a department store for small wages and lives with her married sister. Kate dislikes her poor and sordid surroundings and determines she will not marry Dave Horton, who is little or no better off than herself. She loves Dave, but does not wish to struggle with circumstances and be poor all of her life. One day she is introduced to a young magazine illustrator, who is looking for types for magazine pictures. Hayward is struck with the girl's beauty and tries to induce her to become his model for which she will be well paid. The picture of luxury on one side and love in a cottage on the other makes her very undecided, but she finally decides to accept the lure of the studio. Just as she is preparing to leave home her sister has a bad fall and Kate returns to aid her. She then sees the love and terrible anxiety of Annie's husband and like a flash she realizes how love can compensate for all adverse conditions. She goes to Dave and poor as she is, they walk into the light together.

SOLAX

FOUR FOOLS AND A MAID (Aug. 13).—Mary has four ardent suitors—John, Dick, Tony and Oscar. They all call on the same evening. John comes first, bringing candy. When Dick arrives, Mary conceals John, making him into a hall tree with the aid of coat, scarf, hat, etc. Dick has just time to eat some of John's candy before Tony arrives. Against his will, Dick is made into a table, while Tony serves as a reclining chair, when Oscar arrives. Oscar sits down on Tony, Tony jumps up, he and Oscar tumble onto Dick, the three bump into John.

In the meanwhile Mary has received a telegram from an old sweetheart making an appointment at the minister's house to get married and while our four friends are awaiitng her return we see the marriage performed. When she returns with her husband our four fools kick themselves with disgust.

A DROP OF BLOOD (Aug. 15).—Bristol Inn is a tavern in a small Western mining town. It is a lonesome and uninviting place, and as strangers rarely pass through the town, business is very poor. Brown, the innkeeper, and his wife live at the inn, together with Homeless Mary, a maid of all work. A beggar one day comes to the door and, being refused charity, motions to Brown that he has a letter for him. Brown takes the letter, reads it, and is apparently delighted. He orders wine and cake to be served and, after the beggar departs, shows the letter to his wife, which reads.

"Dear Brown:—

"A gentleman will call at your inn for lodging at about eight o'clock to-night. He carries much money and jewelry with him, which perhaps we can land.

"Yours truly, John Lane."

Mrs. Brown also appears pleased, and together they go upstairs to make preparations. While they are thus employed, Mary, the maid, receives a clandestine visit from her lover, John. She soon sends him off, however, fearing a scolding. As he is about to leave, Brown and his wife come downstairs and Mary is forced to hide John in a small closet. The Browns send Mary to the next town on an errand to get her out of the way. At about eight o'clock Graham, the expected lodger, arrives. He does not seem very well pleased with the inn, but decides to make the best of it. He eats a little supper, and being very tired decides to retire. As he is about to leave, Mrs. Brown throws a quilt over Graham's head, while Brown himself stabs and instantly kills him.

Meanwhile John, in the closet, has been waiting for an opportunity to escape, and upon finding that everyone has gone upstairs, decides to leave. Reaching the foot of the stairs on his way to the door, he is startled by a strange sound from above. He stops to listen and, while doing so, a large drop of blood falls on his hand. He is frightened and runs out to the brook. While running, he is seen by a cowboy and a trapper. The next morning the cowboy happens to be passing the inn and finds Brown and his wife at the door talking very excitedly about the murder. He explains to them that he saw John the night before going towards the brook. At this moment the trapper comes along and confirms the cowboy's statement. John is arrested, tried and convicted. However, visions of the murder constantly bother both Brown and his wife, and very soon remorse overcomes them, and they confess.

FRONTIER

THE RETRIBUTION OF YSOBEL (Aug. 16).—Baldwin is a hot headed youngster. If he were not there would be no story to tell about him, but for all his hot headedness he loves Ethel a great deal. When at last she allows him to place a ring upon her finger he is very proud. His pride is touched though by the fact that the ring is a little too large and he offers to take it to a jeweler to have it cut down, but Ethel wants to show it to her friends at the party that evening and she keeps it on.

Not long after Baldwin has gone to his home, Ethel's cousin, a merry and good hearted chap, returns from a trip abroad. As he leaves the house to go downtown and meet his friends once more, Ethel rushes out to tell him goodbye. In the hearty handshake that follows, Ethel's ring is drawn off accidentally. The cousin urges that she let him take it down to the jeweler and get it fixed. After some urging Ethel agrees, but to get the right size she tries on one of the cousin's rings. One is found after several trials that is the right size and he leaves, agreeing to have it made that dimension.

That night at the party the cousin returns Ethel's own ring, but it is not quite right yet. She again tries on his ring and while she is doing it he improves the opportunity to steal a kiss. Baldwin sees them and so great is his anger that explanations can do no good when he finds the cousin's ring where his own ought to be. His faith in womankind is crushed and he leaves that place forever. The West is naturally the part of the country to which he turns.

In due time he arrives in the West, buys a horse and saddle and gets work on a ranch. The ranch owner, a woman, is responsible for his employment and this gains him the enmity of the ranch foreman, a Mexican named Gonzales. Later Baldwin protects a girl, formerly a waitress at a saloon, from abuse at the hands of Gonzales. The ranch owner discharges the Mexican and six months later gives the place to Baldwin who by that time has fallen a victim to the coquettish wiles of Ysobel. Ysobel is known among the ranch folks as La Coqueta, and her coquetry aids in tangling the skein.

As she is returning from a trip to California, Ethel gets off the train at a little wayside station. Because she wants to be alone she orders her maid to remain at the train. A sprained ankle, subsequent fainting spell and a supply wagon from the ranch ultimately bring her to the place over which Baldwin presides. Meanwhile Baldwin has been trying his best to forget the East, an effort in which he is aided by his wife Ysobel. Ethel is shocked when she finds Baldwin married but there is no way in which she can leave the ranch that day and she stays perforce. Gonzales, the discharged foreman, sneaks back and leaves a note for Ysobel, warning her as she values her secret to be at the shelter on the range that night. The ranch woman takes Ethel out on the range for a drive, and when she becomes tired leaves her in Baldwin's care. Baldwin leaves her at the shelter with his revolver, telling her that a shot will recall him should he be needed. Ethel becomes worried and leaves the shelter. Gonzales and Ysobel make tryst there and Ysobel at harsh words from Gonzales shoots him. The shot recalls both Ethel and Baldwin. The girl thoroughly frightened fires again. She turns and as Baldwin enters, he finds her standing over the body of Gonzales, which she has just discovered.

Thinking she has killed the man he confesses to the cowboys on their arrival, that he is the guilty party.

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Next morning everyone urges him to go away before the sheriff comes but he will not. The officer is about to make his arrest when an Indian arrives with news that puts a different complexion on things. This Indian had observed the quarrel of the night before and when Gonzales lay dying, stole from him the papers about which he was talking to Ysobel a moment before. He has been to a priest and had them translated and he bears word to the tragic little party at the ranch that Ysobel not only killed Gonzales at the shelter, but that she was his wife at the time. A certificate from the priest bears witness to this fact.

The way is thus cleared for Baldwin to rectify his former mistake and attain happiness, while Ysobel has at last come upon the retribution of his coquettishness.

IMP

POOR JAKE'S DEMISE (Aug. 16).—Jake surprises his wife and a "Willy Mollycoddle" making love in his own home. He is so enraged at his wife's frailty and "Mollycoddle's" duplicity, that he promptly throws the latter through the window. The Dude picks himself up from the ground and haughtily walks away, while Jake rebukes his repentant wife and leaves the house, swearing to commit suicide, to end his wrecked, unhappy existence.

The wife, fearing that he may carry out his resolve, telephones to police headquarters. The sergeant gallantly responds to her appeal and sends out his three "trusted" cops in search of Jake.

Meanwhile, Jake decides to reflect at the "bar" before his final deed. During frequent drinks he discovers Mollycoddle, who also has sought to drown his sorrows. He is immediately recognized by Jake, who by the aid of a seltzer bottle, makes things suggestively more pleasant for the ardent lover on the outside than within the jealous husband's range.

Jake, having temporarily prolonged his attempt at suicide, wobbles in an intoxicated condition from the saloon and becomes entangled in a park fountain, where he is set upon by ruffians and relieved of his valuables. The police unexpectedly fall upon the unconscious form of Jake and carry him with ceremony of the dead to his home, where his wife, grief-stricken at his apparent self-destruction, proceeds to call upon the assistance of Mollycoddle. He willingly assists in the burial of the principal barrier of his heart's desire.

During the final preparations of Jake's rather hurried funeral, the mourners are suddenly surprised to find him sitting upright in their midst. Mollycoddle immediately makes a hurried and final exit from the house as Mr. and Mrs. Schultz, both repentant, go to fond embrace.

NESTOR

DARKFEATHER'S SACRIFICE (Aug. 11).—Darkfeather, a beautiful Indian girl, graduates from Hopi. She returns to her tribe, met by her father Ungatah, wearing the latest modern clothes. Kotah, an old admirer, shows his dislike for modern ideas by presenting her with a beautiful beaded leather dress. She assumes the garb of her tribe and again rides the prairies and forests.

Ned, a surveyor, rides from his camp one day and becomes lost in the desert. He is forced to abandon his dead horse, and is rescued from death by thirst, by Darkfeather. She takes him to the village and nurses him to health.

While drifting in a canoe one day during his convalescence, he tells her of his love. She accepts it, and on the bank he cuts two hearts in the bark of an old tree and carves their initials under them. Returning to the village, he openly declares his love for her by placing an engagement ring on her finger before the Indians. Later he leaves, promising to return. Kotah distrusts Ned, but says nothing.

Darkfeather, roaming over the old places, waits his coming, but when mail is brought to the camp and none for her, she becomes doubtful. Later, a party of surveyors pass through the village and stop to buy feed. Darkfeather questions Jim about Ned. He tells her Ned is married and shows her a newspaper containing a notice thereof.

Darkfeather, filled with anger and jealousy, at once assumes her civilian clothes and goes to the city, learning Ned's whereabouts through an old envelope he left in a discarded jacket. She finds Ned with his wife in the garden of their palatial home, and decides to strike them down. But love conquers her jealousy and she leaves quietly. Ned, hearing her in the bushes, rushes after her. She refuses to speak to him and leaves with no sign of recognition.

Returning to the village, she discards her civilian dress and carries all relics of civilization in a bundle to the trysting tree of the hearts and initials. Here she casts the bundle of clothing into a huge fire which consumes them as well as the tree, and returns to her tribe.

POWERS

THE GREAT TOWEL ROBBERY (Aug. 15).—A traveling comedy company has finished its engagement in a small country town and is leaving the hotel in an automobile for the next town. After their departure, the chambermaid finds several towels missing and informs the proprietor. He telephones the sheriff of the loss, and the latter, accompanied by four deputies, starts in pursuit of the comedy company on bicycles.

The automobile in which the troupe are traveling gets stuck in the country road. The members of the company refuse to walk, and the manager secures the services of a nearby farmer to haul the troupe in his wagon.

Arrived at the scene of the accident, the company and baggage are loaded into the wagon, but the farmer is so busy watching the soubrette that he upsets the whole troupe in the road and they have to walk to the farmhouse.

In the meantime, the sheriff, after many mishaps, catches up with the troupe, who are lodged in the farmhouse. The deputies are concealed outside the barn while the sheriff goes to the house to reconnoiter. He meets the farmer, who invites him to have a drink of hard cider, and in partaking of this seductive fluid, they forget all else.

The troupe is being fed in the front yard of the farm, and the farmer's son, a tough kid, is carrying on a flirtation with the soubrette, which leads to many amusing incidents and accidents.

At last the sheriff remembers what he was sent for, and calling the waiting deputies, he placed the troupe under arrest, while they are still at dinner.

The wife of the hotel proprietor comes into the hotel office and is told of the loss of the towels. She demurely produces them from her bustle. The proprietor sends a messenger after the sheriff, and he arrives there just as the arrest is being made.

Relieved from suspicion of the robbery, the troupe takes revenge on the sheriff and deputies by pelting them with eggs, food, etc.

CRYSTAL

HOW WOMEN LOVE (Aug. 12).—Alice Howard, the beautiful and accomplished daughter of Colonel Howard, a wealthy retired planter, falls in love with Henry Carleton, her music teacher. Henry tells the proud Colonel of his love for Alice and is forbidden to enter the house. The young couple elope and are married; they take up housekeeping in the city and after trying to gain the parental blessing, which is refused, they gradually drift away from Alice's family altogether. Things go fairly well with the young couple for a while when Carleton is suddenly taken ill and is forced to take to his bed. He continues to be sick until his entire savings have been exhausted. Meanwhile the Colonel, Alice's father, has his troubles trying to comfort his wife, who grieves over Alice's forced absence from her home. Alice, insanely in love with Carleton, determines to seek and get employment so as to earn enough at least to sustain life in Carleton and herself, until such time as her husband recovers from his illness and is able to resume his own work. She walks the streets from one place to another for days at a time, until finally she obtains employment in a sweatshop, sewing garments on a machine. Her hours are tiresome, but she does not mind them so long as she is earning a living for herself and the man she loves and with whom she has cast her lot and given up her palatial and influential home. One day, the foreman of the shop, attracted by her rare beauty, attempts to kiss her and she slaps his face. She is discharged. She looks for work elsewhere, and the landlady of their flat threatens to dispossess them unless the rent which is past due is paid. Carleton, desperate, though still ill, gets up out of bed, and himself goes out trying to find something to do, whereby he can earn some money. He is overcome while on the street and a crowd is attracted. Among them is Jackson, the Colonel's faithful old colored butler, who is visiting the city with the Colonel. He recognizes Carleton, and assists him home. He gives the landlady, who has again become insistent, her money, then gets the Colonel and brings him to the house. There the old gentleman, realizing the depth of Alice's love, and what she has gone through, takes them both to his heart, and makes them come home with him, there to stay and gladden his and his wife's hearts.

REX

SALLY SCRAGGS, HOUSEMAID (Aug. 14).—Doris Lowrey, a famous novelist, in order to get material for her new novel—"Sally Scraggs, Housemaid"—leaves her home of luxury and, impersonating a housemaid, seeks and secures a position as such in a typical boarding house.

Her desire to discover "characters" meets with instant success. Part of her arduous duties is to wait on table where congregate a varied assortment of boarders. Possessing a pretty face and attractive personality, which her effort to conceal by "acting" fails to cover, she is made the recipient of bold advances on the part of a young clerk. Frank Norcoss, a poor, struggling author, gallantly protects her, thus engendering a friendship that develops into a feeling of deeper sentiment.

Doris is astonished to discover while cleaning Frank's room, that he too is a novelist. A cursory examination reveals a literary talent that she realizes is but temporarily unrecognized. As their friendship ripens she continues her masquerading and has many opportunities to display her liking for him by according him personal favors that cannot but be appreciated.

His finished novel is submitted to one of the foremost publishing houses. And then comes a letter not only telling of acceptance, but advancing royalties. Norcoss is in a predicament on account of his shoes being worn past repair, and it is Doris who prevails upon him to accept as a loan one of her rings which is to be pawned for sufficient money to purchase a new pair.

Elated with his unlooked-for success, Norcoss forgets for the moment the apparently poor girl who has been so much to him. The months slip by and Norcoss is being dined and feted by the elite, and meanwhile the girl, hurt by his negligence, throws aside her desire to further seek characters and returns home where she finishes her novel, which strange to say meets with equal success in being accepted and published prior to other works.

Norcoss in going over his papers one day discovers a valentine that the housemaid had given him, inside also being the long forgotten pawn tickets. His negligence and ingratitude causes to burst into flame the tender sentiment of his struggling days. He searches days and

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days to discover her whereabouts, having learned that she left the boarding house shortly after he vacated.

His "Personal" is seen in the paper by "the girl" wherein he asks that she communicate with him, as his conscience condemns him. Actuated by a desire to perhaps discipline him for his negligence, and also to reveal her true self, she phones him and makes an appointment.

Norcoss, realizing that she is far more to him now than ever, keeps the appointment and meets her, she having hunted up the old dress to make him think she occupies the same position as when he knew her. He shows his sincerity of purpose, which robs her of a desire to discipline, yet prompts her to fool him, as he returns the ring and asks for her hand. She pretends anger and dismisses him. Hurt beyond words, yet realizing the folly is his, he returns to his library to think of what "might have been."

She meanwhile discards the old dress, and gowned in stylish garments she hastens to his home. Her card is given to the disconsolate Norcross, who sits gazing at the valentine. She has followed the valet, however, and sees him tear the card and refuse to see her. The valet is enjoined to remain silent, then "Sally Scraggs" steals up to Norcoss, silently slips into his view the title page of her own book, and stands waiting.

Dazed momentarily by the revelation of her true identity and the realization that she has come in answer to his most sincere desire, he staggers to his feet. . . . And the time of lingering doubt ends.

ECLAIR

THE THIRST FOR GOLD (Aug. 13).—A criminal, whose stolen wealth brings him nothing but imprisonment, and a prison surgeon, who willingly barters his soul for that same elusive wealth, are the two dominant figures in this drama. A dissecting room, an attempted murder, a heroic rescue, a court-martial, a search for the baleful gold, a sudden catastrophe whereby the Good Samaritans of the story come into possession of the coveted wealth, crowd these two reels with thrills that keep one on edge with excitement all the way through.

The action takes place during the Civil War period—'61 to '65. Fredericks, an army surgeon, was detailed to the Suffolk Penitentiary, where military rule awaited the appointment of civil authorities. On being invited by Surgeon Cadwalader, a young comrade, to attend the Governor's ball, Fredericks upbraided him bitterly, saying that his poverty barely left him apparel for ordinary occasions.

In a nearby field Helen and her sweetheart, George, were helping the Widow Drury spread her linen for bleaching, when Helen slipped and sprained her ankle. George ran for assistance and encountered Surgeon Fredericks on horseback. The surgeon directed George to carry Helen home, and followed in surly fashion. Nor would he treat the suffering girl until her mother had parted with gold, a locket and chain, in payment. Then he advised cold compresses as he roughly wrenched the ankle and left—the simple farm folk gazing after the heartless surgeon in astonishment.

That night, while Surgeon Fredericks slept drunkenly, the Sisters of Mercy in the prison saw Convict No. 220 faint for lack of medical aid. Fredericks finally aroused himself, pronounced the man dead after a cursory examination, and ordered him removed to the dissecting room. In brutal mood he prepared for immediate work on the corpse, and was about to plunge his knife into it, when the supposedly dead man rose up, threw back his arms and bespoke his protection—for a price. When Surgeon Fredericks had recovered his composure he learned that Convict 220 had feigned death in order to attempt escape, for the purpose of recovering the stolen wealth which had caused his imprisonment. The plan to its hiding place was tattooed on 220's arm, and he was willing to share the booty with the surgeon, if he would aid him to escape. Fredericks agreed. Fetching the prisoner's civilian clothing, he led him outside the penitentiary and down the steep, barely passable cliffs on which it was built. Shortly after dawn they had reached a point where the prisoner would have to be lowered by a rope. He trustingly dropped. Fredericks waited until the man was within a hundred feet of the river below; then one blow of his axe severed the stout rope and sent his victim hurtling into the water. Fredericks breathed deeply—the gold was now all his—and turned back toward the penitentiary. To escape before official inquiry should disclose Convict 220's disappearance he wrote himself a letter, supposedly received from a defunct uncle, in which he was named as the heir to comfortable estates. Armed with this, he appeared before the Colonel in command, only to learn that he was charged with mistaking catalepsy for death, thereby enabling a prisoner to escape; for which he was sentenced to a month's imprisonment.

Convict 220 had not been drowned, for George Trueworth, rowing across the river, saw his terrific fall and rescued him, taking him to the Widow Drury's home, that she might aid the poor wretch. One month later Fredericks was freed, and upon unanimous vote during a session of court-martial, dishonorably discharged. He left early, begrudging every moment that stood between him and the hiding place of his victim's wealth. After some search he located the place, and his feverish digging uncovered the box Convict 220 had described. Convict 220, recovered after a month of faithful nursing, had also come in search of his wealth, wherewith to reward the widow and her family. As the convict faced the man who had attempted his murder, Fredericks reeled, then attacked the phantom with his axe, felling it. Not stopping to wonder at finding Convict 220 a reality, Fredericks aimed a blow at the box, when Convict 220 begged him to hold back a moment. Fredericks struck him again, struck the box a heavy blow, and fell across his victim, a victim himself to the explosive which Convict 220 had placed in the box to defeat other finders than himself.

Helen and George, making love in a nearby field, heard the explosion and came to learn its cause. They found the two men covered with a shroud of gold. George buried them, and carried the gold home to the widow. She would not touch it, until George showed her the letter accompanying it, giving it to the first honest people who might discover it.

101 BISON

SOLDIERS THREE (Two Reel) (Aug. 16).—Ned, Frank and Bill are friends. There is a call for volunteers for the Civil War. Frank and Bill enlist but Ned delays, as he is the only support of a sick mother, who has just had a relapse. This is unknown to the villagers, and they believe Ned to be a coward. At last the mother improves sufficiently for Ned to enlist. They start for the front, and Dora, the girl that both Ned and Frank love, promises to wed the one who returns with the highest rank.

At their first battle Frank deserts in action, while Ned proves himself a hero by saving the flag and his captain's life, but just as he gets the unconscious captain to safety, he faints. Frank sees him from the shelter of a tree and creeps out. He drags Ned back behind the tree and himself picks up the flag and his captain and goes to camp, where he is received as a hero by officers and men alike and promised to be mentioned for promotion, which he later receives.

As he turns to go, Bill, who had been hiding behind another tree, confronts him, telling Frank that he had seen all. Bill promises to remain silent if Frank will use his influence for him. This he does, and the three boys return home after the war—Frank and Bill with commissions, but Ned still in the ranks.

True to her promise, Dora marries Frank and moves to a nearby town where, after a year's time, she has become thoroughly disillusioned—her fortune nearly all spent and forced to stand both neglect and abuse. She overhears a quarrel between Bill and Frank on account of the former demanding more money and learns that it was Ned who was the real hero.

She leaves to go to a friend in her home town but Frank overtakes her and drives her to a sanitarium, telling the doctor in charge of the hospital and sanitarium that the death of her father has unbalanced her mind.

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He then tells Bill that he will not only outfit him for a mining trip but also accompany him. They set out, but their first night in the desert Frank gets up stealthily, takes the water and supplies and is just riding away to leave Bill to die when Bill awakens and fires at him. Frank hurries to the hospital while Ned and his mother, who have sold their cottage and started across the desert to make a new home, hear Bill's cries, go to him and take him to the hospital. Bill and Frank die, after Bill has confessed, and Ned and Dora are left to pick up the tangled threads of their romance.

IMP

MATING (Two Reel) Aug. 11).—The story relates to life in the primitive ages when might was right, when romance played very little part in the mating of man and woman. "Pretty One" had ripened to blushing girlhood, and as she saw the simple smile of youth fade into the beauties of womanhood, she felt enraptured.

"Little Man," who had become bewitched by the charms of "Pretty One," wooed her and brought her gifts of game and skins. She accepted his pleasantries and his gifts, but coquettishly refused to become his mate. "Great One" had often admired "Pretty One," and as he sees "Little Man" and "Pretty One" in the woodland, he rushes upon them and ruthlessly tosses "Little Man" aside, who slinks away muttering threats of dire vengeance, yet realizing that he cannot match his strength against "Great One."

Smiling at the torrent of rage of "Little Man" he lifts "Pretty One" in his arms and carries her to his cave. "Pretty One," submissive to the strong domineering demeanor of "Great One," becomes his mate.

The scene changes to modern times and the three personalities present themselves in the form of a woman tremendously impressed by the strength and brawn of a common sewer digger and loved by a man of culture and wealth. The laborer uses the primitive methods of "Great One" and so strongly impresses the woman with his strength that he almost wins her.

But might no longer is right, and the modern woman asserting her right to mate with whom she pleases, accepts the "Little Man," leaving the "Great One" to ponder at the great change in social conditions of the world since the primitive period.

VICTOR

THE HEART OF A JEWESS (Two Reel) (Aug. 15).—Abraham Lieberman is a coal and ice dealer on the lower East Side, his little business being conducted in a miserable basement—his living rooms being adjacent thereto.

But Abraham is happy withal, for his daughter Rebecca has come to him from Russia.

A month later Rebecca is working in a "sweat shop" to help keep their little home. Here she meets David Cohen, foreman of the place, who falls in love with her. But she tells him he has no chance to win her heart, as it is held in keeping across the seas.

A month later her sweetheart arrives from Russia, and David, the poor rejected lover, leaves New York broken-hearted, to seek his fortunes elsewhere. Meanwhile Jake has become Americanized and desires to take up the study of medicine, but has not sufficient means to enter college.

Rebecca comes to his aid and her little savings enable him to take up his course. In due time he graduates and he hangs up his "shingle," but his patients are poor and so his living is precarious.

At this juncture along comes a "Schatchen," a Jewish matchmaker, and offers to get him a rich wife. The girl in question is very homely, but her rich surroundings dazzle Jake and he succumbs. Thus is Rebecca thrown over for Mammom, and her heart is broken.

A few months later the "happy" bridal pair and their friends start for the synagogue. On their way their machine runs down a poor girl who has just come from a drug store with medicine for her sick father. The girl is Rebecca. She is taken to the hospital where, in deep repentance, her recalcitrant lover begs her forgiveness. In the synagogue, meanwhile, the homely bride awaits the coming of Jake, but her father rushes in and tells of his base desertion.

Back at the hospital Rebecca, regaining consciousness, repudiates Jake and tells him to go to his waiting bride. Paying the penalty of his transgression, he dejectedly goes forth, but deeper humiliation is to follow.

Arriving at the synagogue, he is met by an infuriated woman who spurns him and casts him off, leaving him to the mercy of her friends, who beat and maltreat him, as he well deserves.

Months later David, the foreman, returns and, learning of Rebecca's dilemma, seeks her out and again pleads for her love. Rebecca accepts him and happiness at last comes to the Jewish girl.

RELIANCE

THE DOCTOR'S DILEMMA (Aug. 4).—Old man Harvey has always distrusted banks and kept his money in a secret drawer in the house, but when he gets ill he mistrusts everyone about him and begs Dr. Reed, who is attending him, to place the money in a safe deposit vault. The doctor promises to do so, but arrives at the bank too late, so has to take the money home with him. There he explains to his wife and little girl, Ruth, all about the money and while he is displaying it, two tramps about to beg for food, peer in at the window and see him place the money in a desk. The decide to wait until the doctor leaves the house again, then to steal the money. Old man Harvey has a relapse and the doctor gets an urgent call over the phone to come at once. He leaves the house and also the money. After he has gone, the tramps force their way into the house. Mrs. Reed with Ruth goes into the doctor's office and barricades the door then calls up her husband on the phone. He manages to get part of the message and understands her danger, but his patient's life is at stake and he cannot leave him. Meanwhile the tramps have forced the door. Mrs. Reed gets an idea and putting Ruth through the window with the money, tells her to go for help. She is unable to escape herself as the tramps seize her and threaten her while they search for the money. Ruth soon finds help and the rescuing party soon arrives. The doctor has restored his patient and as the immediate danger is passed he hastens home arriving just in time to help subdue the tramps. Ruth shows she still has the money and as the doctor's wife is not much hurt, the doctor is rewarded by the consciousness of having done his duty as a man and a doctor.

THE FIGHT FOR RIGHT (Two Reel) (Aug. 9).—John Ward, a young workman, loves Mary Durland, daughter of a rich politician who installs prison contract labor in the prisons of his city. The other knitting mills in the town cannot compete with cheap prison labor and are forced to close down. John and his brother Joe, are thrown out of work and with others of the men go to see Durland who refuses to listen to them. John and Joe vainly look for work. Their mother is ill and needs nourishing food and medicine and they have no money. Joe, an impulsive warm-hearted lad decides that as Durland took their living away he shall pay and he goes to his office intending to rob it of enough to carry his mother through her illness. Durland returns for some papers and the boy is caught. He is sent to prison and works on the knitting machines. He breaks down under the strain and is brutally treated by the guards and is later transferred to the road-making gang. Unaccustomed to this he faints continually, but never meets the slightest kindness or consideration. Mary Durland returns home from boarding school and meets John who is now a mechanic. She sees the difference in him and asks what is wrong. He does not tell her the truth, not wishing her to know her father is the cause of his trouble. John becomes a labor leader and makes up his mind to fight the prison contract labor system. Mary, who has become interested in sociological works, discovers the truth about the prisons when she finds Joe physically and almost mentally a wreck. To convince herself further she goes through the prisons as well as the hospitals. She goes up North and studies prison conditions there. She finds men learning trades and working for the State not in competition with labor. Returning home she calls on John to come and see her and to him she tells what she saw while away, announcing her intention of fighting the prison contract system. John then tells her she will be fighting her own father, but nothing daunted she goes right ahead. Mary and John appear before the legislature just as the bill is about to be refused prohibiting prison labor. They have Joe with them, helpless and almost a cripple, and Mary makes an impassioned speech recommending the bill. She so interests the men that they rise and one and all vote for the bill. Durland feeling himself beaten consents to his daughter's marriage with John and for her sake promises to help the cause along.

AMERICAN

THE ADVENTURES OF JACQUES (Two Reel) (Aug. 11).—Jacques le Grand is a young noble of Gascony; his family are very poor and he is sent forth by his father to seek his fortune. He meets with an adventure in an inn where he compels two nobles who attack him to apologize to his horse. He rescues Constance, a lady in waiting to the Queen, who has been confined in a tower by order of the Queen. There is a thrilling escape from the window of the tower by a rope, and they are pursued by the Nobles of the Court.

They are attacked and overpowered by robbers. After being taken prisoners they make their escape. Jacques places Constance in the keeping of the Mother Superior of a convent and starts to the palace. He overhears a plot to kill the king, and although he has no reason to love him, his oath to his father to "be ready always to lay down your life for the King" compels him to aid the king. He changes costumes with the king and in a desperate fight saves him.

The scene is laid in Southern France in the year 1580, and is full of the swashbucklers of the period.

THE MYSTERY OF TUSA (Aug. 14).—A thrilling adventure in which the secret service department has a rather exciting time before they land their man. The post-office at Tusa is burglarized as the culminating act of a reign of outlawry.

The best operative is rushed to the job, but the initial step of this esteemed individual is a dismal failure and almost results in a tragedy. The confidence of the bandits is betrayed by their chief, who later falls into the clutches of the law, where he receives his just deserts.

In the excitement Dan Cupid has been quietly weaving a net in the meshes of which the secret service man and the daughter of the local sheriff are caught.

CINES—GEORGE KLEINE

THE HOUSE OF MYSTERY (Aug. 8).—Danton passed a millinery shop, saw a pretty hat and bought it for his fiancee. Inez wore it—and then all sorts of mysterious things began to happen. Wrerever Inez went money and jewelry were roughly crowded into her pockets. The police were helpless. And then suddenly, Inez disappeared. Danton grew desperate and sought out Henry Sterret, a famous detective, who agreed to undertake the case.

Sterret soon solved some of the mystery of that dainty bit of headgear. Madeline, his assistant, purchased one and immediately became the recipient of monies and jewelry. What happened to her and Sterret, the thrilling rescue of Inez from The House of Mystery, makes a film that for absorbing story, dramatic situations, spectacular effects and convincing acting, is the vast exception among multiple reel subjects.

ESSANAY

KING ROBERT OF SICILY (Aug. 4).—Part I. Robert, King of Sicily, a proud and haughty monarch, scoffs at the church and proudly declares there is no power that can remove him from the throne. One evening, while at vespers in the church, Robert falls asleep. Afraid to awaken him, the attendants steal away at the end of the service. Robert

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sleeps soundly far into the night, and awakens to find only a few candles flickering on the massive altar. Gazing with astonishment around him, Robert suddenly discovers that he is clothed in the rags of a beggar. Rage gaining possession of him, he escapes from the church and rushes to the Palace throne room. Here he finds an angelic King seated upon the throne, wearing his robes, his crown, and signet ring. Wild with fury Robert denounces the Angel as an imposter, and is thrown into a dismal dungeon. Later he is visited by the Angel, who again asks if he is still the King. Proudly Robert answers in the affirmative, and is further punished by being transformed into the Court Jester. The Angel slowly fades from sight, and Robert finds himself with nothing but an ape for counsel. In the great banquet hall Robert is ridiculed by the pages when found eating scraps of food from the plates after the guests have gone. Still his pride dominates and his haughty answer, "I am—I am the King!" saddens the Angel, who realizes the task is not yet finished. As Holy Week approaches, the Ambassadors from Pope Urban summon the Angel King to Rome. At last Robert sees a way to dethrone the impostor, for is not the Pope his own brother? Surely he will right the great wrong that has been done. So they depart o'er land and sea, into the lovely land of Italy.

Part II. Upon arriving in Rome the Pope receives them with great pomp on St. Peter's Square, but Robert's hopes are dashed to earth when, after an impassioned appeal to his own brother, he finds the Pope knows him not, and jests with the Angel saying, "It is strange sport to keep a madman at court." Seizing the furious Robert the guards imprison him in a cell. Easter Sunday gleams upon the sky and Robert, rising from his pallet, eagerly watches the people as they enter the church for early mass. Suddenly a celestial gleam of light falls upon his upturned face and, feeling within a power unfelt before, he kneels humbly and for the first time lifts his voice in prayer. Holy Week ending, the Angel King returns once more to Sicily. Now it is that Robert seems to feel the angelic presence of the impostor King, and humbles himself for the first time. Later, in the great throne room, Robert, still in his jester garb, gazes from the open casement and is aroused from his reverie by the sound of the vesper bells and the chanting of the monks nearby. Watching him closely, the Angel King dismisses the court and, appearing before Robert, once more asks "Art thou the King?" For a moment Robert hesitates, then crosses his hands meekly upon his breast and makes answer "Thou knowest best." At this acknowledgment of his lowliness, the Angel reveals himself to the King and slowly fades from view with a last blessing. Discovering that he is once more clothed in his regal robes, King Robert impulsively goes alone to the church and there, kneeling before the holy altar, he silently prays, while a shaft of heavenly light breaks over the lofty crucifix and falls upon his humbled head.

PATHE FRERES

PATHE'S WEEKLY (Aug. 5).

THE LOVE LETTER (Aug. 5).—Max, while on one of his usual gumshoes for excitement, pays rather marked attention to the occupants of a certain house where a lady of exquisite beauty has been noted by his eagle eye. One day she hands him a note, but the wind catches it before he has a chance to read it and leads him to one hundred and one queer outlandish places and many adventures. Ultimately he captures the note but finds that it is in Sanscrit. After tremendous efforts he finds a place where such things are translated and learns much to his chagrin all the lady has to say. What's in the note is too good to tell. Better see the film and see for yourself.

AUSABLE CHASM, Grand Canyon of New York (Aug. 6).—This scenic film carries the spectator through the most picturesque spot in the Empire State. Ausable Chasm is a great cleft in the mountains through which tumbles a torrent of foaming water, leaping from rock to rock on its restless journey to the sea. We see "Elephant's Head," "Table Rock," "Post Office," "The Flume" and many other points of beauty.

On the same reel.

IN SAMOA.—A study of the modes and customs of the natives in this island, which is interesting and highly instructive. The native villages, the shops and streets, the curious dances of the men and women, the expert swimming and diving of youngsters 7 and 8 years old, and the great strides in civilization made by these people are all shown.

WHEN A WOMAN WASTES (Aug. 7).—The beautiful Mrs. Langford has the fault of being a very great spendthrift. Frequent remonstrances from her husband cause her finally to pawn her necklace, the gift of Langford's mother. An unscrupulous admirer learns of the fact, secures the necklace and expects by this means to have a hold on Mrs. Langford. A series of dramatic incidents follow in rapid succession, ending in the discrediting of the villain and the final reinstatement of Mrs. Langford in the affections of her husband.

GENOA, the Principal Port of Italy (Aug. 8).—A remarkably interesting series of views of the city to which America is so greatly indebted. Here Columbus was born and spent his boyhood days. The ancient village is renowned for its port from which for centuries Italian ships of commerce have left. Ancient buildings, historic ruins, many edifices of great architectural beauty and the busy marts of trade are all faithfully shown in this film, which ends with a magnificent moonlight picture of the harbor.

On the same reel.

MOUNT ST. MICHEL.—Mount St. Michel is a rocky promontory in the Bay of St. Michel on the coast of France. It is joined to the mainland by a dike, built within comparatively recent years. On the summit of the Mount is a Benedictine Abbey, one of the most remarkable monuments of French military and monastic architecture in existence.

A WOMAN'S WAY (Aug. 9).—A young broker loses all his money and all his wife's money, and as a result his wife leaves home and returns to her father, and the husband, after vainly trying to see her for many months, goes West. His wife gets a divorce and marries another. One day wife and former husband meet and he tries to persuade her (little knowing of her second marriage) to return West with him. She, though she loves him, loves money more and sticks to her second husband. This film is full of dramatic situations and many pathetic moments mark the story as one of intense interest to everyone.

PILOT

THE GREEN-EYED MONSTER (Aug. 7).—After the honeymoon the Newlyweds rent a house and start housekeeping. Mrs. Newlywed loves her husband devotedly but at times and on the slightest provocation becomes jealous of her hubby. Unfortunately the picture of a chum of Newlywed's sister finds its way into his effects and is found by Mrs. Newlywed in helping her spouse to unpack his things. A storm is averted, but the seed is sown. Mrs. Newlywed has a desire to own a horse and Newlywed plans to surprise her with one as a Christmas present. By an unfortunate coincidence the horse he has selected for his wife bears the same name as his sister's chum, and Mrs. Newlywed finding some of the correspondence referring to the horse, jumps to the conclusion that the Bess referred to in the letter is the same as the Bess in the picture and becomes a victim of the green-eyed monster, thinking her husband is deceiving her. Circumstantial evidence accumulates and she consults a lawyer regarding a divorce, taking with her the letters she has filched and the photo of the supposed destroyer of her happiness. The lawyer she consults proves to be the husband of the Bess in the picture and the "green-eyed monster" finds another victim in the man of law and letters.

He rushes from his office, determined to secure satisfaction, if not an explanation, from the villain who has wrecked his home, leaving Mrs. Newlywed to await his return. The explanation is forthcoming and the lawyer admits the drinks are "on him." A meeting is then arranged between Mrs. Newlywed and "Bess" and the course of true love resumes its peaceful way again.

LUX

THE TRIUMPH OF LOVE (Aug. 8).—An artist falls in love with his sitter, the daughter of a wealthy banker. She scorns his love and he goes away into the country to forget her. He easily does so, for he falls a victim

AMERICAN ECLAIR

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to the charms of a sweet country maid. Then the rich woman realizes that she loves him. She goes to the country, hoping to rekindle the old flame in his bosom; but too late; for love triumphs and he prefers his little country bride to the rich woman, who thought to play with his affections.

On the same reel:

SHOULD WOMEN WORK?—Mr. Proudfoot is suddenly convinced of the fact that there are many, many women in the world working very hard for a living, and he decides that henceforth he will never let a woman work. He goes out and assists every female he meets, but returns later in a different frame of mind, having made up his mind that the answer to the question is YES!

EDISON

HIS GREATEST VICTORY (Aug. 8).—Jane Doone has told Lieut. John Blake that she will marry him, and a reception is held by the girl's relatives to announce the happy event. In the midst of the merrymaking a soldier suddenly enters with dispatches ordering Blake to the front.

A hasty wedding is performed between Blake and Jane, immediately after which Blake, accompanied by Crane, who has acted as his best man, departs for the war.

In his first engagement, Blake behaves like a hero and saves the colors from the enemy. He is severely wounded in the course of the fight and left for dead on the battlefield. When he regains consciousness, he gives his coat to one of his comrades and picks up a canteen on which the name of John Stokes is printed, thinking it to be his own. He then drags himself to a sentry outpost. After a six weeks' struggle between life and death in the hospital, he at length emerges sound in body, but with his mind a perfect blank with regard to every detail in his past life.

The canteen bearing the name of John Stokes seems to him to be the most plausible clue to his own identity, and he re-enlists under that name.

Meanwhile, the name of Lieut. John Blake has been reported among the missing after the battle. To Jane Doone, the first poignant sorrow of her loss is gradually softened and mellowed by the hand of time.

Two years later the war is over. Crane, now a colonel, is an ardent suitor for Jane's hand. She at last consents and journeys out to the army post of which Crane is in command.

Blake, still bearing the name of John Stokes, is one of a detachment of soldiers which arrives at the post shortly before Jane.

Crane recognizes him and, like the officer and gentleman that he is, and although it means sacrificing himself, succeeds in clearing Blake's muddled brain by bringing up old recollections. Thus the long separated husband and wife are reunited.

No opportunities for strong dramatic action have been overlooked in the staging of this exciting play of love, war and sacrifice.

GREAT NORTHERN

A SHOT IN THE DARK (Aug. 2).—This dramatic offering has an appealing touch and in it are seen Miss Thomson and Mr. Psilander in roles which are entirely suited to their personalities. And in order that honors may be fairly divided "Little Sunbeam" Frederickson, of the Great Northern staff, has been assigned to an important part and plays it with her accustomed chic and intelligence. According to the story depicted on the screen, Johnson, a young solicitor, meets a former sweetheart during the absence of his wife and baby girl on a vacation trip. Upon the return of the latter, Eva, the wife grows suspicious because of her husband's conduct and gains from him a confession of his wrongding. Eva leaves him and with Jane, an old servant, and little Dorothy, makes her abode elsewhere.

The child is overtaken by illness and old Jane hastens to the father to notify him. It is agreed between them that he shall make a secret visit to his former home at eleven o'clock at night. While kneeling at the bedside of his baby the mother is aroused and, hearing a sound in the sickroom, supposes that a burglar has entered the house. The shot that she fires in the dark at the intruder results in a superficial wound and is the means of bringing about a reconciliation. The play is well acted and is a most interesting offering.

ITALA

THE WAR CORRESPONDENTS.—Bretton, furnished with credentials to Balkan officers, obtains a personal letter from the Minister of War, charging his subordinates to give the young newspaperman every assistance. On the train Bretton meets Clark, correspondent of a rival newspaper. While passing through the customs, Clark catches sight of Bretton's letters of recommendation. Not having any himself, he resolves to steal them.

The story jumps to the scene of warfare where Sonia and her father are tending their sheep. The old man is killed by a stray bullet and is buried by his mourning daughter.

The two correspondents proceed on foot to headquarters and notice, from the edge of a precipice, a skirmish between the contending forces. In order to more clearly observe the fight, Bretton throws down his knapsack. Approaching too near the edge, he makes a false step and falls. His cries are heard by Sonia, who, in going to his rescue, risks her life. Clark cuts open his rival's knapsack and steals the coveted papers. Bearing these he goes to headquarters, where he is warmly received.

Bretton recovers from his fall and is somewhat smitten by his rescuer. Found by the soldiers, without credentials, he is arrested as a spy. He escapes from the guard tent and gallops away on a horse, untouched by the sentry's pursuing bullets.

A battle is in progress and both correspondents have their stories ready. Clark, tricked by Sonia, is detained in his attempt to reach the telegraph office and so Bretton's telegram goes through. When Clark finally arrives the wires are congested. Disgruntled, he visits a neighboring theatre, but the enemy are within range and a well-directed shell crashes through the building and sends the audience and performers fleeing for their lives. Clark, among others, is rendered unconscious.

Bretton hearing of an impending battle on the sea, journeys there and, by climbing a tree, sees the demolition of a majestic war vessel by a hidden mine. Again the correspondents hasten to the telegraph office and Sonia, aiding Bretton, again foils Clark.

Bretton, to obtain a better view of a land conflict, goes aloft in an aeroplane. It is shattered by a shell and falls earthward with a sickening crash. Sonia, who has been captured by the Turks after being wounded, has escaped from a hospital mosque and is wandering around when she sees the aeroplane descend. She saves Bretton from being burned to death. Again Bretton is triumphant in getting his story over the wires ahead of Clark. He asks Sonia to return home with him as his wife.

The young people on the conclusion of hostilities arrive in Bretton's home town and are congratulated warmly on their work by the newspaper proprietors. Bretton and Sonia meet Clark, their former enemy, and all differences are ended in a warm handshake and the declaration that "all is fair in war and love."

There is a rapid succession of big and thrilling scenes. A bridge is exploded and the train plunges through the opening into the river. There is much burning of gunpowder, a theatre is destroyed by a bursting shell, and there are the active manoeuvres of artillery, cavalry and foot soldiers.

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SIMPLEX NOTES

The following installations have been made this last week by Hallberg: 2 complete machines for the Scenario Co. of Newark, N. J.; 1 complete machine for St. Johnsville, N. Y.

Through B. F. Porter: 1 complete machine for Winter Garden, New York City; 1 complete machine for True Feature Film, New York City; 1 complete machine for Ninety-ninth street Park West Theatre, New York City; and the following for the Jake Wells Circuit: 1 complete machine for the Bijou Theatre, Richmond, Va.; 1 complete machine for Grand Opera House, Atlanta, Ga.; 1 complete machine for Majestic Theatre, Birmingham, Ala.; and 1 in Bronx by the Emergency Machine Co., New York City.

Fifteen machines were shipped to the Kineto Co., of London, England, by the Precision Machine Co.

The Simplex Service Bureau booklets are being eagerly sought for by all operators and exhibitors.

The factory is still three hundred machines behind on orders, due to a large and increasing demand for this famous projector by the particular exhibitors.

J. E. Robin, special representative of the Precision Machine Co. for the past two years and who traveled more than 40,000 miles in the interest of the Simplex, has recently been appointed sales manager, due to the overburdening work on General Manager H. B. Coles.

KINEMACOLOR NEWS

Edward Frieberger, lecturer-at-large on Kinemacolor pictures, who has been touring the Chautauqua circuits with great success this summer, finds the audiences not only appreciative but anxious for more. Many wait after the show to ask questions, and some "speak out in meetin'." During the solemn Coronation scene a little boy piped up with the query: "Mister, why does the King wear that fur rug?"

During the Durbar scene, a lady sent up a request that Mr. Freiberger "make the elephants go slower," explaining that her daughter was an art student who wanted to sketch some of the designs on the state robes.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 28—The Exploits of the Randin Gang (2 Parts—Dr.)	
July 5—The Little Puppet Seller (2 Parts—Dr.)	
July 12—In the Hands of Conspirators (2 Parts—Dr.)	
July 19—The Triumph of Strength (2 Parts—Dr.)	
July 26—The Missionary's Sister (2 Parts—Dr.)	

AMERICAN

July 24—Tom Blake's Redemption (Dr.)	1000
July 26—She Will Never Know (Dr.)	1000
July 28—The Scapegoat (2 reel Dr.)	2000
July 31—Mission Bells (Dr.)	1000
Aug. 2—Single-Handed Jim (Dr.)	1000
Aug. 4—When Chemistry Counted (Dr.)	1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.)	1000
Aug. 9—His Sister Lucia (Dr.)	1000
Aug. 11—The Adventures of Jacques (2 reel Dr.)	2000
Aug. 14—The Mystery of Tusa (Dr.)	1000
Aug. 16—While There's Life (Dr.)	1000
Aug. 18—A Tide in the Affairs of Men (Dr.)	1000
Aug. 21—The Golden Heart (Dr.)	1000
Aug. 23—Flesh of His Flesh (Dr.)	1000

BISON

July 22—The Law Breakers (2 reels)	
July 29—Robinson Crusoe (3 reel Dr.)	
Aug. 2—The Cage Brothers' Romance (2 reels)	
Aug. 5—The Death Stone of India (3 reel Dr.)	
Aug. 9—The Snaker (2 reel Indian Dr.)	
Aug. 12—Campaigning with Custer (2 reel Dr.)	
Aug. 16—Soldiers' Three (2 reel Dr.)	
Aug. 19—The Iron Trial (2 reel Ind. Dr.)	

BRONCHO

June 11—Indian's Gratitude (1 reel)	1100
June 18—From the Shadows (2 reels)	2000
June 25—The Transgressor (2 reels)	2070
July 2—All Rivers Meet at Sea (1 reel)	1000
July 9—Heart Throbs (2 reels)	2033
July 16—Mammy's Secret Code (3 reels)	2975
July 23—Grandad (2 reels)	
July 30—Reformation (2 reels)	
Aug. 6—Joe Hibbard's Claim (1 reel)	

CRYSTAL

July 20—How Men Propose	
July 22—The Broken Spell (Dr.)	
July 27—College Chums and Belmont Stung (Com.)	
July 29—The Paper Doll (Dr.)	
Aug. 3—What Papa Got	
Aug. 3—Her Little Darling	
Aug. 5—A Child's Influence (Dr.)	
Aug. 10—Oh, You Scotch Lassie	
Aug. 10—Starving for Love	
Aug. 12—How Women Love (Dr.)	
Aug. 17—Pearl and the Tramp (Com.)	
Aug. 17—One Wife Too Much (Com.)	
Aug. 19—A Greater Influence (Dr.)	
Aug. 24—Caught in the Act	
Aug. 24—Hypnotized	

DE-KA-GE (Features)

June 23—Death or Divorce	
June 30—The Stain	

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.)	1000
June 30—Our Future Heroes (Ed. Top.)	1000
July 7—The Ticket-of-Leave Man (Dr.)	2000
July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000

ECLAIR

July 20—Through the Telescope (Com.)	
July 20—Sacred Gazelles (Edu.)	
July 23—The Greater Call (3 reel Dr.)	
July 30—Soul to Soul (2 reel Dr.)	
Aug. 3—Grease Paint Indians	
Aug. 3—Holy Cities in Japan	
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.)	
Aug. 10—Clara and Her Mysterious Toys (Trick Com.)	
Aug. 10—A Woman's Trick (Com.)	
Aug. 13—The Thirst for Gold (2 reel Dr.)	
Aug. 17—Her Tutors (Com.)	
Aug. 20—The Beaten Path (3 reel Dr.)	
Aug. 24—"13" at Table (Com.)	
Aug. 24—Sea Worms (Scientific)	

FRONTIER

	Feet
July 26—The Toll of the Desert (Dr.)	
July 31—A Hasty Jilting (Com.)	
Aug. 2—A Brand from the Burning (Dr.)	
Aug. 7—Masquerading in Bear Canyon (Com. Dr.)	
Aug. 9—On the Ranger's Roll of Honor (Dr.)	
Aug. 14—The Suffragette Tames the Bandit (Com.)	
Aug. 16—The Retribution of Ysobel (Dr.)	
Aug. 21—Sailing Under False Colors (Com.)	
Aug. 23—The Eyes of the God of Friendship (Dr.)	

GAUMONT

Aug. 5—A Honeymoon Hoax	
Aug. 6—Gaumont's Weekly No. 74	
Aug. 7—Shooting the Wooer	
Aug. 7—Up Mont Blanc	
Aug. 12—Tiny Tim and the Adventures of His Elephant	
Aug. 12—The Lakes of Salzburg	
Aug. 13—Gaumont's Weekly No. 75	
Aug. 14—His Stomach and His Heart	
Aug. 14—Magnets	
Aug. 20—Gaumont's Weekly No. 76	

GEM

July 14—Little Buster (Com.)	
July 21—The Life Savers (Com. Dr.)	
July 28—Stars in My Crown	
Aug. 4—Bob's Baby (Com.)	
Aug. 11—A New Way to Win a Girl (Com.)	
Aug. 18—The Would-Be Detective (Com.)	
Aug. 18—The Elks at Rochester (Top.)	

GREAT NORTHERN

June 28—The Flying Circus (3 reel Dr.)	
July 5—Winning a Prize (Com.)	
July 5—The Trondhjen Railway (Sc.)	
July 12—The Jolly Recruits (Com.)	
July 12—Short Scenic Subject	
July 19—A Country Cousin (Com.)	
July 19—Short Scenic Subject	
July 25—The Governor's Daughter (2 reels)	
July 26—A Shot in the Dark (Dr.)	
Aug. 3—A Shot in the Dark	

GREAT NORTHERN
Special Feature

May 24—Man in the White Cloak (3 reels)	
May 31—Money Lender's Son (3 reels)	
July 18—Therese, the Adventuress	

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels)	

IMP

Aug. 9—Adventures of Mr. Phiffles, by Hy Mayer	
Aug. 11—Mating (2 reel Dr.)	
Aug. 14—'Lizbeth (Dr.)	
Aug. 16—Poor Jake's Demise (Com.)	
Aug. 16—In Laughland with Hy. Mayer (Com.)	
Aug. 18—The Flower Girl and the Counterfeiter (Dr.)	
Aug. 21—In Search of Quiet (Com.)	
Aug. 23—The Statue	
Aug. 23—Pen Laughs by Hy. Mayer	

ITALA (Features)

June 2—The Dread of Doom	
June 30—The Death Knell	
July 14—The Fatal Grotto	
July 14—Branded for Life	
July 28—Unmasked	
Aug. 11—The Greater Love	
Aug. 25—The War Correspondents	

KAY-BEE

June 20—Failure of Success (2 reels)	2000
June 27—The Seal of Silence (2 reels)	2000
July 4—The Crimson Stain (3 reels)	2875
July 11—The Banshee (2 reels)	1975
July 18—Red Mask (1 reel)	990
July 25—Flotsam (2 reels)	
Aug. 1—Banzai (2 reels)	
Aug. 8—House of Bondage (3 reels)	

KEYSTONE

June 30—For the Love of Mabel	1000
July 3—Rastus and the Game Cock	1000
July 7—Safe in Jail	1000
July 10—Tell-Tale Light	1000
July 14—Love and Rubbish	1000
July 17—A Noise from the Deep	1000
July 21—The Peddler	
July 21—Love and Courage	
July 24—Get Rich Quick	
July 28—Prof. Bean's Removal	
July 31—Just Kids	
Aug. 4—Cohen's Outing (Com.)	
Aug. 7—The Riot (Com.)	

LUX
By Prieur

	Feet
July 4—Pat Gets on the Trail (Com.)	410
July 4—An Easy Day (Com.)	887
July 11—The Train on Fire (Dr.)	1000
July 18—Fate and the Man (Dr.)	987
July 25—Pat's Fancy Dress (Com.)	492
July 25—You Never Can Tell (Com.)	492
Aug. 1—Oh! Wat'er Wet Day (Com.)	535
Aug. 1—The Girl I Left Behind Me (Com.)	436
Aug. 8—The Triumph of Love (Dr.)	535
Aug. 8—Should Women Work (Com.)	390

MAJESTIC

July 26—Just Skirts—The Adventurous Girls	
July 27—The School Kids' Picnic	
July 27—The Wild West Comes to Town	
July 29—The Toy	
Aug. 2—Tempesta	
Aug. 3—Told in the Future	
Aug. 5—Hearts and Hoofs	
Aug. 9—Devilish Doctor—A Fish Story	
Aug. 10—The Greater Love	
Aug. 12—The Doctor's Ruse	
Aug. 16—The Fickle Tramp—A Horse Unfed	

NESTOR

Aug. 8—Almost a Rescue (Com.)	
Aug. 11—Darkfeather's Sacrifice (Ind. Dr.)	
Aug. 13—Juanita (Dr.)	
Aug. 15—Hawkeye to the Rescue (Com.)	
Aug. 18—The Maid of the Mountains (Dr.)	
Aug. 20—When the Blood Calls (Dr.)	
Aug. 22—When Cupid Won (Com.)	
Aug. 22—Some Runner (Com.)	

PILOT

July 10—Sanitary Gulch (Com.)	1000
July 17—Granny (Dr.)	1000
July 24—A Sure Tip (Com.)	500
July 24—The Bug Professor (Com.)	500
July 31—Loyal Hearts (Dr.)	1000
Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 14—Getting the Evidence (Dr.)	1000

POWERS

July 30—While the Children Slept (Com. Dr.)	
Aug. 1—Fate and Three	
Aug. 6—The Village Blacksmith (Dr.)	
Aug. 8—The Heart of a Heathen (2 reel Dr.)	
Aug. 13—The Great Towel Robbery (Com.)	
Aug. 15—Fate's Vengeance (Dr.)	
Aug. 20—The Little Skipper (Dr.)	
Aug. 22—The Sea Urchin (Dr.)	

RAMO

July 23—The Silent House (Dr.)	1000
July 30—I Should Worry (Com.)	1000
Aug. 6—Checkered Lives (Dr.)	1000
Aug. 13—Love and Gold (Dr.)	1000
Aug. 20—Dangerous Sympathy (Dr.)	1000

RELIANCE

Aug. 4—The Doctor's Dilemma (1 reel)	
Aug. 6—The Silly Sex	
Aug. 9—The Fight for Right (2 reels)	
Aug. 11—Kentucky Foes	
Aug. 13—Runa Plays Cupid	
Aug. 16—Of Such is the Kingdom	
Aug. 18—The Smugglers Sister	
Aug. 20—The Counsel for the Defense	
Aug. 23—Success (2 reels)	

REX

July 27—The Actor (Dr.)	
July 31—The Powers of Heredity (Dr.)	
Aug. 3—Civilized and Savage (Dr.)	
Aug. 7—When the Prince Arrived (Dr.)	
Aug. 10—Man's Duty (Dr.)	
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.)	
Aug. 17—The Animal (Dr.)	
Aug. 21—The Diamond Makers (2 reel Dr.)	
Aug. 24—Just in Time (Dr.)	

SOLAX

Aug. 15—A Drop of Blood (Dr.)	1000
Aug. 22—The Smuggler's Child (Dr.)	2000
Aug. 27—A Terrible Night (Com.)	1000
Aug. 20—A Child's Intuition (Dr.)	1000

THANHOUSER

Aug. 5—The Protectory's Oldest Boy	
Aug. 8—The Girl of the Cabaret	
Aug. 10—Oh, Such a Beautiful Ocean	
Aug. 12—The Missing Witness	
Aug. 15—The Lie that Failed	
Aug. 17—Waiting for Hubby	
Aug. 19—The Spirit of Envy	
Aug. 22—The Medium's Nemesis	

VICTOR

July 18—Nihilist Vengeance (2 reel Dr.)	
Aug. 1—In After Years (Dr.)	
Aug. 8—Nature's Vengeance (Dr.)	
Aug. 15—The Heart of a Jewess (2 reel Dr.)	
Aug. 22—The Ghost (Dr.)	

THE GREEN GOD

Union Features—Released August 6

Jealousy forms the theme of this three-reel feature. Marie Jannus, a flower-girl, makes her living by selling flowers in the fashionable but gay restaurants of Paris. Her fiance, Pierre Sandri, is a violinist at Maxim's and has been made a lot of by the after-theatre crowds. On this eventful evening the flower-girl, in selling her flowers among the diners, meets Baron Desroches, an elderly man of great wealth, who, taken with her beauty, makes advances, but is rebuffed by her. He then plans to win her.

He attends Maxim's with Gaby Derilly, a Parisian beauty of note, where they dine. Sandri wanders around until he comes to their table, and plays to Gaby, who flirts with him and proceeds to carry out the Baron's plans by ensnaring him in her net. Gaby Derilly gives a reception and begs Sandri to play. He goes, and Gaby uses her physical charm and beauty to captivate him. In a moment of passion he kisses her hand, and is seen by the flower-girl, who creates a scene, and Sandri renounces her. She turns to leave and meets the Baron, who offers to escort her, which she accepts.

They go to his hotel, where she is dressed by the maid in

SCENE FROM "THE GREEN GOD"

the latest fashion. She sends a farewell note to her mother and then goes to dinner with the Baron. He attempts to kiss her, but she beholds a vision of her Sandri and frees herself and runs to her mother's rooms. Sandri, anxious about her, calls to see her mother in the meantime to explain his actions and that he still loves her daughter. Marie is overjoyed at learning this and goes to his home the next day to see him. She discovers Gaby outside the door of his room, and is so enraged that she strikes her in the face with her hand. Gaby flees.

Marie is again seen at Maxim's selling flowers and approaches a couple, who purchase some flowers. The man, a friend of the Baron's, slips a purse in a pocket of Marie's, and she goes on her way selling her wares. Suddenly there is a commotion, and Marie is sent for. The purse is found on her and she is arrested and sent to a reformatory. Her term expired, she seeks justice. She again takes up her previous occupation of selling flowers and one evening overhears a conversation carried on between her accusers, and learns how her misfortune was planned by Gaby. She then goes home and dons boys' clothes and goes to the home of Gaby, seeking revenge. While hidden there she sees a burglar creeping from under Gaby's bed and about to choke Gaby, who is removing her jewels at her dressing-table, takes aim and fires. The bullet, which she first intended for Gaby, finds its mark in the thief, who proceeds to make his escape, but is intercepted by Marie. They struggle, but she is overpowered and he gets away.

Marie is taken to the hospital, where she is visited by Gaby. Marie forgives Gaby, who brings about the reunion of Sandri and the flower-girl. A tribute is sent to them by Gaby in the way of a floral piece, and Jealousy is at last vanquished.

The Green God is full of strong scenes and is well acted by a capable cast. The photography is excellent, as is characteristic of all French films.

FAMOUS PLAYERS' REGULAR RELEASES

An announcement is made by the Famous Players' Film Company to the effect that beginning September 1st it will inaugurate a policy of regular releases of three, four or five-reel features. These productions will be issued three times a month, their length to be determined by the particular requirements of each subject. This monthly program will be as important as the former releases of this company, and will conform entirely with the high standard established and maintained by this company.

This extended policy was formulated as a direct effect of the unanimous demand for more frequent and regular releases of the Famous Players' product, and is virtually an acknowledgment of the wide and general endorsement of the company's activities, and a favorable acquiescence to the repeated requests of exhibitors and state-right buyers throughout the country.

For several months past the Famous Players' Film Company has been planning to increase the volume of its output, but withheld announcements of its purpose until all necessary preparations were completed. Quietly but constantly it has been at work gathering a promising number of prominent stars and acquiring the rights to successful plays and popular novels, until now it has developed an organization including the most brilliant array of stars and possessing a most impressive selection of subjects for presentation in motion pictures.

To-day, with the amalgamation of motion picture and theatrical interests steadily increasing, this monthly program of the Famous Players assumes far reaching proportions. When the detailed plans of its widened scope are fully revealed, they will be found to contain the answer to a very perplexing and recurrent question in film circles, the growing demand for more serious and reputable subjects as against the stereotyped average of the present offerings.

Among the first few productions to be released under this new plan are Mrs. Fiske in her famous success, Thomas Hardy's pathetic story, "Tess of the D'Urbervilles," the film production of which has already attracted such wide attention in the daily newspapers throughout the country; Miss Mary Pickford in the favorite novel and play, "In the Bishop's Carriage"; Henry E. Dixey in "Chelsea 7750"; Lillie Langtry in a tense, dramatic play, "His Neighbor's Wife," described as a powerful sermon in film, and Laura Sawyer in "An Hour Before Dawn," a female detective play.

The Famous Players movement has been effective in raising the standard of motion pictures to a higher and more dignified plane. Its activities have been of a significantly helpful nature to the entire industry, and have been immeasurably instrumental in attaching a greater prestige to the motion picture. These activities are bound to reflect their importance on the history and progress of the trade.

THE TRUE FEATURE COMPANY

The True Feature Company, a new feature corporation incorporated under the laws of New York has opened offices on the seventh floor of the World's Tower Building, 110-112 West Fortieth street, where it will distribute the output of the Continental Kunst Film Society of Berlin. The product of this company has a world-wide reputation, it has a magnificent studio, the best talent of Europe, a corps of modern, progressive and daring directors and unlimited capital. Their feature output will average two per week. The first release will be "The Doom of Darkness," a four-reel tragedy of tremendous power, wholly original in plot and directed by F. Burkart, for many years the director of the Irving Place Theatre, in this city. Mr. Burkart takes the leading part in the play. The True Feature Company has now on hand a large supply of excellent features averaging about three reels in length. None of them have ever been shown here. Following the style of the London market the company has installed a roomy and comfortable projection room in its offices and buyers can see what they want when they want without any more delay than putting the reel in the magazine.

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BIOGRAPH

	Feet
July 7—The Noisy Suitors (Com.)	
July 10—The Enemy's Baby (Dr.)	
July 12—The Mistake (Dr.)	
July 28—The Vengeance of Galora (Dr.)	
July 31—Those Little Flowers (Com.)	
July 31—Mr. Spriggs Buys a Dog (Com.)	
Aug. 2—When Love Forgives (Dr.)	
Aug. 2—The Monument (Dr.)	
Aug. 4—The Widow's Kids (Com.)	
Aug. 4—Cupid and the Cook (Com.)	
Aug. 7—Under the Shadow of the Law (Dr.)	
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.)	

CINES
George Kleine

	Feet
May 10—Beautiful Lake Como, Italy (Phy. Geo.)	300
May 13—Relics of Ancient Rome (Sc.)	175
May 13—Willie's Alarm Clock (Com.)	825
May 17—Gulf of Togulio (Sc.)	850
May 17—A Woman's Influence (Dr.)	650
May 20—Red Wins! (Dr.)	1000
May 24—Exceeding the Time Limit (Com.)	300
May 24—The Maid and the Yarn (Com.)	300
May 24—Curing a Would-Be Aviator (Com.)	400
May 27—Borrowed Plumage (Com.)	500
May 27—In Somaliland (Travel)	150
May 27—The Champion Fixer (Com.)	350
May 31—Interesting Scenes Abroad (Travel)	1000
June 2—When a Woman Loves (Part I, II and III) (Dr.)	2500
June 3—The Irony of Fate (Dr.)	1000
June 7—Orbetello and Environs (Travel)	250
June 7—The Ring (Dr.)	750
June 16—The Rival Engineers—Part I (Dr.)	985
June 16—The Rival Engineers—Part II (Dr.)	955
July 25—Honor Thy Father (Dr.) (Part I and Part II)	2000
Aug. 8—The House of Mystery (Dr.) (Part I and Part II)	2000

EDISON

	Feet
July 21—A Tardy Recognition (Dr.)	1000
July 22—A Great Metropolitan Newspaper (Edu.)	960
July 23—A Knife of Fire (Des.)	400
July 23—At Midnight (Com.)	600
July 25—The Meadow Lark (Dr.)	1000
July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.)	1025
July 28—The Creed of Osman Boy (Dr.)	1025
July 29—The Bells (Dr.)	1000
July 30—Grand Canyon of Arizona (Sc.)	400
July 30—As the Tooth Came Out (Com.)	600
Aug. 1—The Red Old Hills of Georgia (Dr.)	1000
Aug. 2—The Robbers (Dr.)	1000
Aug. 4—The Substitute Stenographer (Dr.)	1000
Aug. 5—Dolly Varden (Dr.)	1000
Aug. 6—The Romance of Rowena (Com.)	1000
Aug. 8—His Greatest Victory (Dr.)	1000
Aug. 9—By Fire and Water (Dr.)	1000
Aug. 11—The Treasure of Captain Kidd (Dr.)	1000
Aug. 12—The Rightful Heir (Dr.)	1000
Aug. 13—Battlefields Around Chattanooga (Sc.)	300
Aug. 13—The Right Number but the Wrong House (Com.)	700
Aug. 15—The Coast Guard's Sister	
Aug. 16—The Pied Piper of Hamelin (Dr.)	1000
Aug. 18—Starved Out (Com.)	1000
Aug. 19—Flood Tide (Dr.)	1000
Aug. 20—First Aid to the Injured (Edu.)	425
Aug. 20—Bobbie's Long Trousers (Com.)	575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.)	2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.)	1000

ESSANAY

	Feet
July 19—The Two Ranchmen (W. Dr.)	
July 21—Tapped Wires (Dr.—2 parts)	
July 22—The Rose of Sharon (Dr.)	
July 23—The Dance at Eagle Pass	
July 24—The Browns Study Astrology (Com.)	
July 24—Building the Chattanooga Light and Power Dam (Edu.)	
July 25—Making Good (Com.)	
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.)	
July 29—The Call of the Plains (W. Dr.)	
July 30—Bread Upon the Waters (Dr.)	
July 31—Tit for Tat (Com.)	
July 31—Through the Cumberland Mountains, Tennessee (Edu.)	
Aug. 1—Such Is Life (Com.)	
Aug. 1—His Wife's Friends (Com.)	
Aug. 2—The Tenderfoot Sheriff (Dr.)	1000
Aug. 4—King Robert of Sicily (2 parts)	
Aug. 5—Homespun (Dr.)	
Aug. 6—Their Promise (Com. Dr.)	
Aug. 7—The Incriminating Letter	
Aug. 7—An Intimate Study of a Mole (Edu.)	
Aug. 8—"Alkali" Ike's Gal (2 reels)	
Aug. 8—Mr. Ryhe Reforms	
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.)	

KALEM

	Feet
July 18—What the Doctor Ordered (Com.)	
July 18—The Concrete Industry (Com.)	
July 19—The Smuggler (Dr.)	1000
July 21—A Bolt from the Sky (Dr.)	1000
July 23—The Tenderfoot's Luck (Com.)	
July 23—Historic Savannah, Georgia (Sc.)	
July 25—Baffled, Not Beaten (Dr.)	1000
July 26—The Moonshiner's Mistake (Dr.)	1000
July 28—The Girl and the Gangster (Special—2 parts—Dr.)	2000
July 28—The Flying Switch (Dr.)	1000
July 30—Birds of Prey (Dr.)	1000
Aug. 1—Hoodooed on His Wedding Day (Com.)	
Aug. 1—The Wonders of the Briny Deep	
Aug. 2—A Virginia Feud (Dr.)	1000
Aug. 4—Intemperance (Dr.)	1000
Aug. 6—Shipwrecked (Special—2 parts—Dr.)	2000
Aug. 8—The Hobo and the Hobble Skirt (Com.)	
Aug. 8—Coney Island (Sc.)	
Aug. 9—The Alibi (Dr.)	1000

LUBIN

	Feet
July 17—The Wiles of Cupid (W. Dr.)	1000
July 18—The Hidden Bank Roll (Com.)	400
July 18—When Mary Married (Com.)	600
July 19—Jim's Reward (W. Dr.)	1000
July 21—An Actor's Strategy (W. Dr.)	1000
July 22—The Benefactor (Dr.)	1000
July 23—Home Sweet Home (2 reel Dr.)	
July 24—Coffee Industry in Jamaica (Indus.)	400
July 24—Zeb, Zack and the Zulus (Com.)	600
July 25—The Exile (Dr.)	1000
July 26—The Price Demanded (Dr.)	1000
July 28—The Widow's Wiles (Com.)	400
July 28—Rastus Among the Zulus (Com.)	600
July 29—The Call of Her Heart (Dr.)	1000
July 31—The Fatal Scar (W. Dr.)	1000
Aug. 1—The New Gown (Dr.)	1000
Aug. 2—The Message of the Rose (W. Dr.)	1000
Aug. 4—The Governor (Dr.)	1000
Aug. 5—Getting Married (Com.)	400
Aug. 5—Roses for Rosie (Com.)	600
Aug. 7—The Camera's Testimony (W. Dr.)	1000
Aug. 8—Her Husband's Wife (Dr.)	1000
Aug. 9—When Tony Pawned Louisa (Dr.)	1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)	1000
Aug. 12—Into the Light (Dr.)	1000
Aug. 14—Good for Evil	2000
Aug. 15—Over the Crib (Dr.)	1000
Aug. 16—Dregs (Com.)	400
Aug. 16—Surprise for Four (Com.)	600
Aug. 18—Mary's Temptation (Dr.)	1000
Aug. 19—Black Beauty (W. Dr.)	1000
Aug. 21—The Burning Rivet	
Aug. 22—The Rag Bag (Com.)	400
Aug. 22—Smashing Time (Com.)	600
Aug. 23—The Tenderfoot Hero (W. Dr.)	1000

G. MELIES

	Feet
June 5—Native Industries of Java (Ind.)	1000
June 12—The Stolen Claim (Dr.)	
June 12—Views of Samarang (Sc.)	
June 19—The Lure of the Sacred Pearl (Dr.)	
June 19—Diving for Pearl Oysters at Thursday Island (Edu.)	
June 26—The Sultan's Dagger (Dr.)	1000
July 3—The Rice Industry in Japan (Ind.)	1000
July 10—His Chinese Friend (Dr.)	1000
July 17—The Poisoned Darts (Dr.)	
July 17—A Chinese Funeral (Typical)	
July 24—Javanese Dancers	1000
July 31—It Happened in Java (Com. Dr.)	1000
Aug. 7—Snapshots of Java (Sc.)	1000
Aug. 14—The Robber of Angkor (Dr.)	1000

PATHE FRERES

	Feet
July 14—Pathe's Weekly	
July 15—Denizens of the Deep (Sc. and Nature)	
July 15—Port of Marseilles, France (Sc.)	
July 16—The Snowy Egret and Its Extermination	
July 17—Pathe's Weekly	
July 17—Easy Money (Com.)	
July 18—Jiu Jitsu (Edu.)	
July 18—Beautiful Catalogne (Sc.)	
July 19—The Friendless Indian (Dr.)	
July 21—Pathe's Weekly	
July 22—In and Around Scutari After Its Capture (Edu.)	
July 22—In Weird Crimea (Sc.)	
July 23—A False Accusation (Western)	
July 24—Pathe's Weekly	
July 24—Opportunity and a Million Acres (Sc.)	
July 24—The Island of Tonga (Sc.)	
July 25—Vipers at Home (Edu.)	
July 25—A Trip to the Grottos of Baume (Sc.)	
July 26—The Mad Sculptor (Dr.)	
July 28—Pathe's Weekly	
July 29—Curious Sea Creatures (Sc.)	
July 29—Daily Doings in Manila	
July 30—The Haunted House (Dr.)	
July 31—Pathe's Weekly	
July 31—The Call of the Blood (Western)	
Aug. 1—A Study of Bird Life	
Aug. 1—Monte Carlo, Monaco	
Aug. 2—Where Clouds and Mountains Meet	
Aug. 2—Colombo, Capital of the Island of Ceylon	
Aug. 4—Pathe's Weekly	
Aug. 5—The Love Letter	
Aug. 6—Grand Canyon of New York, Ausable Chasm	
Aug. 6—In Samoa	
Aug. 7—When a Woman Wastes	
Aug. 8—Genoa (Sc.)	
Aug. 8—Mount St. Michel	
Aug. 9—A Woman's Way	

SELIG

	Feet
July 8—A Jolt for the Janitor	
July 9—The Reformation of Dad	
July 10—Made a Coward	
July 11—Budd Doble Comes Back	
July 14—The Only Chance	
July 15—The Tree and the Chaff	
July 16—Sweeney's Dream (Com.)	
July 16—Fancy Fowls (Edu.)	
July 17—Put to the Test	
July 18—Granny's Old Armchair	
July 18—A Moro Fish Drive at Jolo	
July 21—A Shortstop's Double (Dr.)	1000
July 22—The Senorita's Repentance (Dr.)	1000
July 23—The Unseen Defense (Dr.)	1000
July 24—Two Artists and One Suit of Clothes (Com.)	500
July 24—In Morland (Sc. Edu.)	500
July 25—The Acid Test (Dr.)	1000
July 25—The Devil and Tom Walker	
July 25—The Granite Dells, Prescott, Arizona	
July 28—The Stolen Face (Dr.)	1000
July 29—Henrietta's Hair (Com.)	500
July 29—Borrowing Trouble (Com.)	500
July 30—The Taming of Texas Pete (Dr.)	1000
July 30—Miss Arabian Nights	
July 31—Man and His Other Self (Dr.)	1000
Aug. 1—Through Another Man's Eyes (Dr.)	1000
Aug. 1—The Galloping Romeo	
Aug. 1—The Grocer's Revenge	
Aug. 5—A Mansion of Misery	
Aug. 6—The Stolen Moccasins	
Aug. 11—The Lonely Heart	
Aug. 11—The Magician Fisherman	
Aug. 12—The Broken Vase	
Aug. 13—The Coast of Chance	
Aug. 14—An Apache's Gratitude	
Aug. 15—Brown's New Monetary Standard	

URBAN ECLIPSE
George Kleine

	Feet
May 14—The Will of Fate (Dr.)	1000
May 21—In the Tyrolese Alps (Travel)	175
May 21—The Chicken Industry (Ind.)	400
May 21—Big Game	425
May 31—The Indelible Stain (Dr.)	1000
June 4—The Armadillo (Zoological)	500
June 4—Delivering the Goods (Com.)	500
June 11—Behind a Mask (Dr.)	1000
June 27—A Villain Unmasked (Part I & II—Dr.)	2038
July 11—The Statue of Fright (Dr.) (Part I and Part II)	1770
Aug. 12—The Mong-Fu-Tont (2 reels)	

VITAGRAPH

	Feet
July 12—The Moulding (Dr.)	1000
July 14—O'Hara as a Guardian Angel (Com. Dr.)	1000
July 15—My Lady of Idleness (Com. Dr.)	1000
July 16—The Master Painter (Dr.)	1000
July 17—Hubby's Toothache (Com.)	500
July 17—Sandy and Shorty Work Together (Com.)	500
July 18—The Yellow Streak (Dr.)	1000
July 19—River Life in Hongkong	1000
July 21—The Only Way (Dr.)	1000
July 22—The Pickpocket (Com.)	1000
July 23—An Error in Kidnapping (Com.)	1000
July 24—An Old Man's Love Story (Dr.)	1000
July 25—The Tables Turned (Com.)	860
July 25—Scenes in Honolulu (Topical)	150
July 26—The Spell (Dr.)	1000
July 28—Dr. Crathern's Experiment (Dr.)	1000
July 29—The Troublesome Daughters (Com.)	1000
July 30—The Sixth Commandment (Dr.)	1000
July 31—When Society Calls (Dr.)	1000
Aug. 1—Courage of the Commonplace (Dr.)	1000
Aug. 2—The Intruder (Dr.—2 parts)	1000
Aug. 4—The Fortune Hunters of Hicksville (Com.)	
Aug. 4—The Celestial Republic (Top.)	
Aug. 5—A Faithful Servant (Dr.)	1000
Aug. 6—The Late Mr. Jones (Com.)	1000
Aug. 7—The Penalties of Reputation (Dr.)	1000
Aug. 8—A Gentleman of Fashion (Com.)	1000
Aug. 9—The Line-Up (Dr.—2 parts)	2000
Aug. 11—When the Press Speaks (Com.)	1000
Aug. 12—Joys of a Jealous Wife (Com.)	
Aug. 12—Bingles' Nightmare (Com.)	

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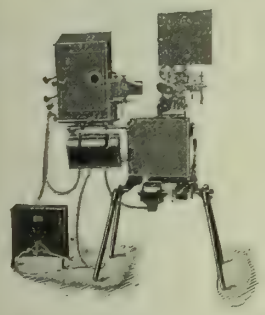

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GAUMONT SEMI-AMERICAN FEATURE

The Gaumont Company announce something new for that firm—a semi-American feature "Money's Merciless Might," to be released on August 15th. This is a story of modern life and conditions in America, portraying an American millionaire whose creed is that his millions will purchase anything he sets his heart upon—even the girl he covets. The machinations of the money-king in his successful endeavors to get rid of the other suitors are characteristic of the merciless autocrats under whose powerful sway the people sometimes groan. The scene is laid partly in America but mainly in the lovely country of the Riviera, and this new three-reel feature is a triumph of photography.

Tom Evans has instituted a delightful custom at his Hollywood studios. The pictures are shown from a building onto a screen erected under the trees in the garden. Benches are provided and the people congregate of an evening and enjoy their projection. It is amusing to hear Baby Early criticise her own work; she keeps the audience in a constant smile. "Huh, I don't think I did that very well," "my, didn't I make a funny face then," and so on.

The Tom Evans will be known as the "Venus" films and, apart from their excellent direction and the acting, they will surely be known by reason of the excellence of the photography. Both Stephen S. Norton, who cranks for Mr. Matthews and Harry Gant, who holds down the camera end for Mr. Macdonald, are forever striving after new effects and getting them, too. Mr. Gant is quite a character in his way. He was a cowboy and looks it. He first worked in the pictures with the Edison Company and his chief asset was his ability to fall off a horse without dislocating his neck. He used to fool around the camera a lot and before he knew where he was he turned the crank one day when the regular was sick. After leaving the Edison people he joined the Powers forces.

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Cincinnati, O.

POWERS, SIMPLEX, MOTIOGRAPH, EDISON MOVING PICTURE MACHINES.
Factory Selling Headquarters.

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EQUIPS YOUR THEATRE COMPLETELY

Hallberg A. C. to D. C. Economizers Give the best light. All Supplies for M. P. Theatre.
Remodelled Second-Hand Machines at Bargain Prices. Second-Hand Current Savers at low figure.
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MOVING PICTURE NEWS

VOLUME VIII
No. 6

AUGUST 9
1913

MABEL NORMAND
Leading Lady
Keystone Film Co.

PRICE
TEN
CENTS

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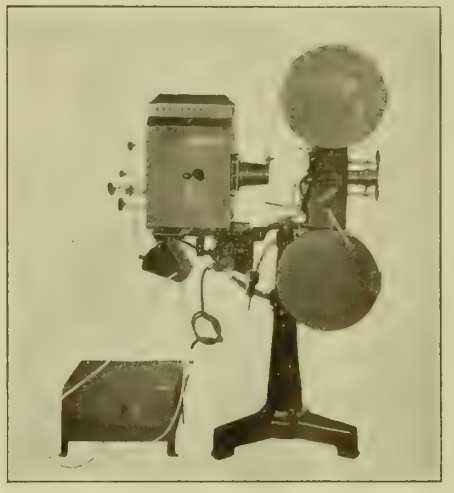
a motion picture projector that satisfies.

Every Simplex user is a Simplex booster.

The reason is a simple one. Simplex projectors eliminate all your machine troubles and increase your gate receipts.

What more could you expect of a machine?

All the good points you look for and many you never thought of before you will find in the Simplex.



Salina, Kansas, July 16th, 1913.

The Precision Machine Co.,
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Dear Sirs:—

I have one of your Simplex machines installed in our Royal Theatre, and am more than pleased with the results obtained with it. It has been in constant use for over a year and we have not had to replace one single part in this time. Every little screw and the smallest wearing parts are in perfect condition.

When I was in Kansas City over a year ago, I looked the Simplex over carefully and I was a little timid about buying one of these machines, but I took my time and looked the machine over critically and being a judge of good projection machines, I finally decided to put one Simplex machine in our theatre in place of a ————, which was practically new.

THE DIFFERENCE IN THE RESULTS OBTAINED WAS WONDERFUL. EVEN MY PATRONS NOTICED THE DIFFERENCE THE VERY FIRST TIME THAT WE USED THIS MACHINE. We have had no trouble whatever with this machine that was due to faulty construction and I am willing to wager that this machine will outlast any machine built, and from its present condition I am sure that as long as I live this same machine will still be in use.

Respectfully yours,

Herbert Thacher,
Manager Royal Theatre.

Wingham, Ontario, Canada, August 4th, 1913.

The Precision Machine Co.,
317 East 34th St., New York.

Sirs:—

I may say that I am delighted with my Simplex machine. It is a wonder. My receipts have increased 30% over all former business.

Yours truly.

L. Kennedy.

Prepare now for the fall trade by placing an order with your dealer or exchange for a Simplex projector.

Write for Catalogue B.

Made and guaranteed by

PRECISION MACHINE CO.

317 East 34th Street **NEW YORK**

THE RULE OF A WINNER

"All things come to him who waits";
But here's a rule that's slicker:
The man who goes for what he wants
Will get it all the quicker.

COMING SOON

JACK LONDON MOTION PICTURES

All of JACK LONDON'S stories, "THE SEA WOLF", "SMOKE BELLEW", "BURNING DAYLIGHT", "THE CALL OF THE WILD", "MARTIN EDEN", and his latest story, "THE VALLEY OF THE MOON". To be produced in the highest type of motion pictures.

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Do you realize what it will mean to you to be the first to show JACK LONDON PICTURES? Wire or write your exchange at once and secure the first release of "THE SEA WOLF".

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Scene from "A Tide in the Affairs of Men."

THE SYMBOL OF PERFECTION

Ancient Egyptians carved over their doorways and upon their temple walls the symbol of supernatural protection; a winged disc, typifying the light and power of the sun. Exhibitors of today decorate their bulletin boards with lithographs of the Flying A and project upon their screen the film with the Flying A, the symbol of perfection in moving pictures.

A TIDE IN THE AFFAIRS OF MEN
A story of rare charm, powerful in conception and compelling in narrative.
One and Three Sheet Four Color Posters.
Release, Monday, Aug. 18th, 1913.

THE GOLDEN HEART
A tale of modern mining life, involving adventure and romance.
One and Three Sheet Four Color Posters.
Release, Thursday, Aug. 21st, 1913.

FLESH OF HIS FLESH
A human interest story taken from life—convincing and real.
One and Three Sheet Four Color Posters.
Release, Saturday, Aug. 23rd, 1913.
Watch our advertisement of next week—"For the Flag," a Multiple Reel Feature.

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ENGRAVING
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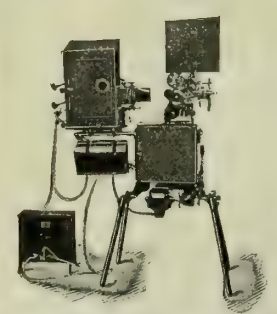
THE PERFECTION OF

Power's Cameragraph No. 6A



is a recognized fact. It is the result of many years' labor and research of the inventor, Mr. Nicholas Power, who for years has been recognized as an authority in the moving picture machine business.

It is the last word in moving picture machine development. It possesses every up-to-date improvement. Its vital features—the LOOP SETTER, the INTERMITTENT MOVEMENT—are exclusive.

The acknowledged perfect projection of the Cameragraph can be maintained only by the use of genuine parts manufactured at our factory. They are of the finest degree of accuracy. Made of best material and guaranteed by us. Avoid spurious parts.

Catalogue D gives full details of this

PREMIER PROJECTOR

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The leading makers of motion picture machines.

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PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA.

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

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1868-1913

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H. J. STREYCKMANS ANNOUNCES

"The Last Days of Pompeii"

(NO STATE RIGHTS FOR SALE)

Dramatization of Bulwer Lytton's book in Nine Reels, Staged at Pompeii and Turin, Italy

$250,000 PRODUCTION

3000 People **100 Lions and Tigers**
50 Gladiators **Racing Chariots, etc.**

Spectacular conflagration as the town is destroyed. The biggest film ever conceived in the history of the industry.

"The Betrothed"

Dramatized from A. Manzoni's masterpiece, which won the prize in the literary competition of Europe. Six wonderful reels. These films are intended for the better class of moving picture theatres who can gain the patronage of that part of the public which will pay twenty-five and fifty cents to see superior productions.

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110 West 40th St., NEW YORK CITY

P. A. POWERS

President of the Warner's Features, Incorporated.

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Volume VIII | August 9, 1913 | Number 6

NEW YORK EXHIBITORS CALL MEETING AND PERFECT NEW ORGANIZATION TO BE AFFILIATED WITH THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

Name of New Organization Will Be The Motion Picture Exhibitors Board of Trade of New York State, Inc. State Conventioo to Be Held at Syracuse, Monday, August 11th

We present to our readers the report of the meeting called to organize the New York exhibitors which was held at 141-143-145 East Houston street, New York, on Tuesday, August 5th.

The meeting was called to order at 12:30 with Mr. John Mullaney temporary chairman and Mr. F. E. Samuels temporary secretary.

The following letter dated July 29th addressed to the Motion Picture Exhibitors' Association of Greater New York and the following report of the arbitration committee appointed by Samuel H. Trigger and L. F. Blumenthal were read:

Motion Picture Exhibitors' Assn. of Greater New York,
136 Third avenue, City.

Gentlemen:—Enclosed please find a copy of the report of the committee on arbitration that was appointed to represent both of our organizations at the meeting held at the Union Square Hotel yesterday.

We are sending this to you so that you may present it in its correct form at the meeting which you are calling for the purpose of taking up this matter.

We would deem it a favor if you will advise us of the action taken by your body not later than Monday, August 3d, as it is the wish of our committee to act in this matter at the earliest possible moment.

The nominating committee as appointed by Mr. Blumenthal are as follows: Ed. Valensi, L. Germain, John E. Mullaney, Jay L. Wolf. The fifth member to be chosen by the committee.

This committee will not convene until we have been notified of the action taken by your association.

Yours truly,
FRANK E SAMUELS, Temporary Secy.

Report of the arbitration committee appointed by Samuel H. Trigger and Louis F. Blumenthal:

This committee, after due consideration, recommend:

FIRST:—That we reorganize under the name of the MOTION PICTURE ASSOCIATION OF GREATER NEW YORK.

SECOND:—That we do not affiliate with any national or international body or movement for a period of one year and at the expiration of the year a two-thirds vote shall be required for us to become represented in any national or international body.

THIRD:—That the present board of officers be asked or requested to resign and shall not be eligible for any office for the period of one year.

FOURTH:—That our by-laws be so amended to read that no officer shall hold his or the same office for more than one year in succession.

After considerable debate, it was moved by Sidney Ascher and seconded by Mr. Marks that in view of the fact that our committee has been ignored and that up to the present time we have not received any answer either to the letter or the communication in reference to arbitration committees report.

BE IT RESOLVED, That we pay no further attention to the old organization and that we proceed to perfect a permanent organization. (Carried unanimously.)

Moved by Mr. Keppler and seconded by Mr. H. Jacobs that the organization shall be called the MOTION PICTURE EXHIBITORS' BOARD OF TRADE OF NEW YORK STATE, INC., and that on all printed matter the following be inserted to the above:

LOCAL NUMBER 1 OF NEW YORK STATE BRANCH, NUMBER III OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA. (Carried unanimously.)

Nomination of officers being the next order of business the following were nominated and unanimously elected:

President, Mr. Sidney Ascher; first vice-president, Mr. John Mullaney; second vice-president, Mr. F. Goldfarb; treasurer, Mr. Harring; secretary, Mr. F. E. Samuels; financial secretary, Mr. H. Cleich; sergeant-at-arms, Mr. Levins; chairman board of directors, Mr. Harry Jacobs; vice-chairman board of directors, Mr. Jay L. Wolf; secretary board of directors, Mr. Felischman.

It was then regularly moved, seconded and carried that the same officers shall hold their offices after the incorporation of the association.

A rising vote of thanks was given to Mr. Mullaney for the manner in which he conducted his temporary office and Mr. Ascher proceeded to take the chair of president.

Mr. Keppler then sent for incorporation papers for the association and the following members paid their initiation fee and signed the incorporation papers.

Mr. Sidney Ascher, Mr. R. L. McNabb, Mr. John Mullaney, Mr. F. Goldfarb, Mr. A. Levin, Mr. Harry Jacobs, Harring and Blumenthal, Jay L. Wolf, F. & G. Amusement Company, F. E. Samuels, S. Marks, J. H. Lubin, Nathan Vinegrad, Cleich & Kronacher, Tobias Keppler and Mr. Carlos.

The president appointed the following chairmen of different committees, reserving them the right to select their own members of the different committees.

Mr. Carlos, temporary chairman of by-laws and permanent chairman of law and legislation.

Mr. Marks, chairman membership committee; Mr. McNabb, chairman financial committee; Mr. Lubin, chairman publicity committee. The president requested the different chairmen to take a little time in selecting their different committees as the possibility of other members in the near future will give them each a better chance to pick a good committee.

The matter of the state convention was then taken up and it was regularly moved, seconded and carried that Mr. Ascher and Mr. Clem Kerr, national organizer, leave as soon as possible for upstate to reorganize the state branch of the MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA.

The secretary was authorized to secure necessary books, letterheads, envelopes, etc., and that there shall be secured a stenographer for the office work, to be paid for by the association; also that HEADQUARTERS UNION SQUARE HOTEL be inserted upon all stationery.

There being no further business, the meeting was adjourned, subject to the call of the chair.

F. E. SAMUELS, Secretary.

In a telegram from Clem Kerr he states that he has secured a large convention hall at the Yates Hotel, Syracuse,

for the state convention on Monday next. Sidney Ascher has wired the committee that members of the National body in Albany, Troy and Schenectady have all signified their intention to be with the organization.

M. P. E. LEAGUE OF AMERICA NOTES

President Neff received a letter from Otto Luedeking, treasurer of the Cincinnati Local No. 2, stating that he was having a splendid time touring Europe with his wife. As Mr. Luedeking left New York before the election of officers, he writes his congratulations on Mr. Neff's re-election.

Orene Parker, N. V. P. from Kentucky, was a caller at M. P. E. L. headquarters on his way to Michigan, where he is spending two weeks fishing.

J. R. Raymond, of Savannah, Ill., one of the active, progressive exhibitors of Illinois, was a caller at President Neff's office Friday.

Cleveland, Ohio, Local No. 1 will hold a meeting for the purpose of electing new officers on Wednesday, August 6th. Arrangements for a big meeting are being made by the Cleveland members to be held about the 13th or 14th, and they hope to have Mr. Neff stop off on his way home from New York.

A large number of letters are being received from Illinois, New York, Wisconsin, Minnesota and Indiana, expressing their loyalty to the M. P. E. L. of America.

Extensive preparations are being made to hold conventions in Indiana, Illinois and Wisconsin. The national organization is waiting to hear from the president of the State of Minnesota as to the day and date of the convention held in that state to fill the vacancies created.

A large number of letters are being received from New York, stating that they will attend the convention to be held the 11th of August.

RESOLVED, That the secretary of Cincinnati Local Branch No. 2, of the M. P. E. L. of America, be instructed to inform the national president of our league that Cincinnati Local Branch No. 2 stands ready at any time to advance the league $500.00 to assist in carrying on the good work so efficiently and honestly being done by its officers.

President M. A. Neff arrived in New York City on Monday and will have conferences with Messrs. Dyer, of the General Film Co.; Laemmle, of the Universal, and Tooney, of the Mutual, and will remain in the East to attend the New York State convention at Syracuse on the eleventh.

Senator Foraker is in New York, having left Cincinnati last Saturday. Senator Foraker is national counsel for the M. P. E. League of America and will be in New York ready to advise President Neff along any legal lines pertaining to the League. The amount of money due the National League so far has not been paid and this matter will be taken up by President Neff on his arrival in New York. The new secretary will have his printed matter out and officers established by the first of the week. His address will be Geo. H. Wiley, World Theatre, Eighth and Hyhland avenues, Kansas City, Mo.

EDGAR JONES
Leading Man Lubin Company.

A MIMIC RAILROAD WRECK

The Vitagraph Company Stages a Head-on Crash of Two Passenger Trains on the Raritan River Railroad

On the Raritan River Railroad, two miles out from South River, New Jersey, an unexpected head-on collision was pulled off by the Vitagraph Company last Sunday with all the attending scenes which naturally follow a terrific wreck of this character. Two weeks previous to the performance of the wreck scenes, preparations had been going on in view of making it the most realistic picture ever enacted. There was no disappointment in the results.

Five cameras were trained upon the point of contact to circumvent any possibility of failure. Attached to one of the engines were three day coaches running at full speed and filled with people. The other engine was running wild beyond the control of the engineer and his assistant. The collision was so nicely timed that every point of detail in this exciting crash is shown, giving a perfect idea of what it means to those who have gone through a railroad collision and have lived to tell their experiences.

At 11:45 a.m., the two great iron horses rushed together at terrific speed. The crash of the encounter was so great that the two boilers were forced into each other like two tomato cans, telescoping inextricably. As flames burst forth like the belching of a great furnace, the coal tender of the first engine was driven half way through the coach behind it, grinding it into kindling. Large bolts and other parts of the engine were thrown hundreds of feet away by the force

of the contact. One large section of the engine weighing forty or fifty pounds was thrown within three feet of one of the cameramen, who occupied a position of fifteen feet away from the point where the engines came together. Two of the cars were thrown from the track down the embankment where they lay on their sides.

The shrieks of men and women brought those within the sound of their voices and those passengers who were not seriously injured to their assistance and immediately the work of rescue began. People were pulled from the doors and from the upper sides of the burning cars, carried in strong arms or on stretchers to a safe distance from the wreck to receive the attentions of kind, administering hands. Messengers were sent to South River for doctors who came post haste in automobiles and other conveyances to give succor to the injured. When the nearby residents of the neighborhood heard that the wreck had taken place, they flocked in droves to see it.

The writer, who stood near a newly-arrived party of excited neighbors, heard them ejaculate cries of horror, saying "Wasn't it terrible." "How did it happen?" and those who were assisting in the portrayal of the play were obliged to restrain them from rushing into the scene. When told that it was only a moving picture, they looked with open eyes and mouths, more puzzled and startled than ever. It was the first time they had ever seen anything of the kind, and after their first fears had subsided they all indulged in a sort of hysterical laugh which gave relaxation to their first horrified and mistaken feelings at what they saw.

When the great clash of the engines was over, and before taking the subsequent scenes, refreshments were served

under the trees of a nearby grove. The participants in the trying ordeal through which they had just passed were thus given renewed vigor to take part in the work of the afternoon.

The whole picture was under the management of Director Ralph Ince. The arrangements and preparations for the collision were made by A. V. Smith and Walter Ackerman and their fellowworkers of the Vitagraph Company. So well did they carry out their work that during the taking of the fearful and heartrending scenes there was not one person injured or a mishap of any kind. After the day's work, which ended at five o'clock, the 150 Vitagraphers boarded the special train which had been engaged for their transportation and started homeward with song and laughter, well satisfied and happy over their mimic achievements.

The railroad wreck will be made the exciting climax of a film drama which will cost the Vitagraph Company over $35,000.

BIG FOUR FILM COMPANY TO HANDLE EXCLUSIVE SUPPLY CORPORATION FEATURES IN DALLAS, TEXAS

Contract for the handling of the feature product of the Itala, Solax, Great Northern and Gaumont companies has been arranged between Mr. Joseph R. Miles, representing the Exclusive Supply Corporation, and Mr. J. C. Corwin, acting for the newly organized Big Four Film Co., of Dallas, Texas. The headquarters of the Big Four Company will be in the Praetorian Building. The contract will cover a period of sixteen weeks.

Mr. Corwin, who is a capitalist and the possessor of large commercial interests in the Southwest, purposes putting "Big Business" methods into operation. His theories and practices of efficiency in the feature renting operations are expected to stimulate business.

FILM SHOWS ON BOARD

Transatlantic lines may soon add another item to their list of "home comforts." It is proposed to introduce moving pictures as part of the entertainment on the voyage.

The New York Times correspondent learns that there has been a movement for the last year on the part of several large concerns to get concessions from the steamship companies to give film shows on board, but that it has met considerable opposition on account of the declaration of the fire underwriters that the films were inflammable and would increase the insurance rates.

The idea of the promoters is to establish shows on board the twelve biggest boats and to run performances nightly in the first cabin saloon and to arrange special nights for the second cabin. They believe that there will be enough money in the venture from subscriptions, for the steamship companies will naturally not allow any direct charge to be made to passengers. One of the promoters, Sydney Cohen, formerly the representative of the Gaumont Film Company, will attend the conference in Liverpool.

It is understood that the project was first brought to the attention of the White Star Line, but was discouraged by Bruce Ismay, then Chairman of the Board of Directors, who said: "If we start this sort of thing we shall soon have to engage Melba for one of our boats, because a rival line has secured the services of Caruso." But it is now believed that if the underwriters do not object the companies will grant permits when they learn that the idea has had a trial on Pacific liners which have run a number of educational films showing the industrial development of various countries, and that the experiment has been successful. Films were also shown aboard the Imperator during the Kaiser's visit to Hamburg.

The class of films which it is proposed to show on the Atlantic liners is topical. There may also be various plays and a lecturer for each show—New York Times.

Philadelphia, Pa.—L. P. Shoemaker is estimating on alteration to the South Broad Street Theatre and to the Grand Opera House, Broad street and Montgomery avenue.

STREYCKMANS RESIGNS FROM THE MUTUAL TO ENTER BIG FEATURE FILM ENTERPRISE

The announcement that H. J. Streyckmans has resigned from the Mutual Film Corporation to exploit big features in six reels and more should make the exhibitor think seriously. Mr. Streyckmans has been a spectacular figure in the industry of America, and has probably helped to make more history than any man in it.

Among those who know him he is known as the "oracle," and he has never been wrong in his prognostications. It will be remembered that he launched the International Projecting & Producing Co., which was the first independent organization, and is in fact the father of the independent movement in America.

When the New York Motion Picture Co. was involved in warfare with the Universal Film Manufacturing Co., Mr. Streyckmans headed the Baumann-Kessel forces and took charge of the situation in Chicago and later in California.

To a representative of the News Mr. Streyckmans said: "I am firmly convinced that the evolution of the moving

H. J. STREYCKMANS

picture points to big productions. Every film of this kind—of merit, of course—has been highly profitable to those handling it and the theatre exhibiting it. My company, the Pasquali-American Co., will handle nothing but real feature films, produced at great expense. State rights will be sold on these pictures, with the exception of 'The Last Days of Pompeii,' for which we have paid $50,000 for the rights to America, and which we will book ourselves, handling the subject as though it were Sarah Bernhardt in the flesh. I have already been besieged by offers from big theatrical men to book this picture.

"That it pays to make these big subjects is proven by the fact that Pasquali has expended $250,000 on this production, but he has already sold the world's rights for $400,000,—a profit of $150,000. I will shortly announce an exhibition of 'The Last Days of Pompeii' for the press and theatrical representatives.'

The members of the feature film business are to be congratulated upon having in their midst a man like Mr. Streyckmans, who has the confidence of the trade, and whose reputation as a forceful, energetic man is well known.

Wichita, Kans.—Albert Baker, 225 South Fern street, and Charles Hill, 206 Fern street, are going to open a show at 1020 West Douglas avenue.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

W. M. PETINGALE, Business Manager and Treasurer — J. A. WILKENS, Secretary

The address of the officers is the office of the newspaper.

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

Advertising Rate Card will be sent on application.

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Entered as Second-class matter in the New York Post-Office.

Vol. VIII August 9, 1913 No. 6

EDITORIAL OBSERVATIONS

Yes, we have a new editor, with new ideas and plans for a forward movement. A new dress is contemplated.

* * * *

Our new editor has never been connected with dramatic or theatrical publications; rumors now current are without foundation in fact.

* * * *

Complexions may come and complexions may go but freckles stay on forever.

* * * *

From now on our editorial expression will consist of the consensus of opinion of our staff; it will never again be the independent conclusions of one man.

* * * *

The trade—manufacturer, exhibitor and projector—will find suggestions welcomed; if each of these three acts as censor to prohibit the exhibition of film whose moral effect is deleterious, the work of the Board of Censors will be comparatively small.

* * * *

In these comments much room is left for inference; infer what you will and it still remains true that the public does not know—has never been told—half the truth about the kings in the moving picture business; there are good kings and bad ones, little ones and big ones, in fact, all kinds; news is news and this paper purposes catering to the entertained public as well as to the trade in future.

* * * *

Clem Kerr called at our office a day or two ago. He is clean cut and forceful in his talk. He says the heads of most film-producing concerns have a history which ought to be published. Suggestions are always welcome and in order.

* * * *

No stream can ever be any purer than its source. Is it to be expected that former proprietors of gambling places, questionable houses of entertainment, circus and show barkers converted into producers or exhibitors of films will serve to improve the moral tone or effect of the picture shows?

* * * *

And there are exhibitors whose antecedents are equally as bad or worse than those of some producers. To enlighten the public it may be necessary to expose the concealed rottenness in the business. It can be done; the information is at hand.

* * * *

The best kind of an operator is a union operator. Why? Because the union establishes and endeavors to maintain an average ability among its journeyman projectors. The exhibitor and the audience are thus alike protected and served by skill in the booth. Every amateur operator should be looked upon as a sure fire, sooner or later, by the fire department.

* * * *

The News stands for all that is high, noble and beneficent in the moving picture business; it will expose the corrupt, praise the praiseworthy, condemn the wicked and, without fear or favor, exert itself to advance the cause; the day of pictured murders, robberies, hold-ups, domestic intrigues and piebald Indian fakes is over; the legitimate moving picture field is to be found in educational lines and there are many such.

With this issue the Moving Picture News enters upon a new era, but continues as a representative organ of an industry that has in a few years assumed proportions far beyond the expectations of the optimistic minds of the original master brains of the motion picture industry. Today new conditions have arisen, public demands more exacting, competition on a keener basis, but most manufacturers have arisen and are proving themselves equal to the new order and requirements. Enormous capital has been invested in the construction of studios and manufacturing plants which will enable them to produce films that will stand as a memorial to their genius and business acumen.

The Moving Picture News has seen this industry grow and thrive. It has represented it through its infancy and will continue to grow with it, advocating the good, condemning the bad. We join hands with the entire trade in mutual co-operation for the advancement of the greatest amusement and educational factor the world has ever known.

MISS MABEL NORMAND

Miss Mabel Normand, whose picture is presented on our cover this week, is the charming leading lady of the Keystone Film Company, and is considered one of the must beautiful as well as capable artists on the screen.

Before her present connection with the Keystone Company, Miss Normand was well and favorably known as a clever performer, both with the Vitagraph and later with the Biograph Company. Her work with these two organizations attracted considerable attention and praise and when the Keystone Film Company was formed Miss Normand was taken over, together with Mack Sennett, Fred Mace and Ford Sterling. This famous company of funmakers made an enviable reputation for themselves while the Biograph Company and the Keystone Film Company are to be complimented on their business acumen in securing these prominent players.

Miss Normand, besides her personal charm and beauty, has an original style all of her own while working in pictures and in the particular style of comedy which the above company is now making a specialty of. Miss Normand has attracted attention by her work from picture-play fans all over the country.

She is an accomplished horsewoman and a champion swimmer and high diver and before entering picture work was recognized as one of the best women swimmers in the world. She is athletic to a degree and fond of outdoor sports of all kinds, in many of which she excels her male competitors.

Under the direction of Dr. Millard Knowlton, the New Jersey State Board of Health has made provision for lectures, with motion picture illustration, on hygiene and sanitation throughout the counties of the state. The names of the films shown, such as "The Trail of the Germs," "Boil Your Water" and "The Fly Pest," indicate their character. Afternoon exhibitions are given for school children and evening illustrated lectures for the general public. Audiences aggregating more than a hundred thousand have already attended.

KINEMACOLOR LICENSED BY PATENTS CO.

Licensed Exhibitors May Hereafter Use Kinemacolor in Their Houses

As we go to press the announcement is made by the Kinemacolor Company of America and also by the Motion Picture Patents Company, that Kinemacolor films have been licensed by the Patents Company and may hereafter be shown in all houses using licensed film.

This will not be so much of a surprise to those who have watched the career of Kinemacolor closely, as it has been well known amongst the exhibitors and manufacturers that Kinemacolor had made wonderfully rapid strides in the last twelve months and that it would have to be reckoned with as one of the big elements in the film business.

Since the beginning of the production of American made dramas and comedies over a year ago, the installations of Kinemacolor service have rapidly increased. A great many exhibitors, particularly in the high class vaudeville houses, who had been anxious to install Kinemacolor have hesitated to do so on account of the colored films not being licensed. Immediately on receipt of the Patents Company bulletin showing that Kinemacolor was listed amongst the licensed films, a deal was started through the United Booking Offices to supply Kinemacolor to a number of the big time houses.

It is understood that this arrangement with the Patents Company will not affect Independent houses now using Kinemacolor.

This arrangement will be independent of the General Film Company and the Kinemacolor output will not be released through them.

BARTLEY McCULLUM

Bartley McCullum is well and favorably known to the public as an able player for upwards of thirty years. Always clever, he is recognized as one of the stalwarts of the stock days when a player really served a rigid apprenticeship and became a real actor. Always anxious to be in harness, he for twenty-five years managed and directed stock companies, principally in his native city, Portland, Me. Seeking a more restful line of work he has joined the Lubin forces at the home plant, Philadelphia. His vast experence is a telling factor in the studio and doubtless he will be recognized in the photoplays as one of the old favorites of the stage.

THE GREEN-EYED MONSTER
Pilot release.

GAUMONT COMPANY TO HAVE CITY OFFICES

Suite 1503 Taken in World's Tower Building.

In order to more thoroughly cope with the amount of work necessitated by the recent additions made to their Flushing plant, whereby the capacity and output of the firm has been more than doubled, the Gaumont Company has rented a large suite in the World's Tower Building (14 West Fortieth street), New York City, consisting of offices, projecting room, shipping department, and reception rooms. From September 1st onward a great deal of the office work will be transferred from Flushing to New York, and it will undoubtedly be a very great convenience for customers.

The Gaumont firm has lately entered into extensive contracts for printing and developing. Its plant has recently been thoroughly overhauled, a lot of new machinery has been shipped from Paris to Flushing in order to render the plant up-to-date, and the Gaumont studios now rank on a par with the largest and best equipped moving picture plants in the United States.

MOVIES AT HOME IN THE SCHOOL HOUSE

Thomas A. Edison and other leading lights of the moving picture world, who have studied its serious aims, have been constantly predicting that the ultimate of the moving picture as a factor in civilization, will find its place as a basic matter of education in the schoolhouse, to be incorporated in the common school service studies, as well as in the special feature of advanced study in all branches of science and education. River Forest is a beautiful suburb of Chicago, in which municipality affairs have been administered in very up-to-date fashion. River Forest, for instance, has a business manager, who reports to the board of aldermen, and all the civic affairs are conducted upon a business basis. The latest innovation will be motion picture shows which will be placed in the public school buildings on Saturday nights when the schools open in September. A charge will be made for these shows until the complete equipment is paid for. Then the idea is to make them gratuitous.

THE SOLAX STUDIO AND ITS DIRECTORS

Artistic Careers of Herbert and Madame Blaché

There are two things worth knowing and seeing on the New Jersey side of the Hudson facing New York—the Palisades Park and the Solax studio at Fort Lee. Mme. Alice Blache is credited with being the chief reason for the prominence of the Solax Company to-day. Indeed, in a measure, Madame may be said to be the Solax. Paraphrasing the famous remark of Louis XIV she might well exclaim, "Le Solax c'est moi!" and say this with all due respect to the abilities of her talented and efficient husband, Herbert Blache. But of him, more anon!

Madame Blache is the president of the Solax Company, and is the only woman in America who produces

MADAME BLACHE

and manufactures moving pictures. She gained extensive experience during her connection with the Gaumont Company in Paris. She was serving her apprenticeship there when the Gaumont laboratory was almost entirely devoted to scientific work and paid no particular attention to cinematography as an amusement feature. Thus she has watched the artistic progress of cinematography almost from its inception, and is thoroughly versed in all of its artistic and mechanical developments.

Madame Blache came to this country about seven or eight years ago. When the Solax Company was established in 1910 she was placed at the head of its affairs. She is widely known for her dramatizations and productions of "Fra Diavolo," "Dick Whittington and His Cat," the "Violin Makers of Nuremberg," "Blood and Water," "Pit and the Pendulum" and many others. She was the pioneer in the production of photo-opera in this country, and is continually working toward the advancement and the uplift of the moving picture art. Her artistic efforts have attracted a great deal of attention here and abroad, and she has received several decorations from French academies of literature and art.

Herbert Blache is of French descent but was born in England. After leaving school he obtained a position with the London branch of the Gaumont Company, where he became thoroughly familiar with the technical and commercial ends of cinematography. He was associated with a number of their important productions, and was eventually given an important post in their business department. While on a business trip to Paris he had the good fortune to meet the chaming young French artiste who afterwards became Madame Blache.

Mr. Blache came to New York about 1905 to represent the Gaumont laboratory, and has had marked success in distributing and exhibiting the Gaumont films in this country. A few months ago he decided to devote all his energies toward advancing the interests of the Solax Company. He will be associated entirely with the production department as his duties in that department will not leave him the requisite time to look after the business end.

At present he is at work on a scenario of Scott's "Fair Maid of Perth." He is also actively engaged on a forthcoming animal three-reel production entitled "Under the Tiger's Paw." The plot is placed in India, but the scenic realism emanates from New Jersey. The plot involves all sorts of exciting episodes. There is a wicked rajah, who has the widow of his predecessor burned on a funeral pyre in accordance with Hindoo custom. The widow is rescued by a trained tiger. The rajah is then killed by the tiger, and his palace is blown up by British troops who arrive just in time to save the widow and her lover from the fury of a Hindoo mob. The part of the widow is to be impersonated by a foreign baroness, who has acted similar roles in Europe.

When the Moving Picture News representative reached the Solax studio he was met by H. Z. Levine, the sales-manager who has also charge of the publicity work of the company. Mr. Levine, on being asked for information in regard to new productions said that the Solax would release on August 22d a play called, "Brennan of the Moor," a story of adventure, remance and realism, abounding in thrill and sensation. Barney Gilmore, the well-known Irish star, will be seen in the title role. Mr. Gilmore will also play the stellar role in "Dublin Dan," another Irish pictureplay from the Solax studio.

Mr. Levine added that other feature productions under way comprise "The Mystery of the Missing Man," to be released in September; "Ninety-three," a three-reel drama adapted by Madame Blache from Victor Hugo, to be

HERBERT BLACHE

VIOLET HORNER
New Leading Woman of the Solax Company

released in November, and "Oliver Cromwell," to be released in December, another adaptation by Mme. Blache taken partly from Victor Hugo's play and to some extent based on Theodore Roosevelt's biography of the great commoner.

The Solax has one of the largest studios in America devoted exclusively to moving pictures. Mme. Blache is very proud of the studio as it possesses every modern improvement and is especially well equipped in its lighting apparatus. In general appearance the studio may be said to resemble a glass palace.

In the course of a brief chat with the MOVING PICTURE NEWS representative Mme. Blache said: "And what do you think of our studio now that I have shown you around the place? You don't think we are behind the times, do you, if we are located out in the woods here? You must have a big studio to-day or you can't turn out the feature plays the public require."

"And what do you find most in demand at present?"

"Melodrama, sensation. You know, I prepared an elaborate production of 'Dick Whittington and His Cat.' They said it was fine but we lost money on it. So what can you do? You must follow the public taste. But I don't mean that the public requires melodrama exclusively. Audiences like comedy, too, and dramatizations of standard novels when they are well done. But it is so difficult to get good scenarios. I devote a good portion of my time to writing my own scenarios for feature plays. The scarcity of good scenarios is one of the reasons why my husband resigned his position in the Gaumont Company. In future he and I will both give all the time we can to writing and revising scenarios. There are so few writers of pictureplays who understand the practical and technical requirements of film productions. Many scenarios with good ideas have to be worked over and changed from start to finish before they are suitable to be submitted to the camera."

"How do you like your work here compared with your work in the Gaumont Company?"

"Oh, I like America! There are such great opportunities for advancement. Perhaps I had more artistic surroundings in Paris, and had more artistic people to give me suggestions and encourage me in my work. But, on the other hand, my experience in America has made me depend on my own ideas. It will be a great help to me to be able to consult with Mr. Blache, as two heads are better than one. You know, I am now adapting 'Ninety-three' from Victor Hugo, and we expect it will prove a great feature play."

Afterwards Mr. Blache corroborated what Mr. Levine had previously said in regard to his intention of devoting himself in future exclusively to production work. On entering his office the M. P. N. representative found him hard at work on the scenario of "The Fair Maid of Perth."

"I believe," said Mr. Blache, "that there is a growing demand for historical pictureplays, and if the "Fair Maid of Perth" proves a success I am going to delve for suitable material in all the historical novels I have time to read. I will let you know when the "Fair Maid of Perth" is ready for release, and you must come over and see it thrown on the screen."

Then the M. P. N. representative rode to the Fort Lee ferry in the big Solax stage. On the way he encountered some of the members of the company returning from an outdoor rehearsal.

Violet Horner is the new leading woman of the Solax company. She was formerly with the Imp company, playing opposite to King Baggot. An excellent portrait of Miss Horner is presented on the previous page.

The company includes Joseph Levering, leading man in drama; James, Johnson, heavy; Barney Gilmore, Irish comedian and feature star; Darwin Karr, leads; Blanche Cornwall, character work; Edward Fitzgerald, utility; John Haas, utility, and Frannie Faunholz, comedian.

Dunkirk, N. Y.—The First Methodist Church building will be torn down to make room for a moving picture theatre building.

Marshfield, Wis.—Conductor Fred Richmond has purchased the Rex moving picture show at Eau Claire and will move there shortly.

BIBLE STUDENTS VOTE IN FAVOR OF MOTION PICTURES FOR TEACHING BIBLE HISTORY

Two thousand Bible students, representing every state in the Union, in session at Springfield, Mass., have voted unanimously in favor of moving pictures as a means of teaching Bible history and Bible truths. It was resolved that all such motion pictures, as well as stereopticon slides, used by evangelists and teachers be classified under one general title, "The Photo-Drama of Creation."

It may be inferred from this title that the ambitious purpose of the Bible students is to portray the events of biblical history from the beginning, but it seems likely that securing films representing the first six days of the world in the making will tax the powers of the most ingenious picture makers. To depict the creation of the firmament and of the waters of the earth and of the sun and moon and stars out of the void will be, it can hardly be denied, a rather formidable undertaking.

The Bible contains many interesting and dramatic stories which would be equally interesting if they could be reproduced in a visual way, but how will the "movie" managers get them? How, for example, shall Jacob's ladder be portrayed, with the angels ascending and descending on it? The little episode of Samson and the 300 foxes, whose tails he tied together, "with a firebrand in the midst between two tails," and then turned the animals loose in the Philistines' corn, will afford some difficulties. Less trouble may be experienced in representing him as pulling down the house at Gaza, in which were thousands of his enemies, killing them and himself.

In these days of ready manipulation of lights and electricity the fiery furnace into which Shadrach, Meshach and Abednego were cast without being consumed could easily be managed. The lions' den, with Daniel unharmed in its midst, could be arranged at any "zoo." The translation of Elijah to heaven in the midst of a whirlwind might be less easy and the handing down to Moses of the tables of stone bearing the Ten Commandments might present difficulties. The Crucifixion and the Resurrection have been so often portrayed in art that these sacred themes could be studied and arranged from great paintings with less chance of sacrilegious treatment than if left wholly to the handling of photographers. The dramatic conversion of Saul might be puzzling and the beasts of revelation could not readily be reduced to films, though as a suggestion it may be mentioned that some wonderful carvings of these beasts of seven heads and many horns are to be found in a certain museum in Indiana.

People in these days, it is certain, do not know what they ought to know about the Bible, and moving pictures might be very instructive, not to say fascinating, for the Bible is a condensed and most dramatic history of a long period of world development. But all the benefit of the instruction would be lost if the work were done in a way to lessen reverence for the Holy Book.

CITIZEN SOLDIERS IN MIMIC WAR

The citizen soldiers of Massachusetts encamped in the Buzzards Bay district gave somie imitations of real war yesterday when they posed for moving pictures. Under the direction of Adjutent-General Pearson, a battalion of the Eighth Regiment went through a series of maneuvers. They scouted for the enemy and found and captured him. They made camp and broke it and took "long" dusty hikes over country roads. And most realistically they assembled for dinner. The pictures will be exhibited in the various armories in New England next winter as a part of the instruction for the militiamen. This and the long marches of the cavalry were the only incidents in a monotonous day of camp routine. The cavalry's record performance to date was a ride of eighty-eight miles in thirty-one hours by three troops. The whole regiment under Major Francis C. Marshall, United States Army, will have a day and night ride to-day.—Springfield Republican.

Sweetwater, Tex.—S. H. Prim, of Dublin, Tex., has been here arranging for the building of a modern opera house on Oak street.

Corsicana, Tex.—Herman Airdrome Theatre building will be erected on the corner of No. Eleventh street and Fifth avenue.

P. A. POWERS TO PROVIDE EXCLUSIVE FILMS

The Warner's Features, Incorporated, Open a New Epoch in the Moving Picture Field to Avoid Ruinous Competition and Shelving of Meritorious Pictureplays

In the last issue we published the announcement that P. A. Powers had accepted the office of president of the Warner's Features, Incorporated. This ought to prove an important step in advancing the best interests of moving picture productions. When the Sales Company was formed it was Mr. Powers who realized the necessity of such an organization, deeming it of vital importance that the moving picture business be provided with an adequate exchange. He also recognized the fact that the provision of a program was an absolute necessity in any large moving picture venture, both for the making and distribution of films.

At the present time Mr. Powers controls the majority of the stock of the Universal Film Company. He is one of the most prominent men who have identified themselves with the independent side of the motion picture business. His success has been largely due to his unusual business ability combined with ambitious and artistic ideas. He has ample capital to carry out these ideas as he has made considerable money as a real estate operator and in various other commercial enterprises. About six years ago he became interested in moving pictures. He is at present treasurer of Joe Weber's Photo-Play Company and is general manager of the Independent Film Exchange. Early in September he expects to complete the elaborate moving picture factory that is being constructed at Bayonne, N. J., and which is to be known as Powers' Laboratory.

On entering the offices of Mr. Powers, in the Candler Building, the Moving Picture News representative first encountered J. A. McKinney, secretary of the Warner's Features, Incorporated. Mr. McKinney said that the agreement under which the company was organized was ratified on August 1st. He said the new concern will take over the twenty-two exchanges in this country and Canada operating hitherto under the Warner's Feature Film Company, with headquarters at New York City. The cities in which the exchanges are located comprise Philadelphia, Pittsburgh, Kansas City, Indianapolis, Dallas, Washington, San Francisco, Los Angeles, Chicago, Cleveland, St. Louis, Boston, Buffalo, Minneapolis, New Orleans, Seattle, Denver and Toledo. The two Canadian cities that have exchanges are Toronto and Montreal. The company has also an important exchange in London, England.

Mr. McKinney laid stress on the fact that the new Warner's Company is a solution of the problem that has been a stumbling block to producers. Many manufacturers have undertaken and many others have been willing to undertake the making of pictures of the greatest proportions and value, but owing to the present combinations, they could not reach the exhibitors with their output. "On the other hand," said Mr. McKinney, "the exhibitors have been handicapped in their efforts to increase their business by the stronghold in which manufacturers who have had exchange interests have entrenched themselves and followed their own disposition as regards the quantity and quality of the film they prepared. The new company's operations open a new epoch in the motion picture field. Exhibitors will have the assurance from now on that the American and European manufacturers will vie with each other in their efforts to meet the growing and exacting demands of the patrons of moving picture playhouses for productions of excellence and originality. No motion pictureplays of extraordinary quality will be shelved by reason of there not being an opportunity for spectators to place the stamp of their approval thereon and secure for the manufacturer the returns he deserves for his initiative and ability in producing the kind of film on which the growth of the patronage of the business depends.

"A number of manufacturers have been anxiously awaiting the opportunity of securing this outlet, and with their co-operation the program handled by the Warner's exchanges in September will equal any source of supply now available to exhibitors, and give to manufacturers the opportunity they have sought of successful disposition of the productions they can make. The company will perfect its reorganization and direct its operations from its headquarters in the Candler Building.

"As you wish to see Mr. Powers," concluded Mr. McKinney, "I had better take you in to see him while he is at leisure."

Accordingly the Moving Picture News representative was ushered into the private office of Mr. Powers, where he had apparently been holding a business confab with Messrs. A. Warner, H. M. Warner and H. M. Goetz, the officers associated with him in the company. In the course of the interview that followed Mr. Powers said, "As Mr. McKinney has no doubt explained to you, we propose that the Warner's Features, Incorporated, will successfully solve the distributing problem. At present there is a great need of better distribution. The moving picture houses are now entirely dependent on what is provided by the manufacturers, regardless of the quality and of pictures their patrons demand. Our plan is to furnish, by September, a program of three three-part features and three single reels a week, twelve reels in all. This will be an exclusive service—that is, we will not furnish films to any two houses on the same block or to any two houses in the same radius where their respective audiences would see the same pictures and consequently diminish the box-office receipts. In small towns we should only supply our films to a single exhibitor. Our exclusive service will greatly improve the quality and standard of the pictures hitherto provided. We shall pay manufacturers of films from 10 cents to 15 cents a foot and we can afford to pay manufacturers favorable prices because exhibitors are ready and willing to pay an increased rental rate if they can secure the films of quality to increase their patronage.

"There are at least 16,000 moving picture houses in the United States. Many of these houses have been compelled to compete with each other in presenting the same pictures. Those who make arrangements for our exclusive service will no longer be compelled to submit to this ruinous competition. They will no longer have to change their pictures every day, as the exclusiveness of our service will enable them to exhibit our films for two days. We shall obtain our pictures from a dozen different manufacturers. As we are paying good prices we shall have no difficulty in that respect, and shall insist on our privilege to accept only such films as we deem worthy of distribution."

"How many houses do you expect to supply with films?"

"Well, as I told you, there are 16,000 houses in the United States. We shall be satisfied to secure 1,000 of these and probably we shall secure a great many more, owing to the unquestionable demand for exclusive service. The manufacturers who supply us with films will be provided with a special trade-mark so that their work may be duly distinguished, and at the same time give them the benefit of having the good quality of their work advertised. Thus each manufacturer on our staff will be known by his individual brand. The subjects we select will cover both comedy and drama. At present there seems to be a demand for melodramatic and sensational subjects. There is likewise a growing market for films on the educational order. It will not be the policy of our exchanges in the various cities to purchase films. They will be branch offices of the Warner's Features and will rent films to exhibitors in their territory. Our American output will be augmented by securing films from several foreign manufacturers, and these will be exclusive and of the very best type."

BROENING WITH FAMOUS PLAYERS

H. Lyman Broening, responsible for the very unusual and conspicuous camera work of the Monopol Film Company in the past, has severed his connections with that concern and has been engaged by the Famous Players Film Company as camera man for the productions directed by J. Searle Dawley.

For Those Who Worry O'er Plots and Plays

Credit on Posters

CAPTAIN LESLIE PEACOCKE, that Nestor of script writers in a recent interview advocated crediting the name of the author on the film poster. For lo, these many years, we have been advocating the very same thing and we are glad to have such backing as that of Captain Peacocke. If the writer evolves an original story, correctly laid out, why he should not receive due credit for it is more than we can understand. The author should have credit on the poster, on the film, in the trade journals and other advertisements. The writer of the short story, the novel, the comic opera, or melodrama, is given due credit before the public. Why not the writer of the moving pictureplay? Thirty-five or fifty dollars payment is not enough; give credit where credit is due. There is probably no more versatile or able literary worker in the moving picture world to-day than Captain Peacocke. He understands, if anyone does, the labor and the invention necessary to turn out a good moving pictureplay. And when he advocates poster credit for the author he advocates only what is just and right.

A Note of Discouragement

Here is a letter to the department that sounds a note of discouragement: "I believe I am about through writing pictureplays. I cannot sell them. Let us reason a moment. There is a cause for it. First, it is not due to improper preparation, nor yet the lack of an interesting story, nor a dearth of tense situation in the action. Neither are my rejections due to favoritism shown others, at least not all instances, though it might be true in some instances For example: My own success in selling a comedy-drama to Vitagraph was, in my opinion, nothing more or less than a mark of appreciation of the stand I took in defending their production of that masterpiece, 'The Reincarnation of Karma' and they practically made me a present in recognition of their appreciation. They have never produced the story on the screen and never will. They did not buy it because they wanted it, for they have refused to purchase any more of my efforts. No other company has ever accepted one of my scripts and, in all likelihood, never will. To 'get the money 'is not all; it is an infinitesimal part of the earnest worker's idea of success. My solution of the situation is that there are too many would-be and really-are successful writers in the field, with the result that companies are flooded not only with worthless scripts, but with strong, worth-while scenarios, and I merely happen to be one of the unfortunate ones who do not arrive. It is the fault of neither the editors nor myself. It is the result of a condition over which neither they nor I have any control. A quitter? No. But I am not sufficiently a gambler to stay in the game with such overwhelming odds against me. You may, and probably will call me a quitter, but you will, at least, give me credit for knowing when I've had enough."

Now the fact is that the rejection of a three-reel script was the straw that broke this particular camel's back, etc. He is not a quitter. For a year past this particular writer had been trying, and trying hard, to succeed—and he has sold but one story. In this, his hour of discouragement, he is inclined to think that Vitagraph accepted the plot out of gratitude. We do not believe that Vitagraph is handing around checks from any sentimental standpoint, and we think that they wanted that story or they would not have purchased it. Reputable film concerns are not to be bribed or coaxed, Vitagraph least of all. There are not too many successful writers in the field. There are far too few. Many of those successful writers, so-called, would not last ten minutes if stories other than machine-made would come along in satisfying quantities. There is invariably a market for strong worth-while plots. Why become discouraged; the profession is not a gamble. Gamblers do not like to work and toil; you must if you would become successful in the writing of moving pictureplays. We wrote twenty scripts before we had one accepted; we know of a star writer who labored over two years before he made any headway; there are certain obstacles to overcome before any goal can be reached. Perk up, you who are discouraged; keep pegging away; what others can do, you can also do with some thought and labor. Be optimistic and work, and this time next year just write us another letter!

Editorial Etchings

Henry W. Mattoni, successful script writer, is also a world-famous inventor.

R. D. Stoddard, author and editor, has returned to Cleveland after a vacation spent in the Empire State.

Walter MacNamara has enlisted again under the Universal bunting and is an assistant director. He deserves the promotion.

Raymond Hoadley, son of Editor and Mrs. C. B. Hoadley, is a comer in the New York film game.

Calder Johnson expects to go to the coast to look over conditions there as to needs in way of Universal scripts.

George Hall has quit directing and is back in the scenario game. He is a Universalite.

"Giles Warren is one of the best directors in the game and he will succeed if any of them will," is the sentence contained in an official letter received from the head of a big film group.

Our Opinion Also

In a series of articles on "The Photoplay" appearing in The Photoplay Author, written by Arthur Leeds and J. Berg Esenwein, we quote the following paragraph: "There can be no doubt that, once each has mastered the working rules of pictureplay construction, in spite of the fact that one man in a thousand without any previous knowledge of writing may become extremely successful, the chances for quick and continued success are about ten to one in favor of the trained fiction writer." This has been our opinion for a long time. It stands to reason that the writer of fiction, a writer trained to plot-invention, or the newspaper man trained to almost every kind of writing should be among the first to score in the new profession once they have learned the rules. However, every writer was once a beginner and the novice who will persevere has an opportunity to show. In one sense of the word no literary training is necessary for pictureplay construction, but imagination and the ability to see an idea and grasp it are of essential import. As we have repeated in the past, if you have the goods you will be accorded recognition whether a famed writer or a newcomer.

Essanay Needs

Essanay is in need of comedies, farce comedies, heart interest dramas and sensational melodramas in one and two reels that, of course, are within the bounds of the Board of Censorship. Essanay has a company of artists capable of portraying only the best that can be written for them as their former work on the stage has been in the best productions. It is impressed upon well-known writers that Essanay is paying top-notch prices for available material that is carefully written. The Essanay company is not an easy market, and it is no use sending slip-shod or inferior stories, but large sized checks await those who can submit the kind of stuff Essanay wishes.

The Deitz Family

Maibelle Heikes Justice, who has slipped away to the country to make up for lost time in fiction work, has just completed and handed in to a Chicago industrial concern the three-reel scenario which she was engaged to do of the history of the Deitz family and their famous defense of Cameron dam. The picture was the idea of the two young Deitz sons and, produced on the actual land, this promises to be an interesting picture. The play covers a period of seven years and entailed much research work. It is expected that the picture will do much toward securing the pardon of John Deitz as there is already a petition in circulation toward that end. Miss Justice read over 250,000 words of press clippings while preparing her story.

PERTINENT POINTERS

Send no split-reel stuff to Vitagraph at present.

* * * *

No concern will pay $1,000 for a "winning script" so keep your work for legitimate advertisers.

* * * *

Cut our your Westerns; the market is getting more and more difficult.

Philip A. Holman is editor of the Pilot Films Corporation, Yonkers, N. Y., and he is in the market for both comedy and drama.

* * * *

Don't ever roll your manuscript. This is almost as great a crime as to write on both sides of the paper.

* * * *

Remember the European market when submitting your stories. Make your plots universally interesting. American humor or tragedy is not always French or English ideas.

* * * *

If you are selling one company pretty regularly do not bombard that particular editor with all kinds and designs of plots. Submit only your very best and do not go too fast.

* * * *

Staff writers will not interfere with your work, providing it is meritorious. Most of the staff writers have exhausted all originality and many are paid to reconstruct the fresh ideas of the outside contributor. Write the story that is interesting in itself, not because of the dictagraph which you have figured so prominently. Then the dictagraph can be cut out and the plot used otherwise. In other words, have a good story and do not write a string of incidents around a battleship, a dictagraph, or an airship.

* * * *

Learn to know a story when you see it. The cub reporter doesn't know a good story when he sees it and that is why he is a cub. The knack of discovering a good story or plot, taking it apart and finding out its greatest possibilities, is no small art. Observation must first be cultivated to get the story, then experience in construction is necessary to get the idea down properly on paper. Be observant and notice the little things.

* * * *

The field is not overcrowded with good writers, as some experts would have you think. In fact, the pictureplay-writing field is rather large right at present and many manufacturers are desperately hard up for the right kind of ideas. The star writer of two years ago may be the hack writer of to-day. He cannot always turn out highly original stuff. There is room for the capable amateur. Hit upon truly ingenious plots and situations and you will be welcomed with open arms by any editor in the business to-day.

Do Your Best

Are you doing your level best? Many are not. Every day we get long letters from amateurs breathing discouragement and lack of faith. These writers are spending time in fancied grievances which could well be occupied in studying the pictureplay. Rewrite old plays you have seen in the theatre, not for market but for practice, and endeavor to discover the methods of construction. Visit the pictures regularly, not for entertainment but for study. Try and find the reason for this and that situation. Study the casts, their numbers, and the methods of subtitling. And above all write. Grit your teeth and keep at it. Do your best. Oh, no, you're not doing your best, either! You spend time and postage writing us about some little grievance, generally springing from your own imagination. Use that imagination to a better purpose. Do your level best and you will have no time for lengthy letters and no time to pick out fancied wrongs. Persevere and—do your best!

Something of Value

The use of adjectives is important in the pictureplay script. Make your adjectives tell right from the shoulder. Here is a little adjective hint from The Writer's Magazine:

"We are sometimes lost for the best adjective. I have made an adjective dictionary which has proved invaluable to me. The words are not classified alphabetically, but under titles of the subjects which they describe. For instance, take "color" for a subject. On the top of a page I write the word color and under this heading every adjective, or word, however foreign, which could be used as an adjective of any color, tint, shade, etc. I have pages for adjectives of immensity and greatness, for smallness and insignificance, for virtue, meanness, power and allied subjects which we write about every day. In reading, as I find words used as adjectives in new ways, I enter them in my dictionary under their proper classification. By constant reference to the dictionary when writing, I can quickly find the best of a dozen or more adjectives and select the one of exact weight for my purpose."

Front Page Stuff

Not so very long ago the "front page stuff" was all about the war in the Balkans and, consequently the film editors were deluged with Balkan war plots. Then the scene shifted to scare-heads about Japan and Uncle Sam and, consequently, the editors have been receiving stories in which the Jap spy and the brave Yankee lieutenant figure. Then the "front page stuff" shifted to Mexico and Mexican stories will be plentiful. Don't do it! Avoid the "front page stuff." If you are searching the newspapers for plots look away on the inside for some obscure item that will furnish an idea to you alone and not to thousands of others. Better avoid the newspapers in your search for plots unless you can search intelligently.

The Use of the Sub-Title

The sub-title or leader is to be used when needed and not otherwise. Certain writers think they must insert a sub-title every so often in their script whether it is essential or not. Avoid the sub-title wherever possible. Never begin the first scene in a script with a sub-title notwithstanding the fact that you see it frequently. Use subtitles only when essential, and be sure they are essential, for sometimes the scene can be so written as to avoid their use.

The Great Tragedy

A beginner writes in that he "is strong on tragedy" which leads us to jot down a few thoughts on tragedy. The great tragedy enables the beholder in reality to discuss his own griefs, his own loves, his own repressions under a discussion of the play which handles these themes. It is really a form of confession. Tragedy may be compared not to the symptoms of hysteria, but to its cure. Tragedy furnishes an emotional outlet for our suppressions. Good tragedy gives us a sense of expansion and elevation and makes us feel that our taste for it is not merely permissible but salutory. There will always be a market for good tragedy. It is easier to evolve than comedy—but it is not easy at that.

Knowing Your Market

"Hundreds of writers are failures because they are ignorant of the kind of material wanted by the script editors," remarked an editor recently. "A good rule is to create an interesting romance and then surround the principals with a sequential series of setbacks. Finally remove all obstacles by evolving a big climatic scene. The love story should be started in the very first scene and should keep the leading characters busy until the final fade-out. All scenes should be numbered "Scene 1, Scene 2," etc. About thirty-five scenes should make one reel of film or a thousand feet. Have your scenes contrasting to avoid sameness. Avoid all morbid themes. Aim to teach a lesson. The motion picture story is marching ahead, not standing still, and what the editors long for is the fresh idea. Old stuff has been revamped so long by the contract writer that the directors are almost desperate for something new. It is hard to find and so you find many literary adaptations. Look at the coming releases, Scott, Thackeray, Dumas, Dickens, yes, and many others of the old authors are pressed into service simply because of the dearth of ideas. Good money will be paid for original stuff whether it is in technical form or not." The editor who is quoted above is actively engaged in the work and his statement is worthy of profound attention from script writers.

Another Call

We issue another call to our friends. We want you to make use of this department. Send in your experiences, an account of your trials; maybe we can aid you. Fall is approaching and winter will be here before you know it. Get ready for the long winter evenings, and your work. Tell your friends about the department. Come in yourself. You are welcome and we are here to give you and your letters careful attention.

WM. LORD WRIGHT.

THE FILM RELEASES OF AMERICA

New Feature Film Company Present Strong Subject for Their First Offering

The new feature company, The Film Releases of America, makes its debut under most favorable auspices. Its first offering, "Doctor Nicholson and the Blue Diamond," is chock-a-block throughout its four thousand feet with excitement of the kind which keeps us lying awake nights thinking of it.

In Dr. Nicholson we have a new and entertaining variation of the Raffles character. The scientific crook is the doctor, a sort of Sherlock Holmes gone wrong. A man of mysterious ways and means, his malevolent schemes to obtain possession of the blue diamond keep the spectator on edge as to whether the rule of happy endings can be consistently carried out.

The scenes of the kind which send thrills cavorting up and down our spines, are abundant. They come. They crowd so quickly that as one spectator said upon its first showing, "I lost my breath and had a hard time recovering it."

The story wastes little time in getting into action. There is the baffling element of mystery and the doctor's office with its mysterious doors and grinning skulls is significant of dire deeds to follow.

Dr. Nicholson commands a band of consummate crooks who make things lively for the hero, the heroine and their detective. This band has the faculty of running

DR. NICHOLSON TRAPS THE COUNT

around in dark and daylight in speedy automobiles, black cloaks and concealing masks. At the gentle art of overpowering servants and twentieth century burglary they are adept. Their methods are strictly up to date. In drilling their way into the safe which contains the blue diamond, they attach their drill to an electric current and swiftly, keenly, the bit bites its way through the adamant steel.

One of the clever pieces of diabolical work on Dr. Nicholson's part is his projected revenge on the hero, who fails to come under the doctor's devilish dominance. He has an especially prepared bomb inside of the clock's mechanism which at the hour of one, by its own workings, will explode and destroy the mansion and its occupants.

It is exciting to see the seconds quickly tick away, until it is within two minutes of the hour of destruction.

Then the alert detective discovers that within the clock is the engine of doom, of whose explosion at the hour of one, the hero had been kindly notified. The detective grasps the clock and accompanied by the Count, he dashes out into the grounds and throws it into the lake. Just before it reaches the water it explodes. The concussion stuns both detective and Count. As they lie unconscious, Nicholson and his miscreants arrive, bind the Count and carry him away to a dungeon keep.

After intimidation has failed and the Count has refused to drown, although he has been thrown off a high bridge with his hands and feet tied, the doctor decides to take matters into his own hands and goes himself to the home of the heiress and steals the diamond.

Even villains are susceptible to feminine charms, however, and the doctor's infatuation for Anitra, a premiere dancer, leads to his undoing. Anitra persuades him to allow her to wear the wonderful stone at her debut in a new theatre. The Count and heiress bride are at the theatre

THE DETECTIVE RESTORES THE STOLEN DIAMOND

that evening as is also his doctorship. Through his opera glasses the Count sees and recognizes the blue diamond on the dancer's corsage and immediately goes to her dressing room to recover it. Quicker than he, however, is the doctor, who, seeing the Count and his wife, scents danger and runs madly to the dressing room. Snatching the stone from its setting he flees down the fire escape into the covering of night. On the street, however, he is recognized by the detective, around at this propitious minute, and the latter follows our most interesting villian.

The detective chases the doctor into a railroad station and swings on board the train as it is leaving the station. He pursues the doctor along a narrow footrail. The doctor, realizing that he is being hotly pursued, loses his wonted sang-froid and seeks refuge on the roof of the train that shakes sickeningly on its rapid transit. In his hurry he has forgotten the blue diamond and there on the seat, sparkling in its prismatic scintillance, the detective finds it.

The doctor, desperate at the hot pursuit, decides that he would rather take a chance in chilly waters than to battle with the detective's revolver and the minions of the law. Accordingly as the train rumbles over a high trestle spanning a river, he leaps into the swirling flood. Whether he dies in its lethal embrace or whether he is as masterful a swimmer as a "black art-ist" is left to conjecture.

This is a film in which the reviewer finds so much to interest him that he finds himself in a quandary as to what scenes from the many good ones he should choose for description.

It is not a film for a man to see who goes into a picture theatre with an idea of taking a quiet snooze. If he starts to look at it he will have to continue.

CHANGE OF TITLE

Cines release of August 8th, under title of "House of Mystery" will be released on that date but under the new title "By Unseen Hands." This change was made necessary on account of another picture of same name. We have been advised from the offices of George Kleine that arrangements have been made to care for change of posters.

Indianapolis, Ind.—S. A. Hastings, architect, has plans in progress for the erection of a moving picture theatre for the Atlas Amusement Company at College avenue and Nineteenth street.

WILLIAM LORD WRIGHT'S PAGE

WE also favor safe and sane films.

* * * *

The Kodak folk have naturally filed a negative answer to the Government's allegations.

* * * *

The trouble with trying to scatter sunshine at all times is that many of our callers rather object to having their names in the paper and then surprise us by ordering one hundred extra copies.

* * * *

Meredith Nicholson, of the Indiana literary belt, may become a foreign diplomat. Thus is the danger of him joining the "star" script writers temporarily averted.

* * * *

Our idea of a perfectly delightful picture would be a film showing the neighbor we don't like very well trying to manipulate a dull lawn mower.

* * * *

Some of our moving picture stars go to Europe and some have Europe thrust upon them.

* * * *

Personally we think the meaning of the pictureplay actor who recently said he was going to England with a director in order to get atmosphere, is cloudy.

* * * *

Of course we are partial to the animated weeklies but we failed to work up any great amount of spontaneous enthusiasm over two hundred feet of film showing an American winning the lawn tennis championship.

* * * *

Will somebody please write a pictureplay with a brunette heroine?

* * * *

Many good intentions have been dissipated by an electric piano in a picture theatre.

* * * *

We should like to see Congress arrange for the preservation of every animated news weekly released. What a record of the world's events such a collection of films would show in years to come. Public men of to-day, events that tend to make history, catastrophes on land and sea, all these would be preserved for many years to come.

* * * *

The exhibitor should be his own advertising agent. He should buy and pay for judicious advertising in the daily and weekly newspapers of his home town. He should labor long to make these advertisements dignified and convincing and, at the same time, attractive. We have seen more than one exhibitor win out because he appreciated the value of newspaper advertising and possessed the talent of truthfully describing his moving picture programs. Advertise in every one of your city newspapers. Do not play favorites. It is a sad mistake. Every newspaper or journal has its readers. The right kind of advertising will return the expediture a hundred fold.

* * * *

And while on the subject of advertising we recall our prediction of over a year ago, that the press would see the value of Cinematography and would prove a most valued ally. Our prediction has come true. We do not claim to be a prophet but we did perceive a natural sequence because we were in the profession of newspaper-making for many years. Newspapers are merely reflections of the wishes of the people or of a very large part of a people. The people collectively liked the moving pictures. What could the larger journals do but honestly represent the desires of the readers. Hence the establishment of moving picture departments in almost all newspapers of any circulation in America; hence the nice things said editorially about the moving picture plays and players; hence the sudden change in sentiment of that ringleader of the opposition, the New York World. Good editors keep fingers on the public pulse. The New York World lost the count for a season but it is better to be late than never. The newspapers of this country are doing much to advance the interests of Cinematography. And when they get experts to write their moving picture lore and not depend too much on press agents, the output of newspaper "moving picture dope" will be more to the standard.

* * * *

The little town of Ashland, Ohio, has a mail-order genius. If you send him a stamp he will send you, aided by Uncle Sam, full particulars as to the most successful way to become a pictureplay actor or actress. He says it is one of the most pleasant and well paid professions. The Ashland genius also asserts that he is head of "the largest manuscript brokerage office in the United States." The Ashland offices will also teach one to write pictureplay scripts in odd moments. "It's a very easy and fascinating pursuit and one makes $100 weekly at it." Were you ever in Ashland, Ohio? It's a pretty little town. There are quiet shaded streets, also the I. O. O. F. Hall, and the Methodist church is a beautiful structure for a town the size of Ashland. The town of Ashland is the county-seat of Ashland County. The entire county has a voting population of 23,000. We wonder if the good folks of Ashland County, Ohio, appreciate the opportunity extended to them at their very doors. The Ashland genius will teach them to earn $100 weekly or will coach them to become moving picture actors and actresses. The Ashland broker is hiding his light under a bushel. He should fold his tents and steal away to more fertile fields. No man is a prophet in his own country excepting the Ashland genius. The world owes him a debt of gratitude for supplying finished actors and actresses and accomplished pictureplaywrights. Three loud cheers for Ashland, Ohio, and its versatile genius, say we!

* * * *

That sign tacked in the lobbies of many moving picture theatres and reading "Children Under Sixteen Years Not Admitted Without Parents" does not appeal to us. Why is it necessary to have that placard in front of moving picture theatres. The sign is prevalent in certain Eastern states. Happily it is not yet customary in the Middle West to put up the forbidding placard. Who is to blame for the growing necessity for the "Children Under Sixteen Not Admitted" notice? It is not the exhibitor, for he likes the children and desires to be popular with them. It is only infrequently the exchanges. Then who is responsible? Theatres showing those "successful crook plays" which will tour the provinces next season will not display the sign. Children will be admitted, if they have the price. Vaudeville theatres, good or bad, do not find it necessary to tack up the warning sign to the children. Why, then, the moving picture theatre, we repeat. We don't want to see this sign travel further westward. We want to see such stories released that the sign will be unnecessary anywhere. "Children Under Sixteen Not Admitted" is not a good sign; it does not tend to elevate the moving picture industry in the thoughts of passersby who, maybe, are not conversant with the ins and outs of Cinematography. We don't want to see theatres where films for children only are shown. We want to see theatres where pictures are shown that are fit for men, women and children, individually and collectively. This can be done with better judgment and care on the part of certain producers. Make the pictures all for one and one for all. This sign "Children Under Sixteen Not Admitted Without Parents" has gone far enough. Make the pictures and the picture theatres of such an excellent standard that parents will feel no hesitancy in taking their offspring to the entertainments; make them of such character and atmosphere that parents will send their children to the picture shows to keep them out of mischief.

Pottsville, Pa.—Harry Hersker will erect a theatre in W. Hazleton, and work on same will start this week.

Washington, Ind.—Architect A. M. Johnson, of Brazil, received the contract for drafting plans for the new theatre building here.

Chillicothe, Ohio.—Frank E. Aid and Dr. Frank Merkle have purchased a piece of land in the heart of the city, on which they are contemplating the erection of an airdome for moving pictures.

PICTURE MUSIC

Ernst Luz

Playing the Picture

WHAT is playing the pictures? Who is an authority? Has there ever been such a vocation? Who should be a reliable critic? From whence can we hope for aid and encouragement?

Verbal criticism of picture playing has been so overdone that it can be safely relegated to the dead languages, for no good has been accomplished thereby, it having had a tendency to discourage those who could do the most, viz., the producers of film. Wherever it is discussed at all, you will hear the same antagonizing reply. Everybody has different ideas; who is right? What has been the primary reason for such a condition, when it is known that the public hunger for an appreciable musical tone in the picture theatre?

There is but one possible authority, viz., the producer—and he can only be so after he has surrounded himself by a capable, not necessarily a talented performer, but one conversant with the "psychology of music," which is the only study which will to any degree aid one to determine the probable or possible effects attainable by the different combinations of musical tones. No one ever denied that music did not have certain tension effect on all animate beings. While all natures do not respond to it, the effect is there nevertheless, and a response can be obtained even in these cases when a slight suggestion is used to arouse the mental faculties of the desired subject.

Up to the present time the picture has not extended a welcome hand to the really capable musician, who could with a proper study of its intricacies create certain theme ideas which would make picture playing less difficult. Publishers, knowing that there is a positive lack of talent and desire in the majority of cases, feel that it would not be profitable or beneficial to cater to picture music further than a distribution of such suggestive numbers gathered from their catalogues. In the few instances where certain capable musicians of advanced ability were interested in the work, it was an advertising idea on the part of the producers and a sad mistake for the musician. We can all rest assured that no better musical conditions will be created by the pianist who styles him or herself as only a picture player. This type get a position on the "I-hope-I-am-lucky" plan, and if no one complains they are good for a few weeks until the exhibitor is tired of hearing the same old music, when he makes a change if he is at all particular.

In such places where the picture theatre is run on the same principle as a tobacco store, with an atmosphere of anything is good enough if it does not cost much money, the chances are that no music at all would be just as well, were the exhibitor to have nerve enough to try it. Such players surely cannot call their work a vocation, for were it adopted as such they would necessarily attain a certain amount of proficiency, with which they could demand enough respect to be above the floating-around type, yet there are few who dally long in one position.

The players of this type have so disturbed the patronizing public, that the criticisms have taken on the form of suggestion and at the present time any person, even if the nearest thing to a musical instrument that has been in their own home has been a washboard, feels that they are good authority, and competent to give proper musical suggestions for the picture, and you can rest assured they do, and if they are a regular nickel customer, what they say bears a great amount of weight. It is really ridiculous, still the exhibitor cannot be blamed, for if there is no standard, he must cater to the majority of his audience, however difficult it may be.

One could go on forever citing conditions and give obsolete criticism all to no avail, for until the picture caters to the more talented and capable musician, as well as willing, many remedies can never be hoped for, and the only valuable critic will be a satisfied public.

There never will be a more opportune condition for satisfying the greater number of the public than the picture theatre. It affords opportunities for the rendering of all kinds of music at such times when your musical endeavors will be twofold, assisted by the picture on the screen, giving the more critical something to enthuse over, while music lovers will appreciate your endeavors regardless of picture effects. Another point that should interest the musician to know, is that it would be an impossible venture to install an orchestra of average commendable capabilities and hope that the public would pay an admission fee to hear them play; still it is known that in many theatres where the orchestras get fairly good results, many of the audience, when the pictures have an off day, which often happens, will exit, saying, "The pictures were poor to-day, but the music was worth double the money."

When the pictures fall flat, it is in most cases pictures of a prosy kind which have no serious and well-acted plot. It would be much to expect that a musician should be inspired at such times, and were he capable of his best efforts, his work would be entirely for naught. Nevertheless, at this point he can shine, and if he cannot assist the picture, he can musically satisfy the audience, which reverts to the management's interest, who, after all, is the one that supports you and the family. I waited two months to find a good spot in my show to play the "Ballet Egyptien," by Luigini, and the Edison Company was kind enough to make the spot, just as they so often do, by releasing "The Greed of Osman Bey" July 28th. To those interested I would say that this number plays the entire picture by repeating No. 2. This is a classy picture, with the Luigini music it is more so. Another easy one that will have a telling effect on an audience and lay the foundation stone of giving your orchestra a reputation, can be gotten over in connection with the Biograph release of August 2d, "The Monument." Use Tosti's "Good-bye" as trombone solo. Once through, played with expression, will bring tears, and fits the subject, as well as playing the entire picture. And some will say that "picture and music" is not a combination. It is even more than a combination, for they are positively necessary to each other in the advance strides of Cinematography as an art, as well as a stable and lasting form of inexpensive entertainment.

* * * *

Over the signature of "J. B." a should-be picture music critic writes in a recent issue of a picture periodical, citing incidents as proof that an orchestra is an impossibility in a picture theatre. I would not waste valuable time to contradict such a foolish assertion, were I not positive that the writer was misinformed and, in the words of the street, "talking through his hat." His suggestion of paying picture pianists $50 per week may have been well meant, yet I might suggest that he better wake up soon or all the picture pianist positions will be taken at a great deal less money. When he can show me where I can hear a pianist that is a feature in a picture show, I will find the time to go and enjoy what would be to me a novelty. The day may come soon when pianist orchestral directors can demand some such salary, but never a lone so-called picture pianist, which usually means that the player has a limited repertoire of music as well as ability.

I would also call the attention of this writer to the fact that in a large number of homes pianos will be found upon which many play better music than is usually heard in a picture "show," while others are able to produce noise which makes you hope that you may never hear the instrument played on again. When we get to realize how common the instrument really is, how can we hope that it may ever be a feature that may attract patronage. It is an addition to the small picture theatre, and takes away the monotony of a continued silence, which assists in making the theatre attractive, but don't ever believe that the patrons come for anything other than the pictures. I know of many instances where one or more instruments were added to the piano in small theatres and it was found profitable, for no exhibitor would be foolish enough to add an unprofitable expense.

The writer further shows the smallness of his ideals

by telling us that an orchestra is too expensive and no picture theatre could profitably afford one. I wonder does he know how much money can be taken in at the booth of a theatre such as he criticised. His every word would prove that any experience he may have had was limited to the nickelodion. The orchestra he so intelligently criticised was nine days in the pictureplaying business and the leader took his chair for the first time on this July 18th mentioned.

How much could be expected in that time? The picture mentioned was a miserable padded affair, with oft-repeated singing action, not at all necessary to picture clarity. The story required the action in question three times, yet it was put into nearly every scene and each time more or less footage was used. This made the picture musically impossible for pianist as well as orchestra. The only difference is found in the fact that the orchestra will continue to play music and the pianist would kill it. Had this picture been padded with anything else but its musical suggestive action, it would have been inspiring and could have been assisted by music. Musicians need have no fear of such critics, for the plaintive wail exclusively proves that the business is growing out of his or her grasp, and Divine Providence hurry the day.

THE COAST GUARD'S SISTER

Edison

(Taken on the Coast of Cornwall, England)

When Fay Trevenna accepted George Rowe, and Nell Teague simultaneously accepted Captain Moon, things were by no means in so delightful a situation as might have been expected. For Nell had wanted George for herself, and when she saw her case was hopeless, she accepted Captain Moon out of sheer pique.

Captain Moon was old and rich. The engagement ring he gave Nell Teague had been sent all the way from London, and it was something to be proud of. No wonder Fay Trevenna was ashamed of the simple little ring her George had given her when she saw Nell's. And you may be sure Nell Teague lost no opportunities of flaunting the beautiful trinket before Fay.

Smuggling has always been an irresistible temptation to a Cornishman in need of ready money. When George found that nothing would please Fay but a ring like Nell's, he readily entered into a scheme to run a cargo of contraband tobacco across the channel.

Nell discovered the scheme, and hastily wrote an anonymous note to Fay's brother, the captain of the coast guards. Pascoe Trevenna read the note to Fay and she, instantly suspecting the source of her lover's suddenly acquired wealth, locked Pascoe in the guardhouse, and, disguised in one of his uniforms, ran to warn George. As she waited on the beach, she was captured by confederates of the smugglers, but escaped in the nick of time and met her lover as he was bringing the first boatload ashore.

"Oh, Jarge, Jarge," she cried. "Do'ee think I'd have'ee a thief for the likes of I?"

Although George would willingly have destroyed all the tobacco in the world at a mere word from Fay, there was some slight opposition on the part of his smuggling comrades when he set fire to the cargo in obedience to his sweetheart's entreaties. While George was settling this small difference of opinion with his fists, and completing his work of destruction, Fay, still in her brother's uniform, led the finally aroused coast guard far away from their right destination and then disappeared.

The next morning George laughingly agreed with Pascoe Trevenna that the anonymous letter must have been a hoax.

AMERICAN STUDIO NEWS

A two-part military drama production will be released by American Film Mfg. Company, Monday August 25th. This is a vivid, impressive and powerful dramatization of love and intrigue in which J. Warren Kerrigan gives a splendid interpretation of that type of American soldier imbued with the spirit of loyalty to his country and willing to serve his country at all hazards. Full of action and of exquisite photographic quality.

* * * *

V. A. Kipp, of Loraine, O., a screen admirer of J. Warren Kerrigan, the handsome Flying A star, visited Santa Barbara, Cal., especially to meet Mr. Kerrigan. Mr. Kipp presented Mr. Kerrigan with a very pretty pillow case on which was embroidered a "Flying A" with the initials "J. W. K." The gift was much appreciated.

* * * *

A coming two-part production of the American Film Mfg. Company is the second of the "Adventures of Jacques" series, replete with gorgeous material settings, costumes of the King Louis XIV period, and splendid dramatization by the foremost exponents of the pantomimic art.

* * * *

National president of Mu Gamma Sorority extends invitation to Miss Vivian Rich of the Flying A stock company, to become an honorary member of the moving picture chapter. Following is copy of letter received by Miss Rich:

> My dear Miss Rich: The Mu Gamma Sorority is starting a motion picture chapter, and it is my pleasant duty to ask you to become an honorary member of it. Needless to say, we should feel honored by your acceptance. I shall be glad to answer any questions you may care to ask. Hoping for a favorable reply, I am cordially yours,
>
> (Signed) Editha Latta Watson,
> National President,
> Pinos Altos, N. M. Mu Gamma Sorority.

DIAMOND & COMPANY OPEN BRANCH STORE UPTOWN

L. Diamond & Company, manufacturers of fibre reel cases, carrying cases, trunks, etc., have opened an uptown branch for the convenience of their customers at 175 West Forty-fifth street.

SCENES FROM "THE COAST GUARD'S SISTER"

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

The Committee on Patent Litigation appointed by the Electric Club, of Chicago, Ill., recently reported in favor of the following:

"*Resolved, That The Electric Club strongly disapproves of both form and substance of the bill H. R. 23,417, commonly known as the Oldfield Bill, and would regard its enactment as highly prejudicial to the interests of both inventors and the general public;* except that the provision limiting the duration of a patent to nineteen years from the date of application is approved."

The report, which is concise, logical and comprehensive, is worthy of further quotation, to wit:

"Our patent system is intended to benefit both the general public and the individual to whom the patent is granted. The latter receives a legal title to property which he has created, this property consisting of an idea which has originated with him and whose application will be useful. From the moral standpoint this idea is as much the property of the individual who creates it as any tangible property may be. Indeed, the property claim may be considered superior to that in real estate, since land is not created by man and is acquired only by taking possession. Our laws give utmost protection, however, to the owner of tangible property, yet even under the protection of our patent laws the exclusive title to an invention is limited to a period of seventeen years. Without the protection of a patent the only way in which the creator of new ideas can retain complete possession of them is through the medium of secrecy. Since it is exceedingly difficult to keep an idea secret at the same time that use is being made of it, it is usually considered advantageous for the inventor to disclose his idea, provided he is given a legal monopoly in its use for a limited period.

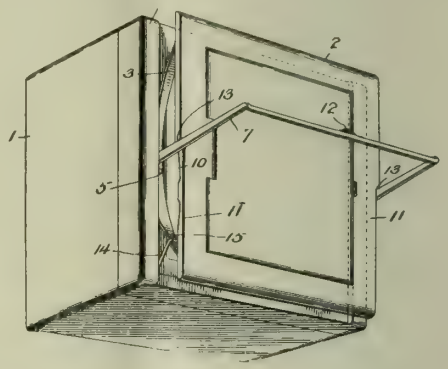
"On the other hand, the patent system is of benefit to the public in discouraging the practice of secrecy and inducing inventors to make public their inventions for the unhampered future use of all mankind, and in stimulating inventors to greater activity by assuring them exclusive property right in their inventions.

"The American system of patents is based upon the conception and application of these ideas, and is no doubt one of the factors which has put the United States in the front rank of nations as an inventive people. This is reflected in the extent of our manufacturing industries. *The American system is undoubtedly one of the best in the world, and its results have been in the main satisfactory.* There are, however, certain details of our system which it is usually conceded can be improved, and any change which is made in existing laws or practice should be with the idea of remedying these minor defects rather than in the line of making any radical departure from the main principles."

Seven hundred and twenty patents issued last week is a pretty good midsummer record, and indicates that Uncle Sam is still able to sit up and take notice—a true progressive industrially at any rate. New York leads with 102 to its credit; Illinois next with 79, and every State is represented excepting only Arizona, Maine, New Mexico and Wyoming. Of the foreigners Germany leads with 28.

The Ryno Film Company, Inc., of New York, N. Y., have applied for the registration of the subjoined Trade-mark for Motion-Picture Films and Projecting Apparatus Therefor, used since April 1, 1913.

The perspective view of the camera box herewith presented is taken from Patent No. 1,066,941 issued to Otto Petermann, of Grotan, N. Y., whose object is to obviate the annoyance and difficulty frequently experienced by reason of disturbance and change of focus when placing or removing the plate holder, etc. 1 designates a camera box, 2 a ground glass frame designed to fit against the rear of the camera box and held yieldingly in position by spring strips 3 applied to opposite sides thereof. The frame 2 is received between side flanges 4 when collapsed against the camera box, the back of the frame being then flush with the said flanges. The spring strips 3 are secured intermediate in their length to the camera box 1, as indicated at 5, the ends of the spring strips engaging pins upon frame 2. The above is the usual construction, one end of the ground glass being adapted to be grasped by the fingers and pulled away from the camera box to admit the end of a plate holder preparatory to forcibly pushing it into position. This manner of inserting the plate holder is unsatisfactory, however, since it is frequently necessary to apply a considerable amount of force thereto, thereby either moving the camera so as to destroy the focus thereof or in-



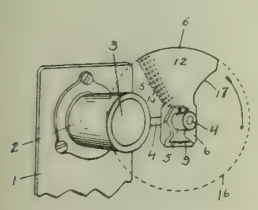
juring some part of the plate holder or camera. This annoying feature has been eliminated in the present instance by the provision of a lever 7 by which the frame 2 can be forced away from the camera box and held spaced therefrom when manipulating the plate holder. The ends of the lever 7 are pivotally connected to the camera box, and the opposite sides of the lever are provided with pins adapted to engage the frame 2. When the lever is swung outwardly the pins engage cam depressions 10 in the sides of the frame 2 and force the frame outwardly against the action of the spring strips. When it is desired to release the frame 2 it is merely necessary to swing the lever 7 against the camera box. The two arms of the lever are then received within cut away portions 11 formed in the side edges of the frame 2 while the cross-bar of the lever fits closely against the sides of the camera. This cross-bar may be provided with a finger piece 12 for convenience in manipulating the same, and the outward swinging movement of the said lever is limited by contact of the arms thereof with the shoulders 13 at the inner ends of the cut away portions 11.

William Lord Wright in a recent issue said, "Far be it from us to knock moving pictures, but we do think there are too many death-bed scenes, too many representations of cruelty to children, too many masked robbers shown on the screen, and too much suffering of every kind portrayed. There is enough of all this in real life without adding the unreal." Amen. "So mote it be." We know personally of many individuals who have been disenchanted by gruesome, morbid films, and will not risk attendance at an ordinary mobile picture show for fear of encountering others repugnant to good taste or pleasure. The main function, particularly of the summer garden variety of mobile picture show, ought to be to entertain, instruct and amuse—

there should be no chance of disappointment or disgust. "The public be d——d" policy is a poor one in the long run in so far as mobile picture films are concerned. We wish producers and exhibitors could hear and heed what their audiences say about them.

Startled he looked about him. "My legs are comfortable," he muttered. "My knees aren't cramped. I can get the kinks out of my calves and even lean back a little. My line of sight is unobstructed. Why, not only can I see everything, I can also hear everything. I can retire to the foyer without disturbing fifteen people, or even one, but I'm so comfortable sitting here that I'd rather stay just where I am. These lights—the music—the scenery—all look real, yes, they strongly suggest reality—but it's impossible. Whoever heard of a comfortable theatre? I must be dreaming." And doggone it, that's just what he was doing.—The Masses.

A shutter designed to cut off the light abruptly and allow the light to come on gradually so as to throw a steady light on the screen, and prevent flickering and agitation, is the subject of Patent No. 1,067,750 issued to Allen C. Miles, of Belleville, Kentucky. The accompanying perspective view illustrates the essential features of the invention. The frame 1, a part of the machine, has secured to it the projected lens frame 2, carrying the lens 3. From the machine is extended a revolving shaft 4, on which is a clamp 5, in which is firmly gripped the shutter 6. A counterbalance weight 9 is used to balance the shutter. On one side of the head 12 of the shutter 6 are holes 14 and recesses 15 on the edge. These perforations are formed in rows, but may be irregular if desired. Usually they are larger near the edge and diminish in size as they recede. The shutter in revolving describes a circle and moves in the direction shown by the arrow. The picture is thrown upon the screen through the lens 3 and is upon the screen about three-fourths of the time required for the revolution of the shutter 6, the other fourth of the time the space between the pictures is passing through the machine, and at this time the shutter is passing over the face of the lens 3, shutting off the light, and as the solid side 17 of the shutter 6 first reaches the lens, the light is cut off abruptly, and as the shutter passes on in its path the perforated side reaches and leaves the front of the lens, allowing the light to come on gradually, thus giving more light and preventing the flickering and jerking motion of the picture on the screen. In this operation the machine can be run with less electric current as the light is increased and the picture is transferred to the screen in a natural, steady and uniform manner. The gist of the invention consists in providing a shutter which abruptly cuts off the light and turns it on gradually and not suddenly; and the patent contains a claim to a moving picture machine, a revolving shutter provided with a plain uninterrupted side edge, and a perforated side, the edge of the perforated side being recessed as set forth.



Patent No. 1,066,955 relates to apparatus for charging light-sensitive elements united in packages with light-proof under sheets or intermediate sheets. The changing is effected in a dark slide provided with a change box into which the package is removably inserted, and at each withdrawal of the change box from the slide catches provided on the change box withdraw the uppermost element of the pack, which is then pushed in at the bottom when the box is reinserted into the package-container. These purposes are primarily realized by adapting the package to the dark slide, namely, by providing the top of the package with a shutting slide, which in the closed position lies against the catches of the change box when the package is inserted into the slide, so that the catches are unable to prevent the withdrawal of the package from the slide, but immediately engage the uppermost element as soon as the shutting slide is pulled out. Joseph Schmuck, of Steglitz, near Berlin, Germany, is the inventor, assignor to the firm of Optische Anstalt C. T. Goertz Aktienzestellschaft, of Friedenan, Germany.

The German scientist Dessauer has succeeded in producing mobile X-Ray pictures by means of an apparatus of such exceptional X-Ray power that he is enabled to take six photographs per second, and then by means of a cinematograph to show the movements of swallowing, the throbbing of the heart and other natural phenomena. In the apparatus by which the X-rays are produced is an improved current breaker for the primary of an induction coil which insures rapid break, and a secondary current from the coil of much higher power than usual. When this device is used in conjunction with an X-ray tube rays are obtained of which sharp and rapid radiographs may be taken. At this rate of progress how long will it be before we are able to reveal and review man's subconscious nature, his idiosyncrasies, etc.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Hiatt

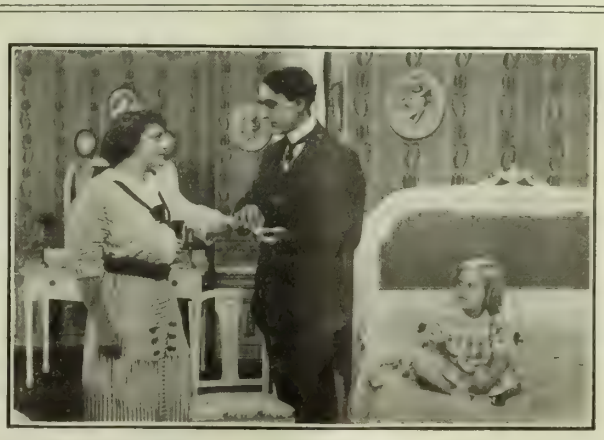
NOTES

"The Treasure of Captain Kidd," a story based upon the life of the famous buccaneer, is shortly to be released. It is the first of a series of stories dealing with famous treasures. The film shows, among other exciting scenes, the capture of a ship and the pirate's attempt to murder a young girl so that her ghost will guard the treasure which he is about to bury.

In order to get the proper atmosphere for a comedy the Pilot is turning out, Miss Louise Vale, the leading lady, spent two days down in the Italian section of New York. Miss Vale played the part of an Italian sweetheart in Pilot's release, "Tony, the Tenor," and her characterization is superb.

St. Clementine, that picturesque and rugged island off the Southern California coast, was the objective point of a recent trip of Fred Granville, the Universal camera man. It was the first time that a motion picture camera had ever invaded the isle, and Granville brought back some splendid films with him.

Mrs. Langtry (now Lady de Bathe) says, "I am proud and happy to appear in a motion picture for contemporary audiences and future generations. To be enrolled in the famous Players Gallery of Artists is a distinction that will survive myself. I am immortal—I am a film."



RUNA PLAYS CUPID
Reliance release August 13th.

Manufacturers' Synopses of Films

LUBIN

OVER THE CRIB (Aug. 15).—The tale of two lonely hearts that are brought together by a child whose mother, in great trouble at first, gets her child back and a renewed happiness after the child has accomplished her mission of love. Jerry Smithson is a lonely bachelor with a great and deep love for children. In desperation and to smother the heartache he goes to the asylum where he makes daily pilgrimages to watch the youngsters at play. About the same time a Mrs. Wendell, deserted by her husband and almost destitute, takes her child to the asylum in the hope that it may be adopted into a family that will give it the care and love it needs. Smithson is the man that adopts the child and Dorothy soon reigns complete mistress of the lonely bachelor's heart and home. Finding he, in his awkward ignorant way, is unable to properly take care of her he advertises for a day nurse and Ethel Langdon, suffering from an equal amount of child hunger, applies for the position and gets it. The child, Dorothy, takes to Ethel at once and gradually Smithson finds himself in love with his adopted child's nurse. The culmination of their romance comes when Dorothy, playing a kissing game with the two, orders Smithson to kiss "nursie" and the door to a happy future is opened to both. They are married and wonderfully happy in their own love and almost worship of the tot that brought them together. Mrs. Wendell, however, finds herself in dire straits and just about the time she thinks she can bear the fight no longer her husband returns, penitent and rich. She forgives him and then he learns of the child's being sent to the asylum to be adopted. They go to the asylum and their terrible grief has its effect upon the authorities and they let them have the child's address. Smithson breaks down under their plea, but Ethel realizes, great as her own misery is, that the real parents have a greater right than they to Dorothy. Dorothy is taken to her parent's home and Smithson alone gives way to his grief. Ethel at the side of the empty crib suffers cruelly at its emptiness and weeps over it. Then her sorrow changes gradually to another realization and hurriedly she gets out some tiny baby clothes from her work basket and at the side of the crib, with the tiny garments held tight to her breast, she smiles into a future brighter and fuller than even the wonderfully happy past has been.

RELIANCE

KENTUCKY FOES (Aug. 11).—A feud exists between the houses of Amsden and Nelson. Fred, the only son of Amsden, desiring to procure some property owned by Nelson, writes him a note of truce, which Old Man Nelson promptly returns torn to bits. Fred has a far more bitter disappointment in store when Dorothy Lewis refuses his love and accepts that of Andy Nelson, a braggart and imbiber. Next day, Dorothy scrambling around the rocks near Amsden's estate, sees her lover approaching. Spying her, Andy goes to her and she sees to her indignation that he is intoxicated. She repulses him, but he persistently endeavors to embrace her, until, with raging spirit, she pushes him over the rocky incline. Fred Amsden, on his way home from the fields, hears her screams. She tells him frantically she has killed Andy Nelson. Desiring to shield the girl he loves, Fred drags the lifeless form toward some nearby bushes and is seen by the youngest Nelson boy, Tom. So while Fred is overtaking Dorothy and half carrying her to his house, Tom is racing home with the terrible news. Grabbing their guns, the Nelsons make for their enemy's home. Fred and Dorothy, seeing their approach, repel their attack. One against six appearing hopeless, Dorothy escapes from the rear and runs for help. In the meantime, Fred is holding off the enemy with an occasional shot. Andy, having recovered by this time, staggers to his feet and up the path. Dorothy, running along at full speed, runs fully into him and at first thinks it is a spectre. She then realizes that she is not a murderess. Fred, in the meantime, having used up all his ammunition, is captured by the Nelsons and dragged out and then taken to the place of the supposed murder to be shot for his crime. Arriving at the spot, Dorothy explains all and they learn the truth. The Nelsons are so overjoyed at the recovery of their son that they hold forth the hand of friendship to Fred and depart, taking Andy with them. Then Dorothy turns gratefully to her real hero.

RUNA PLAYS CUPID (Aug. 13).—Runa's mother, a pretty widow, and handsome Dr. Hale know each other by sight only. He, in his garden, has seen her in hers across the way. They meet at a garden party and become good friends through the medium of the child, who takes quite a fancy to the doctor. Runa is taken sick and all through the terrifying hours of her illness Dr. Hale and the frightened mother watch at the little bedside. The night of the crisis is a long, wearying siege, but the dawn brings restful sleep and surcease of fever to the child. In her joy at the baby's recovery the mother sobs out her relief in Hale's arms and it is then that they realize their love. Happy days follow with Runa a cheerful convalescent. But Mrs. Adams' lawyer comes from the city to see her on business. She introduces Hale and, knowing he is a trifle jealous, she pretends a great interest in the other man. After his departure he angrily accuses her of flirting. Proudly she resents his attitude, angry words follow, and the doctor returns home with his ring in his pocket. The days that follow are lonely. When Runa asks why the doctor doesn't come any more Mrs. Adams has to admit that he will never come again. Runa then takes matters into her own hands. She decides that she will be sick again so the doctor will have to come to her. When he arrives Runa explains her deception to him and he, ashamed of his foolishness, goes to the mother and their quarrel is soon a thing of the past.

SELIG

THE FLIGHT OF THE CROW (Aug. 11). —FIRST REEL.—"The Flight of the Crow" is a thrilling drama of to-day, dealing with the worries of a wealthy man who has a ne'er-do-well but beloved son, weak and wayward, who drifts from the roseate lights of fashionable clubland down to the depths where, poisoned and enervated, actuated by "wanderlust," he goes out into the great world and becomes a tramp.

The scene opens in the palatial residence of aged John Morgan, whose sole comfort is an adopted daughter, Edwina Washburn. The father had long hoped for a marriage between his son and this lovely girl. Dan Morgan, however, weak of will, spends his time and substance at the fashionable club. Evicted from this association, he goes on down—he finally drifts out from the home city into the byways of the world in the repellent rags of the tramp.

Two years fly by, and the old father, keenly feeling his disgrace, makes a will in which he stipulates his son, Dan Morgan, if he returns and marries Edwina Washburn, will inherit $1,000,000. If she marries anybody else she shall receive the old home place and $1. His legal adviser, Philip Moore, is commissioned to exert every effort to find the son. If he fails to bring the wanderer back to him before he dies, the legal adviser is to receive $250,000, and Edwina, the ward, will receive $750,000 in case she remains single. The old man shows signs of mental failing, and all the cupidity that lurks deep down in Philip Moore bestirs him to delay the coming of the son or frustrate any search that may happily reveal his whereabouts.

Chester Thompson, a prosperous young business man, is deeply in love with Edwina, and while she reciprocates his affection, she is too modest and too considerate of her foster father's wishes to show her love. She does not wish to marry Dan. She and Chester tacitly agree that the ne'er-do-well son should be restored, but he has sized up the lawyer who, instead of trying to conform with the will, devises everything in his power to defeat it. Urged on by Edwina, Chester tries to discover the whereabouts of the wanderer. Accidently visiting an auction house he observes a battered suit case bearing the "monaker" (the signature of the tramp), which is an arrow, the sign of "The Crow." Dan Morgan had been a collector of Indian curios, and when he adopted the nickname of "The Crow" he took the sign of the arrow as significant.

The lawyer has employed a detective whose mission is to shadow Chester and cross his plans in any attempt to discover "The Crow." When the good young man buys the tramp's frayed old suit case, he is accosted by "Pencil Willie," who has been a pal of "The Crow." The result is that he engages "Pencil Willie" to accompany him on a tramping trip.

SECOND REEL.—The scene opens in the office of Lawyer Moore, who has brought legal astuteness and detective acuteness to bear in trying to prevent the finding of the lost heir and secure himself a small fortune while depriving an old friend of the last comfort of his lifelong wish. He was, however, barking up the wrong tree, for Chester had

"A purse as long, and arm as strong,
And an eye as keen as the man he battled with."

A man of wealth, willing to risk the road, riding brakebeams, visiting barrel houses and battling with bums, has a nerve of that quality not to be overcome by the cheap devices of a pettifogger or so-called "de-tec-tive" who preys upon the weakness of his fellowmen—deceiving for profit.

Then follows a series of daring hairbreadth adventures by flood and field, over the cinder-paths, along dusty roads, riding on platforms or brake beams, hiding in musty box cars or camping with the hobos, cooking in tomato cans and dividing the "handouts"—scenes vivid, varied and picturesque that make up the lusty life of the ragged knights of the road. Chester Thompson and "Pencil Willie" study the signs of the arrow upon water tanks, old barns, deserted boats by the waterside,

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following the trail of the vagrant unerringly. Eventually they discover that "The Crow" has straightened out, married and settled, and in a sense become regenerated. Chester gets Dan Morgan and his wife back to the old home before the father passes to the Beyond, gives him comfort and cheer for his dying moments, so that he accepts the new condition of things, makes a new will, so that justice is done for all. The lawyer scornfully hands Edwina a silver dollar, but she has found a greater wealth of love, as Chester Thompson defies him and takes her in his arms. The old man dies with the child of his son in his lap, which gives peace to his passing. Thus ends the flight of the crow—that turned white.

PATHE FRERES

PATHES' WEEKLY (Aug. 11).

EVERY DOUBLE CAUSES TROUBLE (Aug. 12).—The inimitable Whiffles learns that he is a double to the newly appointed Secretary of Aviation and, being curious, he goes to the Secretary's home. When the latter comes out, Whiffles goes in and he is admitted without question to the private office. He discovers that the Secretary has two appointments—one at three with the Ambassador of Hoboken and one at four with the Secretary's sweetheart. The Ambassador calls, he and Whiffles exchanges notes of doubtful courtesy through the medium of the butler and the Ambassador departs in high dudgeon. Successful in this, Whiffles calls on the Secretary's sweetheart and gets away with it until the Secretary himself arrives.

THE ERRING BROTHER (Aug. 13).—Dan and Tom Reilly work on the same ranch. Tom is a wild boy and gets into trouble with the ranch owner. Dan comes to his brother's rescue at the height of the altercation. They are both discharged. In a moment of drunken frenzy Tom kills a man and makes his escape with his sweetheart Lillian. With their home shattered Dan quits ranching and becomes a traveling salesman for a product which takes him from ranch to ranch. A few years after the murder Dan finds Lillian and, while waiting for his brother to come in, shows Lillian how the magic silver plate, which he sells, operates. This silver plate is poison. In the meantime Tom, who is still frequenting saloons, is recognized as the murderer wanted by the police and is pursued. Reaching home he dashes into the cabin while the others are barricading the house. He reaches a glass receptacle which apparently holds water and takes a drink. The hand of fate had directed him to the cup of poison and he dies before his pursuers can reach him. After his death Lillian finds real happiness in marrying Dan.

THE HOUSE DIVIDED (Aug. 14).—This is a Mexican story in which a Federal officer's sister is in love with a rebel. Through many thrilling scenes the rebel, Jose, leads the pursuing Federals and many times finds an opportunity to see his little sweetheart, though he risks his life to do so. Once, when visiting her, he is discovered by her brother and placed under arrest, but through her efforts he escapes. In punishment for her aiding the rebel she is locked in her room and here, when Jose comes to rescue her, he is caught and led out to be executed. In one last effort to save the life of her sweetheart Dolores rushes to the scene of execution and, throwing herself into his arms, is pierced by the same bullets which end the rebel's life.

PATHES' WEEKY (Aug. 14).

COSMOPOLITAN LIFE IN CAIRO (Aug. 15).—Here, indeed, is one of the most interesting travel pictures ever issued. The life in Cairo is certainly cosmopolitan and we see it in all its phases in this film. The native streets swarming with Arab life, the snake charmer, the street singers, the dancers, all are pictured plying their various trades and winning the shekels from the innocent tourist. The beauties of the Nile, the crude methods of transportation, the marvelous pyramids and the inscrutable sphinx are faithfully portrayed.

On the same reel:

LAKES OF BAYRISCH.—This film takes us into Bavaria, a land little known by those who have not traveled extensively. The Bayrisch lakes are gems of beauty, set in the surrounding hills like emeralds. Wide expansions of water invite the lover of aquatic sports and the natives add a touch of color which makes the scene one of unending pleasure and one long cherished in the memory of the beholder.

On the same reel:

PICTURESQUE JURA.—This little frequented spot in France is well worth the attention of the tourist, abounding, as it does, in verdant valleys and luxuriant vegetation. Winding roads zigzagging up the mountainside afford many opportunities for beautiful vistas across miles and miles of picturesque grandeur. After a lovely view of the River Bienne at Malinges, we conclude with "Evening on the Lake of Chalin." A picture of magic beauty, this, the expanse of peaceful water in the foreground; in the background the mountains fading away in the darkening distance.

THE TURNING POINT (Aug. 16).—Here we have a film dealing with the most fascinating subject: the effort of a band of criminals to obtain a very valuable picture. Their tool is a woman, who, in the power of the leading criminal, attempts to secure the picture by making love to the owner of it. She succeeds in winning his love but also awakens her own with it, her conscience and a desire to live a right life. Her struggle for freedom from her evil associations and the determination of the criminals not to lose so valuable an assistant form one of the most interesting and melodramatic films released in a good many months.

EDISON

BATTLEFIELDS AROUND CHATTANOOGA (Aug. 13).—About the city of Chattanooga in the Fall of 1863 were fought several battles which for fierceness and bloodiness have few equals in the history of the world. Beginning with the Confederate victory at Chickamauga in September when the Union line under Rosecrans was crumpled up like so much paper and thrown back on Chattanooga, the Southern forces under Braxton-Bragg maintained a close investiture of the city which lasted until the arrival of reinforcements under Grant, Hooker and Sherman in late October.

On November 24, 1863, the Union army commenced a general attack along the line. Hooker, on the Union right, fought the famous "Battle Among the Clouds" on Lookout Mountain, and succeeded in dislodging an equal force of Confederates from that position. On the afternoon of the 25th there occurred one of the most dramatic episodes of the war. The Union troops lying down and resting before the Confederate trenches at the foot of Missionary Ridge suddenly and without orders from either Grant or their officers, arose and charged the Confederate position. Thousands fell in the resulting encounter, but the outcome was a distinct success for the Northern troops.

In 1895 the battlefield of Chickamauga proper was made into a national park. Missionary Ridge and Lookout Mountain have been made into beautiful parks by the city and state. To-day splendid monuments and monoliths mark the situation of all the stirring events of the early sixties.

The more important monuments and memorial tablets erected by various war societies and states are shown in these pictures. Very striking are the statues erected by the states of Ohio, Minnesota, Florida, Iowa, Kentucky and Illinois to commemorate the heroism of their fallen sons.

Interesting pictures are shown of the cable railway which leads to the top of Lookout Mountain and several glorious views have been taken from the top of that height showing the shining Tennessee River flowing through the heart of the rich valley.

The pictures are excellent photographically and are of decided interest to Americans of the present day.

VITAGRAPH

THE LADY AND THE GLOVE (Aug. 15).—The leading favorite of King Francis' court is the Lady Viola, a lady as witty as she is beautiful. She is courted by the Comte De Lorge and leads him on in his protestations of love. She does not really love him but likes to keep him away from other women.

The Queen secures a new lady-in-waiting, the Lady Anne, a charming young woman, fully as beautiful as the Lady Viola, who at once becomes insanely jealous of her. The courtiers are soon at the feet of the new favorite, who shows her preference for none, save possibly the Comte De Lorge. The Lady Viola is furious and does all in her power to keep him away from her.

By way of amusement, King Francis arranges a tournament of lions, at that time considered a royal sport. The front of the balcony overlooking the arena is occupied by the King and Queen and their principal attendants, among them the Lady Viola the Lady Anne and the Comte De Lorge.

Thinking to force a public showing of the Comte's love for her, the Lady Viola throws her glove into the arena among the lions and dares any man to retrieve it. The Comte, who sees perfectly well what is in the lady's mind, goes to the rail and prepares to descend.

All watch the young man's descent with intense excitement, mingled with fears for his safety, with the exception of the Lady Anne, who cannot bear the sight but faints away. De Lorge picks up the glove and gets back safely to his place on the balcony. Instead of humbly handing the glove to the Lady Viola, as she expects, he throws it in her face, publicly rebuking her. Then, seeing that the Lady Anne has fainted, he takes her in his arms and helps to revive her. His betrothal to the fair court beauty is at once announced and their marriage at the Cathedral is performed amid great pomp and splendor in the presence of the King and Queen and the whole of his glorious court.

AMERICAN

THE BEATEN PATH (Three Parts) (Aug. 20).—The story lifts us up and carries us on, on, into a blinding glare that reveals our innermost thoughts and feelings. It proves the old theory that men are but pawns on the chessboard of Fate; that they may labor, and strive and starve and kill to change her course, but she only smiles, continuing on her inexorable way. In the immortal words of Omar Khayyam, "The moving finger writes; and having writ, nor smile nor tear shall blot a word of it."

Randolph Thorne (Alec B. Francis) and George Ed. Lacelles Hall (Will E. Sheerer) were gentlemen of family and means, whose estates adjoined. A question of the dividing line between the estates resulted in a bitter quarrel which had suddenly reached its climax in a personal encounter between the two men, at the point of land in controversy. Randolph Thorne had drawn a paper from his pocket and

COMING
BRENNAN OF THE MOOR
(He Stole from the Rich to Give to the Poor)
THREE REELS—STATE RIGHTS
A Story of the nobleman-bandit. Featuring BARNEY GILMORE
SOLAX COMPANY, Fort Lee, New Jersey

declared it proved him right absolutely. Lacelles Hall, whose son Arnold was with him, had been so emphatic in his contentions that the reaction left him weak. Arnold, with the rashness of youth, entered the Thorne library that night, to purloin the paper Randolph Thorne had flaunted. He was seen and recognized by Thorne and followed to his home. Lacelles Hall, feeling himself to blame for the boy's predicament, insisted on bearing the disgrace of arrest and imprisonment. He was led away, on being identified by Thorne amid the pleadings of his son Arnold, and the tears of his bewildered daughter Barbara. His conviction, arrest and confinement resulted in an illness that shortly had its sequel in death.

During the progress of the quarrel, two innocent young persons suffered great distress. One was Chester Randolph Thorne (O. A. C. Lund), the carefully nurtured heir of Randolph Thorne, whose every action was governed by his father and guided by the precepts of his forefathers as set forth in the diary of Randolph Thorne, dating back to 1600. The other was Barbara (Barbara Tennant), the beautiful and unworldly daughter of Lacelles Hall, who had been home from the finishing schools but a short while, and knew little and cared less about the boundary dispute. Chester tried to stop his father from taking extreme measures. Barbara submitted mutely when those measures took her father from her, frightened away her betrothed, Caspar Black, and drove her brother to seek forgetfulness in the primitive world of the great Northwest.

After the death of Lacelles Hall, but two friends remained to Barbara, her diary of the Lacelles Halls, dating back to 1700, and the maid Laura, who refused to leave her. Several years had gone by before Barbara even ventured outdoors. A short distance away, Chester Randolph Thorne sat on a garden bench, rereading for the hundredth time the Thorne diary. In the heat of the noonday sun, he dozed off, and dreamed that the wonderful deeds he had read of in the diary were reenacted before his eyes. As he saw the privations the first Randolph Thornes had endured that he might—as his father kept saying—walk the Beaten Path—Chester was moved to a clearer understanding of his father's motive in fighting so bitterly to conserve the estates for him, Chester.

The maid Laura had persuaded Barbara to play in the neglected tennis courts on the Hall estate. Barbara's muscles, grown unresponsive from disuse, refused to follow her will. So, when she intended to throw the nimble tennis ball to Laura, it flew instead with the speed of an imp, over that same boundary line, and abruptly awakened the dreaming Chester as it smote his eye. Laura recovered the ball and apologized, but Chester had caught a glimpse of Barbara and was determined to meet her. She returned to her room, angry at having forgotten her father even for a moment. His vision appeared to her, begging her to throw away the diary and seek happiness. Impulsively she threw it out the window. At that instant Chester had come up the path. He picked up the book, looked up as she looked down, and smilingly held it out to her. When she did come down, he was so entirely confused that he gave her the Thorne diary and kept that of the Lascelles Halls. That evening, the Hall diary brought melancholy to him, and the Thorne diary strange thoughts of revenge to her. In the days that followed rapidly, Barbara deliberately encouraged Chester's interest in her, in the hope of revenging his father's cruelty to her father thereby. Chester invited her to a dance, and she steeled herself to again appear among those who had shunned her as a convict's daughter. At the dance, Caspar Black, who had become tipsy, publicly denounced her as a convict's daughter. Chester drew her to the protecting side of his parents where she became hysterical and derided his father as the author of her family's misfortunes. She turned abruptly to leave, ran full tilt into a stumbling figure on the grand stairway, and the next moment saw Black stretched dead as his head struck the rail. Chester, running after her, grasped the situation, heroically threw his glove and dance-card beside the dead man, and drew Barbara away. Leaving her in charge of a friend, he raced off in his machine, stopping at her home for a moment to leave a farewell note. Barbara, after telling Randolph Thorne that his son too was now a murderer, reached home as Chester was leaving. To his words of endearment she answered with mockery, and fell raving, bereft of reason, as the man she had striven to not love, left her. Chester fled and was a hunted thing, welcoming what seemed sure death in a forest fire which caught him in his flight. Fate would have it, he was rescued by Arnold, Barbara's regenerate brother. But the flames had done their work. Death claimed him before the officer of the law found his retreat. Babbling of the Beaten Path, Chester closed his eyes to worldly things in the West, as Barbara closed hers in the East. The love that was denied them in life claimed them in death, and together their souls took the Beaten Path to the Great Beyond.

CRYSTAL

A GREATER INFLUENCE (Aug. 19).—Bob Graham, out on a shooting trip in the Maine woods, accidentally shoots himself. He is found and cared for by Norah, a pretty girl, who takes him to her home and nurses him back to health. After his recovery he leaves for the city, his mother having arrived to bring him home. Despite a strong attachment that has grown between the young couple they are separated. Norah later leaves for the city and takes a position as housemaid to the Grantleys. Bob and his mother visit the Grantleys and Bob and Norah, to their surprise, meet again. After dinner, Dick, the handsome son of the Grantley household, excuses himself and goes into the library to smoke. There he finds Norah and forces his attentions on her. Bob comes into the room just as Dick forces Norah to kiss him, and Bob knocks him down. The commotion is heard and all hands enter the library, among them Bob's mother. Bob sticks up for and defends Norah, but to no avail, and she is given her notice. Bob's mother, fearful of the great attachment between her son and the housemaid sends her a letter offering her a pittance if she would promise never to see Bob again. She returns the money and Bob arrives just in time to see her leave the house. He hastily follows her and requests an explanation for her tears. She shows him the letter and assures him that her love is away above any amount his mother could ever give her. Bob, convinced that social relations were of no importance where the greater influence of love is concerned, takes Norah to a minister and they are married.

VICTOR

THE GHOST (Aug. 22).—A country house has the reputation of being haunted. Two boys are frightened away by a thief who pretends to be a ghost. He has made the place a receptacle for the Remington diamonds, which he and his pals have stolen. They are waiting for the affair to blow over, so that they can remove their plunder in safety.

Jim, a young man of the village, is in love with Gertrude, but her father, Howard, withholds his consent to their marriage until Jim shall have made some money. Jim hears the boys' tale of the ghost and laughs at it, and Reed, a smart young chap, offers to bet Jim ten dollars that he dare not spend the night in the haunted house. Jim takes the bet and goes to the house.

Reed tells Gertrude what Jim has done and she is greatly concerned. She appeals to her father to go and induce Jim to abandon his plan; he refuses, and Gertrude goes alone.

The thief, who has fallen asleep in the house, is awakened by Jim's entrance. Jim overcomes him, and takes away the Remington diamonds. But the other members of the gang arrive, and Jim is compelled to escape to an upper room. The gang follows, delayed by the necessity of breaking down the intervening doors. By means of a fireplace and a chimney Jim reaches the roof. The thieves return to the ground and begin shooting at him.

Meanwhile Gertrude has reached the house, discovered Jim's peril and has gone for help. She returns with the constable and some armed villagers. They find Jim crouched behind the chimney, seeking shelter from the shots of the gangsters, who are surpised and captured.

Afterwards Jim receives a reward of five thousand dollars for the return of the Remington diamonds, and Howard withdraws his objection to Jim's marriage to Gertrude.

IMP

THE STATUE (Aug. 23).—Mrs. Swell, a lover of fine art, visits the studio of a young sculptor and purchases a life-size statute of Gladiator tableau. The young artist, fearing that his customer may change her mind, hurriedly engages the service of Mike and Jake, two expressmen of unusual eccentricities, to convey the costly statue to the home of his customer.

After carefully instructing the expressmen in the handling of the statue the inexperienced handlers of art fall over the tableau and hopelessly destroy it. The artist, pressed for the need of money, goes into a frenzy, and is only pacified by the possible chance of replacing the tableau by the two expressmen in statue pose. Mike and Jake in sympathy offer their services and are immediately posed for the final inspection of Mr. Swell, who is forced to question his state of mind by the various positions assumed by the Gladiators at different intervals of his inspection. However, he complies with his wife's desire and gives orders for its immediate delivery.

Mike and Jake are crated in statue form and suffer to endure rough usage en route to the Swells' residence. Upon arrival they are met by the artist, who uncrates and poses the expressmen in the well-kept grounds of his purchaser.

A lawn party is given in celebration of the magnificent unshrouding of the statue, and wine and food are plentifully spread before the half-famished statues. At last the temptation becomes unbearable and to the surprise of the entire party the bold Gladiators invade the feast and take their fill, bringing about the exposure of the young sculptor, whose art they had so greatly appraised.

At the police station their voices are raised in protest, but to no avail. An after-scene shows these three serving a like number of years upon the rock pile.

POWERS

THE LITTLE SKIPPER (Aug. 20).—Old Captain Hardson, tired of seafaring, sells his ship, the Liza Ann, intending to give the money to his two children, Robert and Alice.

Alice is in love with Phil, a young fisherman, and the father threatens her with disinheritance unless she marries the man of his choice, also a skipper and a friend of his. Alice refuses and quietly marries Phil. The old Captain sends her from him, telling her she will never get any of his money.

Some years later, an old shipmate and friend of the Captain dies, leaving his fortune of some $20,000 to the Captain. In the meantime Robert has married Margaret, a society belle. The Captain determines to pay them a visit before giving his fortune to his son, and departs for their home.

Arriving there he receives a very chilly welcome from his daughter-in-law, who sniffs at his pipe and is shocked by his manners. The Captain, on one of his visits to the old wharf, meets two old cronies and invites them home to lunch with him. They reach his son's home to find Robert and Margaret impatiently waiting, and she becomes speechless with rage when the Captain invites the two cronies to sit down at the table with them and passes the grog. She commands her husband to order them out, and leaves the table. Robert, fearing his wife's anger, does as he is bid, and the old Captain leaves, broken-hearted, with his friends.

They wander down to the beach, and while the two old cronies are commiserating with the Captain, he suddenly sees a little boy playing in the water, who, in attempting to rescue his toy sailboat, has overreached and struggles in the deeper water. The Captain rescues the little fellow at his own peril and when he brings him to the shore and hands the boy over to the anxious mother who has come down to look for the lad, he discovers in her his own daughter Alice. A happy reunion and recon-

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ciliation is brought about and the Captain writes to his son Robert, telling him he has decided to "dock" with Alice and Phil and give his "cargo" of $40,000 to The Little Skipper.

NESTOR

WHEN THE BLOOD CALLS (Aug. 20).—A miner, Shaw, with his wife and little boy, Jim, is working a claim in the Sioux country. Jim crawls into the tunnel, while his father is at work, and falls asleep. A band of Sioux attack the miner's cabin, and when he goes to rescue his wife, the Indians kill the father and mother and burn the cabin.

Later, Jim comes out, finds the bodies of his parents, and after burying them as best he can, wanders away. He is found in the woods by little Mona, the daughter of Chief Long Knife, who takes him to the camp. Mona takes a fancy to little Jim, and the Chief adopts him. Jim forgets his white ancestry, and becomes, to all appearances, an Indian, with their customs and manners.

Ten years pass, and Jim and Mona, now grown, are sweethearts. By killing his first bear, unaided, he wins his first Eagle Feather. He is taught the prowess of a Chief, and is looking forward to some great deed by which he may win the right to wear a war bonnet.

A fort has been established in the region, and the Colonel's daughter, against advice, goes alone for a ride. She is captured by Long Knife's band and taken to his camp. There she is tied to a tree, and the Chief tells Jim that here is his chance to win his war bonnet. Here is a paleface for him to torture to death. Jim is elated at his opportunity and advances to begin the torture.

As he is about to strike, his forgotten childhood comes back to him, and he remembers that he and this captive are of the same blood. His Indian training battles with his racial sympathy, but the blood call is too strong and he refuses to torture Alice.

The Indians accuse him of being a coward with the heart of a squaw. They condemn him to wear a squaw's dress and be treated as one. He is made to do squaw's work. Mona's love keeps her faithful to him in spite of his humiliation. Together, they conspire to get Alice away. Jim is sent for water. He slips away and goes to the fort.

Arriving at the fort, he tells the anxious Colonel of his daughter's fate, and leads the soldiers back toward the camp. When near to it, he tells them to wait and slip back into camp with the water he was sent for. The squaws beat him for his long delay, and Mona protects him.

Jim and Mona go to the tepee where Alice is confined. Alice and Mona change clothes, and Jim ties Mona where Alice was. Jim and Alice slip away, but are seen by a squaw, who tells Long Knife his daughter is with the despised coward. Long Knife sends his braves after them, and the Indians and soldiers meet. The Indians are forced to retreat and when they report the result to Long Chief, he rushes to the tepee and stabs Mona (thinking it is Alice), in revenge. When he discovers his mistake, Long Chief stabs himself.

Jim, accompanied by Alice and the Colonel, returns to get Mona, and finds her dying. He carries her out of the tepee. Mona dies, after bidding Alice and Jim farewell. They bury her according to Indian custom, and at her grave the Colonel asks Jim to return to the fort with Alice and himself. But Jim, true to his love for Mona, refuses, preferring death where she lies.

MIATT PATENTS

AMERICAN

A TIDE IN THE AFFAIRS OF MEN (Aug. 18).—Vivenot, miser, old and helpless, lives in an attic. Little Jessie, daughter of the landlord of the house, is good to him, bringing him food and water. He counts out the money for his purchases from a bag of coin, which he keeps in his closet. In her visits to the attic Jessie has also seen a bag of money and jewels, which he tucks away in a hidden cranny of the chimney. Dying, the old miser names Jessie as his heir, but her father and the lawyer find only a few pennies in the box. These they give to the little girl with the will, jestingly calling her "the little heiress."

Jessie, grown up, married, with a little daughter of her own, is a flood victim. In the wrecks of her household goods she finds the old will. At the same time her husband brings her the news that her childhood home has been condemned as a menace and is to be torn down. A vague recollection of seeing the old miser with a bag in his hand, when she was a child comes to Jessie. She slips away to her old home and searches in the chimney and is attacked by a ghoul, as she triumphantly brings forth the bag. She is rescued by her husband in the desperate struggle that ensues.

Jessie is then made an heiress in very truth.

FLESH OF HIS FLESH (Aug. 23).—"Blood is thicker than water," an old maxim, is again proven.

The fire of love has burned low on the hearth of domestic bliss.

The husband's suit for divorce is granted by the magistrate and the decree is thrice welcome to the indolent wife. Little thought has been given to the child, that symbol of love, until the stern judge awards the custody of the boy to the father. This was an angle the woman had not contemplated, but the ruling had been made and there was no alternative, so after an affectionate farewell, mother and child part. In the woman's heart she has resolved to regain her child so she bides her time, secures the child and departs to the seacoast where she lives a secluded life, but happy in the possession of her only boy.

Years have passed and the father has become the county sheriff—hard and stern—carrying out the mandates of the courts without a tremor in voice or manner.

Visiting the town one day the boy, now a young man, becomes involved in an altercation and in self-defense strikes his antagonist, felling the latter with one blow. The alarm is given and the young man seeks refuge in flight. At the coast he enters his boat and puts to sea; the sheriff and his deputy give chase, but too late to apprehend the man. They follow the direction of the boat along the shore, preventing the boat from effecting a landing. Without food the young man at sea becomes exhausted and, too weak to manipulate the boat, is drifting about aimlessly.

Patiently the expectant mother awaits the return of her son, little dreaming of his dire distress out at sea. Neighbors sight the boat and put out to rescue, returning with the all but dead seaman. The sheriff has watched from a distance and is soon on hand to arrest his man, not knowing his identity.

At the little shack he recognizes the wife and upon inquiry as to their boy is led into the room where the young man, exhausted from hunger and exposure, is being carefully nursed back to life.

The sheriff came to arrest a man—not his son. At the bed of the boy the two estranged hearts are reunited and the almost dead embers of love are fanned back to life to blaze anew until the divine edict "until death doth part" shall be executed.

FRONTIER

SAILING UNDER FALSE COLORS (Aug. 21).—This is the story of the cruel parent, the neglected orphan, the tomboy and the unwelcome suitor. The neglected orphan is very much neglected indeed, for her deceased parent has done all he could when he kept her at the convent and had her educated. He died very inconsiderately, just before the story is commenced and he left his daughter his blessing and $200.00 that he got from the sale of a book.

Poor orphan, she was very much undecided what to do, but she had modern business sense and hunted up an employment agency. About this same time the cruel parent, who was not really cruel at all, was wishing that he could control the tomboy, who liked to throw apples at all sorts of things, himself included. The cruel parent decided upon a governess as the only possible solution of the tomboy's disposition. He wired the employment agency for one. The cruel parent had been a customer and the lady boss of the employment bureau is loath to disappoint him. He specifies an elderly woman and she offers the post to the only available old maid, but the proffer is rejected with scorn.

The neglected orphan, witty and wise in her way, suggests that she has the education necessary and can impersonate an aged woman. The lady boss clutches at the straw, and off to the ranch is packed the poor orphan, now rich in the promise of $25.00 a month with room and board free.

The tomboy is much incensed at her presence and mistreats her shamefully, but eventually the orphan wins her over and becomes her confidante. This puts the grand high kibosh on the governess stuff and the cruel parent sees

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that his idea is not the right one after all. What the tomboy really needs, he thinks, is a mother. He asks the orphan to be one to her, but the orphan has seen the cruel parent actually being cruel to the unwelcome suitor and she decides she will not take the risk just yet of incurring his displeasure. Putting off an answer she agrees to help the tomboy wed the unwelcome suitor, who is not a bit unwelcome to the tomboy. She has determined that her usefulness is ended and has vague thoughts of resigning, a decision which is crystallized into actual effort when the cruel parent catches her false hair and discovers she is really not as old as she looks. But fond persuasions prevail at the last, and the cruel parent agrees to become the charming husband of the orphan, and dear old dad to the tomboy and the unwelcome suitor, now no longer unwelcome. Peace and plenty reign at the ranch after this, and the charming husband changed his mind in regard to what the tomboy needed, as it was a governess after all that tamed her.

REX

THE HARVEST OF FLAME (Aug. 21).—The factory owner's daughter, Pauline, is engaged to the young inspector of factories. At the opening of the story, the factory owner is given notice that on the morrow his factory will be inspected as to safety appliances and compliance with the city fire laws. He, knowing that his factory is painfully deficient, endeavors that evening to bribe the young inspector when the latter calls on Pauline. The inspector very quietly refuses the bribe.

The next morning, when the inspector comes to the factory, the owner tells him that unless a favorable report is made, the engagement of the inspector to Pauline will be broken. The young man is considerably tempted; but when comparing the safety of the lives of hundreds of girls and the happiness of two young people —himself and his fiancee—his conscience will not permit him to hand in any but a truthful report. The owner tenders the inspector the engagement ring, which he accepts, and leaves.

The young foreman of the factory is an inveterate cigarette smoker, and, although he has been severely reprimanded on several occasions by his employer, persists in his habit irrespective of orders. He is just about to light a cigarette when the factory owner, coming from his office where he has just left Pauline in tears, interrupts him. The foreman drops the flaming match and hides his cigarette. The factory owner goes on out, upon a short errand, and in the meantime the match has started a flame of fire in the scraps and cuttings in one of the finishing rooms, that the foreman is unable to put out; and, as the factory owner returns, he finds his factory in flames, most of his employees safe, and realizes that his daughter is trapped in the office behind a wall of flame.

In the meantime the foreman has run out and sent in an alarm to the fire department. He meets the inspector and the two return to the scene of the fire. The factory owner apprises them of Pauline's whereabouts in the burning building, and the foreman, realizing that he has been the cause of it, slinks away. The inspector attempts to go through the door, but is driven back by the flames and at this point, looking up, sees Pauline silhouetted in the window against the roaring flames.

At this window is only a coil of rope—the only fire escape the building boasts. He climbs the rope, lifts Pauline on to his shoulders and climbs down safely to the ground, where they are met by the frenzied father, who receives them with open arms, while the foreman, with grim determination, eschews the further use of cigarettes.

101 BISON

THE IRON TRAIL (Two Reel) (Aug. 19).—William Clifford, the new railroad construction foreman, arrives from the East to superintend the construction of the Santa Fe Railroad upon its first invasion of the West. He arrives at a time when the Indians are on the verge of an uprising—incensed at the intrusion of the iron monster which drives away their wild game and kills their people.

Sly Fox, the young Indian Chief, whose brother is killed by the construction train, visits the construction camp and threatens to exterminate the crew unless they cease further work. Alarmed at this attitude, Clifford sends for Crandall, the superintendent. Crandall, upon receiving the news, immediately starts for the construction camp and on the way meets with an accident. Fearing the injury may prove fatal, he sends for his wife and daughter.

In the meantime, Sly Fox, who is in love with Starlight, a beautiful Indian maid, tries to force her to his will and threatens her with death unless she consents. He is prevented from killing her by the timely arrival of Clifford, who is out inspecting the new road. With the assistance of several cowboys, who are on their way to the camp with a herd of horses for construction work, Sly Fox is taken prisoner. One of the cowboys volunteers to take Sly Fox to the fort, while the rest continue their way to the construction camp with the horses.

Hawanna, who is in love with Sly Fox, with Indian cunning succeeds in shooting the cowboy and liberating Sly Fox. Enraged at the white man's interference, Sly Fox returns to the Indian camp and incites the tribe to an attack on the white men, with the purpose of driving them away. Starlight, who has overheard their plans, rides out to warn the white men.

She first rides to the construction camp, where they make immediate preparations for defense, and have barely succeeded in getting on the train, with the intention of leaving camp, when the Indians attack. The Indians follow the train out, and a running fight ensues. The engineer is shot, and as he falls with his hand on the lever, stops the train. Clifford goes forward to take his place, and before the train is again started, the Indians succeed in setting fire to the box car, in which Crandall, his wife and daughter are secreted. The explosives used in construction work are also contained in the box car, and when the fire is finally discovered, the train is brought to a stop. Crandall and his family are taken out, and the box car is uncoupled, and just as the train starts away from it, a terrific explosion follows.

In the meantime Starlight has ridden to the garrison and also to the neighboring ranch and notified the soldiers and the cowboys that the Indians are on the war path and attacking the construction crew. They immediately start out, meeting on the road, and finding the construction camp deserted, follow the path of the track and come to the timely rescue of the party just as the Indians have them completely at their mercy. Starlight, who has followed with the cowboys, is wounded in the skirmish. When she regains consciousness, she attempts to crawl to safety across the railroad tracks, but falls exhausted on the tracks just as the train comes along on its way back to the camp. Clifford sees her from the engine. He crawls out on the pilot of the engine, and just as the train nears her, lifts Starlight to safety.

GAUMONT

A HONEYMOON HOAX (Aug. 5).—Leonard Smith and his bride set out for their honeymoon, Nancy's father and mother attending their departure by automobile for the ancient city of Tours. Just before the start Nancy's mother states that she will call up the couple at ten that evening, by which time they should have arrived at the Grand Hotel, Tours.

On the road an unfortunate breakdown occurs, and by courtesy of a passing motorist the loving couple are carried back a short distance to the nearby town of Blois. They decide to stay at the Blois Hotel until their car shall be repaired, and Leonard Smith telegraphs to his bride's parents announcing the fact, and also to the Grand Hotel, Tours, informing the manager that he may let room 16 for that night.

Meanwhile things have been happening in Tours. Just previous to the receipt of Smith's wire a saucy-looking drummer has asked for a room, only to be informed that all the rooms are engaged. Smith's telegram, however, releases room 16 and our commercial friend is duly ushered into the bridal chamber. He quickly orders the room cleared of all wedding knickknacks and prepares for slumber. At 10 o'clock he is aroused by a terrific ring on the telephone, and on answering same learns that the parents of the bridal couple are calling from Paris. What an opportunity for some fun! An opportunity not to be missed! Therefore he first imitates the bride's voice when talking to her mother, and afterwards the bridegroom's when conversing with the father. His replies scandalize the doting parents and they are in a terrible fright until the receipt of Leonard's telegram puts them at their ease, and later we see the dear old folks lying in bed dreaming lovely dreams of their grandchildren-to-be.

SHOOING THE WOOER (Aug. 7).—Gerald King, a "masher" of advancing years, rides on the platform of a street car one morning and insists upon talking to pretty little Suzanne, a post-office clerk. He follows her to the Martinville post-office and discovers in what department she is engaged and also finds out her name. Gerald then asks at the general delivery window for letters which he knows cannot be waiting for him, but whilst he excites the admiration of an elderly lady customer, his efforts at enchanting the lovely Suzanne meet with scant success. In fact, he becomes such a nuisance that Suzanne only rids herself of him by slamming the window upon his fingers.

Gerald, however, is pachydermous as an elephant, and will not accept rebuff. He goes home and calls up on the 'phone in order to renew his protestations of eternal affection, but is again frustrated in his amorous intentions. Yet another idea occurs to the wily one, and he mails a blank sheet of paper addressed to himself at the Martinville general delivery. Gerald's valet has been awaiting an opportunity to "put one over" on his employer, and here occurs his chance. The valet calls at the post-office an hour before the impressionable Gerald and fixes up a fine "josh" with Suzanne, whereby Gerald will be made to appear even more foolish than nature made him.

So when Gerald again calls for his mail he finds Suzanne's face wreathed in smiles. She reaches for his letter, drops it, leaves her lily-white hand on the counter, which, when Gerald proceeds to stroke it fondly, is quickly changed for that of a burly mail-carrier, who demands in fierce accents an explanation of Gerald's motive in placing a bunch of violets in the aforementioned burly fist. Gerald retires, disgusted, but is recalled by the smiling Suzanne, who hands him the forgotten letter. Seeing that his letter has been opened, he hopes to find a loving note therein from Suzanne; he gets, however, this message: "There is no fool like an old fool." And looking up from the reading of this proverb, he espies Suzanne and her fellow clerks derisively laughing at him through the post-office window.

SELIG

THE CHILD OF THE SEA (Aug. 18).—The leading two-reel special release will be a big moving melodrama dealing with the light-

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LUX

THE POISONED DAGGER (Aug. 15).—Returning from a voyage to the East, a sailor distributes presents among his friends. To his fiancee he gives a gaudily colored shawl, and to her father he makes a present of a quaint knife of Oriental manufacture. The arrival of the sailor entirely ruins the hopes of Claude Baker, a village lad who aspires to the hand of Dolly, the daughter of an old miner. Dolly prefers the sailor, and Claude is greatly enraged. When the old miner descends the mine the rope attached to the cage is cut and he is hurled several feet into the depths below. The affair is a mystery until Claude Baker comes forward with a knife he found near the scene of the outrage. The knife is identified, and suspicion falls immediately upon the sailor, who is arrested. Just as the police are about to remove their prisoner Claude Baker is seized with dreadful pains and, as he expires, confesses his guilt. It is then found that he has cut himself with the dagger, which he used to cut the rope. Thus the biter is bit, for the dagger has been dipped in a deadly poison, the existence of which is only known to the denizens of the mysterious Far East.

NEW FAMOUS PLAYERS POLICY APPROVED

The Famous Players Film Company's announcement last week to the effect that beginning September 1st, it would release three feature productions a month of the same standard maintained in the past, is being generally and favorably commented upon. Interpreting the majority of opinions, this extension of Famous Players activities was anticipated.

Inquiries from every state in the country still pour in to the Mutual Film Corporation for terms and bookings on the "Battle of Gettysburg." This five-reel masterpiece of the New York Motion Picture Corporation is now "packing them in" at the Crescent Theatre, Brooklyn, N. Y., and the Bronx Theatre, New York City, both Keith houses. In the largest theatres of the foremost cities in the United States it is booked as a headliner feature and fully living up to its billing. Kessel & Baumann have given the public and exhibitors one of the most pretentious films of the season and their efforts and those of Thos. H. Ince, who produced the picture, are meeting with enthusiastic approval from the press and public of the country.

"Doc" Willet, who, in his working hours, bears the title of superintendent of the New York Motion Picture Corporation laboratories, will tell you that "automobiling is no business." "Doc" was hurrying Bert Ennis in his fast little Buick on Saturday last to keep an urgent appointment. They were proceeding "leisurely" through Prospect Park when a courteous motor-cop held them up and handed "Doc" a neatly worded little invitation to appear in the Adams Street Court on Monday morning and "tell it to the judge." "And we were only doing thirty-five an hour," says "Doc." Ask Bert about that political pull of his.

While the historic picture play of "Nathan Hale" was being shown, a little girl was so overcome with the tragic fate of the martyr spy that she burst out crying; upon which her mother tried to console her by saying: "Don't cry, dearie—it'll all turn out right in the end. It always does in moving pictures, you know."

"Historic Trenton" was recently filmed in Kinemacolor showing all the statues and relics of Revolutionary times, in contrast with scenes of modern progress. The conclusion shows the Boy Scouts crossing the Delaware at the point where George Washington made his famous ferry trip to give the Hessians a surprise party. The pictures were shown to the amateur actors therein at the State Street Theatre on the following day.

LOOK OUT FOR THIS FELLOW

Detroit, Mich., August 1st, 1913.

Moving Picture News,
New York, N. Y.

Dear Sir: A young man, representing himself as Jack Wright, of the Jerome H. Remick Music House, has been working among the moving picture theatres in Michigan and adjoining states. His game is to take orders at $2.00 each, for which he agrees to send professional copies of new publications, three each week for one year.

We wish to advise the theatre proprietors and musicians in general that this party has no connection whatever with our house and nobody in our employ is authorized or instructed to make any such arrangements, so Jack Wright is simply a swindler. We understand that another music publishing house is being used in the same way under another name, but so far we have heard from about twenty people who have been victimized by this man. All of them, with the exception of two, are connected with theatres in Michigan.

The last report that came to us regarding the whereabouts of Jack Wright was from Eau Claire, Wis. He has also worked Saginaw, Mich., to a finish.

We wish you would run an article regarding this matter in your next issue so that your readers will be on the lookout for this party and can notify us if they should come in contact with him. We are anxious to have this man arrested and will prosecute him, if it is possible.

Yours very truly,
Jerome H. Remick & Co.

O. F. SPAHR NEW MANAGER OF THE ENTERPRISE OPTICAL MANUFACTURING COMPANY

O. F. Spahr, for many years connected with the Enterprise Optical Manufacturing Company, has assumed the active management of the company, L. A. Woodward, the former vice-president and manager, having retired and is no longer connected with the company.

Mr. Spahr has been in close touch, during the past several years, with the president and general manager, Mr. Roebuck, and is well qualified to carry out the well-known Enterprise policies.

OPERATOR—Very expert and trustworthy; with large experience in projecting and in operating all kinds of moving picture machines; also experienced in developing high class pictures; wishes to secure a position immediately. Please answer by letter. Address JOHN HUBER, 845 Beck St., Bronx, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—The Exploits of the Randin Gang (2 Parts—Dr.) .....
July 5—The Little Puppet Seller (2 Parts—Dr.) .....
July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts—Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....

AMERICAN

July 24—Tom Blake's Redemption (Dr.)....1000
July 26—She Will Never Know (Dr.).....1000
July 28—The Scapegoat (2 reel Dr.).....2000
July 31—Mission Bells (Dr.).....1000
Aug. 2—Single-Handed Jim (Dr.).....1000
Aug. 4—When Chemistry Counted (Dr.)....1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.) 1000
Aug. 9—His Sister Lucia (Dr.).....1000
Aug. 11—The Adventures of Jacques (2 reel Dr.) 2000
Aug. 14—The Mystery of Tusa (Dr.).....1000
Aug. 16—An Even Exchange (Dr.).....1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Dr.).....1000
Aug. 23—Flesh of His Flesh (Dr.).....1000

BISON

July 22—The Law Breakers (2 reels).....
July 29—Robinson Crusoe (3 reel Dr.).....
Aug. 2—The Cage Brothers' Romance (2 reels) .....
Aug. 5—The Death Stone of India (3 reel Dr.) .....
Aug. 9—The Snaker (2 reel Indian Dr.)....
Aug. 12—Campaigning with Custer (2 reel Dr.) .....
Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..

BRONCHO

June 11—Indian's Gratitude (1 reel).....1100
June 18—From the Shadows (2 reels).....2000
June 25—The Transgressor (2 reels).....2070
July 2—All Rivers Meet at Sea (1 reel)....1000
July 9—Heart Throbs (2 reels).....2033
July 16—Mammy's Secret Code (3 reels)...2975
July 23—Grandad (2 reels).....
July 30—Reformation (2 reels).....
Aug. 6—Joe Hibbard's Claim (1 reel).....

CRYSTAL

July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....
Aug. 5—A Child's Influence (Dr.).....
Aug. 10—Oh, You Scotch Lassie.....
Aug. 10—Starving for Love.....
Aug. 12—How Women Love (Dr.).....
Aug. 17—Pearl and the Tramp (Com.).....
Aug. 17—One Wife Too Much (Com.).....
Aug. 19—A Greater Influence (Dr.).....
Aug. 24—Caught in the Act.....
Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Baby (Com.).....
Aug. 31—The Red Heart (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 23—A Sister's Devotion (Dr.).....1000
June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000

ECLAIR

July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....
Aug. 13—The Thirst for Gold (2 reel Dr.)...
Aug. 17—Her Tutors (Com.).....
Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....

FRONTIER

Feet

Aug. 2—A Brand from the Burning (Dr.)..
Aug. 7—Masquerading in Bear Canyon (Com. Dr.) .....
Aug. 9—On the Ranger's Roll of Honor (Dr.) .....
Aug. 14—The Suffragette Tames the Bandit (Com.) .....
Aug. 16—The Retribution of Ysobel (Dr.)...
Aug. 21—Sailing Under False Colors (Com.)
Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....

GAUMONT

Aug. 12—Tiny Tim and the Adventures of His Elephant .....
Aug. 13—Gaumont's Weekly No. 75.....
Aug. 14—His Stomach and His Heart.....
Aug. 14—Magnets .....
Aug. 19—An Explorer's Tragedy (Dr.).....
Aug. 20—Gaumont's Weekly No. 76.....
Aug. 21—A Tree-mendous Proposition (Com.)
Aug. 26—Saved by His Child (Dr.).....
Aug. 27—Gaumont's Weekly No. 77 (Top.)..
Aug. 28—Two Jilted Lovers (Com.).....

GEM

July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....
Aug. 4—Bob's Baby (Com.).....
Aug. 11—A New Way to Win a Girl (Com.).
Aug. 18—The Would-Be Detective (Com.)...
Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....

GREAT NORTHERN

July 5—Winning a Prize (Com.).....
July 5—The Trondhjen Railway (Sc.).....
July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
July 26—A Shot in the Dark (Dr.).....
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Aug. 16—Poor Jake's Demise (Com.).....
Aug. 16—In Laughland with Hy. Mayer (Com.) .....
Aug. 18—The Flower Girl and the Counterfeiter (Dr.) .....
Aug. 21—In Search of Quiet (Com.).....
Aug. 23—The Statue .....
Aug. 23—Pen Laughs by Hy. Mayer.....
Aug. 25—Uncle Tom's Cabin (2 reel Dr.)....
Aug. 28—His Mother's Song (Dr.).....
Aug. 30—Binks Advertises for a Wife.....
Aug. 30—Hy. Mayer; His Merry Pen.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....
Aug. 25—The War Correspondents .....

KAY-BEE

June 20—Failure of Success (2 reels).....2000
June 27—The Seal of Silence (2 reels).....2000
July 4—The Crimson Stain (3 reels).....2875
July 11—The Banshee (2 reels).....1975
July 18—Red Mask (1 reel)..... 990
July 25—Flotsam (2 reels).....
Aug. 1—Banzai (2 reels).....
Aug. 8—House of Bondage (3 reels).....

KEYSTONE

June 30—For the Love of Mabel.....1000
July 3—Rastus and the Game Cock.....1000
July 7—Safe in Jail.....1000
July 10—Tell-Tale Light 1000
July 14—Love and Rubbish.....1000
July 17—A Noise from the Deep.....1000
July 21—The Peddler .....
July 21—Love and Courage.....
July 24—Get Rich Quick.....
July 28—Prof. Bean's Removal.....
July 31—Just Kids .....
Aug. 4—Cohen's Outing (Com.).....
Aug. 7—The Riot (Com.).....

LUX

By Prieur

Feet

July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492
Aug. 1—Oh! Wat'er Wet Day (Com.)..... 535
Aug. 1—The Girl I Left Behind Me (Com.). 436
Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510

MAJESTIC

July 26—Just Skirts—The Adventurous Girls
July 27—The School Kids' Picnic.....
July 27—The Wild West Comes to Town....
July 29—The Toy .....
Aug. 2—Tempesta .....
Aug. 3—Told in the Future.....
Aug. 5—Hearts and Hoofs.....
Aug. 9—Devilish Doctor—A Fish Story.....
Aug. 12—The Doctor's Ruse.....
Aug. 16—The Fickle Tramp—A Horse Unfed

NESTOR

Aug. 18—The Maid of the Mountains (Dr.).
Aug. 20—When the Blood Calls (Dr.).....
Aug. 22—When Cupid Won (Com.).....
Aug. 22—Some Runner (Com.).....
Aug. 25—Weighed in the Balance (Dr.).....
Aug. 27—The Passing of Bad Hutchins (Dr.)
Aug. 29—Two Hearts and a Thief.....
Aug. 29—Cupid's Bad Aim.....

PILOT

July 10—Sanitary Gulch (Com.).....1000
July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 14—Getting the Evidence (Dr.).....1000

POWERS

Aug. 6—The Village Blacksmith (Dr.).....
Aug. 8—The Heart of a Heathen (2 reel Dr.)
Aug. 13—The Great Towel Robbery (Com.)..
Aug. 15—Fate's Vengeance (Dr.).....
Aug. 20—The Little Skipper (Dr.).....
Aug. 22—The Sea Urchin (Dr.).....
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....

RAMO

July 30—I Should Worry (Com.).....1000
Aug. 6—Checkered Lives (Dr.).....1000
Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000

RELIANCE

Aug. 9—The Fight for Right (2 reels).....
Aug. 11—Kentucky Foes .....
Aug. 13—Runa Plays Cupid.....
Aug. 16—Of Such is the Kingdom.....
Aug. 18—The Smugglers Sister .....
Aug. 20—The Counsel for the Defense.....
Aug. 23—Success (2 reels).....
Aug. 25—The Girl Spy's Atonement (1 reel).
Aug. 27—Peg of the Polly P (1 reel).....

REX

Aug. 3—Civilized and Savage (Dr.).....
Aug. 7—When the Prince Arrived (Dr.)....
Aug. 10—Man's Duty (Dr.).....
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.) .....
Aug. 17—The Animal (Dr.).....
Aug. 21—The Diamond Makers (2 reel Dr.)..
Aug. 24—Just in Time (Dr.).....
Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....

SOLAX

Aug. 27—A Terrible Night (Com.).....1000
Aug. 29—A Child's Intuition (Dr.).....1000

THANHOUSER

Aug. 5—The Protectory's Oldest Boy.....
Aug. 8—The Girl of the Cabaret.....
Aug. 10—Oh, Such a Beautiful Ocean.....
Aug. 12—The Missing Witness.....
Aug. 15—The Lie that Failed.....
Aug. 17—Waiting for Hubby .....
Aug. 19—The Spirit of Envy.....
Aug. 22—The Medium's Nemesis .....

VICTOR

Aug. 1—In After Years (Dr.).....
Aug. 8—Nature's Vengeance (Dr.).....
Aug. 15—The Heart of a Jewess (2 reel Dr.).
Aug. 22—The Ghost (Dr.) .....
Aug. 29—His Vacation (Dr.).....

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Office—133 Third Avenue.
Telephone—Stuyvesant 619

OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The next regular meeting of the M. P. M. O. U. No. 1 will be on Monday, August 18, 1913, at 12 p.m. at the meeting rooms, Teutonia Hall, 66 Essex street.

* * * *

The meeting on Monday, August 4, 1913, of the M. P. M. O. U. No. 1 was attended by 200 members, the last obligation of new members took place, ten new members were admitted. The books being closed, no more applications will be received until further notice. Regular routine of business was quickly transacted and reports of various committees read and accepted. President Robert Goldblatt made a few remarks of intense interest to the members and during his speech was interrupted by applause on several occasions. The meeting closed at 4 a.m.

* * * *

The arrangements committee of the recent moonlight excursion are to be congratulated on their efforts to make the affair a success, for Boos, Freedman and Gertler worked like beavers to bring the affair to a successful conclusion.

* * * *

The moonlight excursion which took place on Saturday, August 2, 1913, was attended by about 1,000 people. An enjoyable time was had by all, dancing began at 9 p.m. and was indulged in until daylight. Caberet artists helped to pass the time away with music and song. A feature of the occasion was the Operators' Misery Quartet, who proved themselves excellent singers; one of the members of the quartet, Brother Jack Tillman, broke all records by playing a harmonica five hours, giving all the latest rags and popular opera selections. Brothers Frank MacDonald and Harry Volmer also could go some when it came to the song thing. The boat landed at 6 a.m. and everyone went home thoroughly satisfied that an enjoyable time was had.

* * * *

There is one feature of the moonlight excursion that is worthy of remark, and that is, the members of M. P. M. O. U. No. 1 are to be congratulated on the behavior of the boys, because when liquid refreshments are served on any occasion they partake only moderately, and during the entire time on the boat not one member of the M. P. M. O. U. No. 1 was under the influence of liquor. A more sober bunch of boys will be hard to find than we have in this organization. A man cannot be a booze fighter and be a good operator.

* * * *

The writer has received several letters endorsing last week's remarks in the Chat in regard to the Union label, and trusts that all Union men are of the same opinion and will act accordingly.

* * * *

Why is it that during the heated term the owners and managers of the moving picture theatres, when business gets slack, start to cut expenses and the very first man whose salary they try to cut is the operator's? Mr. Manager, don't you realize that this is a wrong proceeding. You don't gain anything by such methods of false economy; the operator is really the mainstay of the moving picture theatre, and, Mr. Manager, when you start to cut his salary you only "cut off your nose to spite your face," and gain nothing by it in the long run.

Notice: To members of the M. P. M. O. U. No. 1 who are unable to attend meetings and are in arrears with dues, etc., don't forget that the office is open every day from 9 a.m. to 5 p.m. and the business representative accepts your dues as usual. Get wise that you must be paid up to be in good standing when the reorganization takes place or you are not eligible to membership if your card is not up to date and clear.

J. A. LEROY, Business Representative.

* * * *

NOTICE

Special meeting M. P. M. O. Union No. 1, Monday, August 11th, at 12 p.m. Meeting rooms, 66 Essex street. Object of meeting: Subject of reorganization. A full attendance of all members required.—Executive Board.

SELIG NOTES

It seems like only a short time since the name Filson and Errol was one of the best to conjure with in the realm of vaudeville. They began with Tony Pastor and they ended up as "top-liners" in the bright lights that limn the porte cocheres in front of the modern vaudeville palaces. They were the first to produce Geo. Cohan's premier sketch "The Tip on the Darby" at the old Star Theatre in New York, which gave the author so many modern successes, parts of the several millions that he has since accumulated. They used to end up their season prematurely early in Chicago so that Al Filson could get back to his farm over at old St. Joe, Mich. He also struck oil in Oklahoma, which helped him along, but while he retired from the stage, he felt the lure of moving pictures and some while ago stopped orange farming in California to join the Selig Company. Now his wife, Lea Errol, has joined him in the same organization and they will reproduce some of their famous vaudeville sketches together at the big plant in Los Angeles, Cal.

* * * *

Among the new additions to the Selig Stock Company at Edendale, Cal., are Joseph King, W. K. Rhyno, Norval MacGregor, and Miss Mabel Van Buren. The last named lady was formerly associated with Kinemacolor. Edw. J. (Jack) Le Saint, formerly leading actor well known to theatre patrons and late director for Kinemacolor, has joined the Selig forces.

* * * *

Professor Frederick Starr and Roy F. Barton, the former of the Chicago University, and the latter formerly associated with the United States Reclamation Service in the Philippines, last week started from Chicago for the Pacific Coast and thence direct to the Philippines, where they expect to devote their time during the next year to collecting and pictorializing for the Selig Polyscope Company. They will send trees, plants and wild animals as well as make moving picture films, quaint and characteristic scenes in our far island possessions.

Dr. E. B. McDowell, now in Rome, who has been laboring in the Far East for a few years past for the Selig Company, has sent forward many rare specimens of botanical wonders from China, Japan and India, that have already found a place in the Selig Wild Animal Farm near Los Angeles.

Dr. Francis B. Von Teuber, a well-known scientist and geographer, is now exclusively in the Selig service and last week touched at Jamaica on his way to South America, where he is to head extensive explorations along the Amazon from the mouth to its source.

PLAYER SLIDES

Similar to this cut of the General, Mutual and Universal Players, only $2.75 a doz. Send for list, stating service you use. Sample 15c in stamps.

NIAGARA SLIDE COMPANY
Lockport, N. Y.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

July 31—Those Little Flowers (Com.).....
July 31—Mr. Spriggs Buys a Dog (Com.)....
Aug. 2—When Love Forgives (Dr.).....
Aug. 2—The Monument (Dr.) .....
Aug. 4—The Widow's Kids (Com.).....
Aug. 4—Cupid and the Cook (Com.).....
Aug. 7—Under the Shadow of the Law (Dr.)
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.) .....
Aug. 11—I Was Meant for You (Dr.).....
Aug. 14—Come Seben, Leben (Com.).....
Aug. 14—Papa's Baby (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....

CINES
George Kleine

May 10—Beautiful Lake Como, Italy (Phy. Geo.) 300
May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000

EDISON

July 26—A Proposal from the Duke (Being the first story of "Who Will Marry Mary") (Dr.) 1025
July 28—The Creed of Osman Boy (Dr.)....1025
July 29—The Bells (Dr.).....1000
July 30—Grand Canyon of Arizona (Sc.)..... 400
July 30—As the Tooth Came Out (Com.)..... 600
Aug. 1—The Red Old Hills of Georgia (Dr.) 1000
Aug. 2—The Robbers (Dr.).....1000
Aug. 4—The Substitute Stenographer (Dr.).1000
Aug. 5—Dolly Varden (Dr.).....1000
Aug. 6—The Romance of Rowena (Com.)...1000
Aug. 8—His Greatest Victory (Dr.).....1000
Aug. 9—By Fire and Water (Dr.).....1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000

ESSANAY

July 25—Making Good (Com.).....
July 26—Broncho Billy, and the Schoolman's Sweetheart (W. Dr.).....
July 29—The Call of the Plains (W. Dr.).....
July 30—Bread Upon the Waters (Dr.).....
July 31—Tit for Tat (Com.).....
July 31—Through the Cumberland Mountains, Tennessee (Edu.) .....
Aug. 1—Such Is Life (Com.).....
Aug. 1—His Wife's Friends (Com.).....
Aug. 2—The Tenderfoot Sheriff (Dr.).....1000
Aug. 4—King Robert of Sicily (2 parts).....
Aug. 5—Homespun (Dr.).....
Aug. 6—Their Promise (Com. Dr.).....
Aug. 7—The Incriminating Letter.....
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Nig't, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cabin (Dr.).....1000

KALEM

July 26—The Moonshiner's Mistake (Dr.)....1000
July 28—The Girl and the Gangster (Special—2 parts—Dr.).....2000
July 28—The Flying Switch (Dr.).....1000
July 30—Birds of Prey (Dr.).....1000
Aug. 1—Hoodooed on His Wedding Day (Com.) .....
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CURRENT COMMENT

UNCLE SAM'S SOLDIER-ACTORS

The military reservation at Fort Riley has been temporarily turned into an open-air motion picture "studio," and the thousand or more soldiers stationed at the post are posing before the camera for a set of films that are being made by Major Dickson, chaplain of the Sixth Field Artillery. The experiments in placing the army on films has been pronounced a complete success. Practically every officer and soldier in the garrison witnessed the projection of 2,000 feet of film last week. Most of the men had taken part in the pictures and their projection before this exclusive audience of soldier-actors was really in the way of a final rehearsal to determine if any improvements could be made. The consensus of opinion was that the films were the finest military pictures that have ever been produced.

At the opening of the exhibition Chaplain Dickson explained to the audience that the scenes were not complete and would not be ready for public inspection for several months. The first on the screen was a battery of horse artillery approaching a freight train for the purpose of loading guns and munitions. Well-developed artillerymen swung from their horses and ran field guns up the ramps and on to the flat cars with a perfection of discipline that made the entire scene look like a vast piece of machinery.

This scene was followed by pictures of battery horse artillery at war strength, in the field and passing in double section before the camera. This large organization, composed of nearly 200 men and over 200 horses, went on the screen very much as it would appear to the eye. It was followed by some fifty scenes, presenting a maze of men, horses and guns, which caused the audience to burst out in frequent applause. * * *

Several scenes from another film, "Modern Warfare," that Major Dickson is preparing, were shown. Cossack posts, relays of horses and a cavalry force dismounted and fighting on foot were some of the pictures. An exceptional photographic feat was the taking of scenes from the championship polo game between the Mounted Service School and Sixth Field Artillery teams, held recently at Fort Riley.

Every person in these pictures was an officer or soldier of the regular army. It was a masterly, dignified presentation of the American soldier as he really is. Major Dickson is working up these films under the immediate direction of the military authorities at Fort Riley, and is endeavoring to truthfully portray the American Army on the motion-picture screen.—St. Louis Globe-Democrat.

EDUCATIONAL FILMS IN EUROPE

The use of moving pictures in the schools is spreading rapidly in Europe. Recently a professor in a Brussels school excited great interest by presenting a series of pictures illustrating the progress of aviation from the earliest days to the present. In Prussia the minister of public instruction has approved the use of the Cinematograph in all the higher schools of the country, and the official programs give lists of films for geography, history and science. The expense of this material is met by appropriations from the government and municipalities and by private subscriptions.—Gloucester (Mass.) Times.

ITALIAN CENSORSHIP

The Italian Government has planned a stricter supervision of motion pictures in Italy and levying a tax on Cinematographic productions. A bill has recently been introduced in the Italian Chamber of Deputies by the Minister of Finance providing for a tax of 10 centesimi ($0.0193) per linear meter (3.28 feet) of film (imported as well as that of domestic production). The bill also provides for a censorship of motion pictures which are to be produced in Italy, prohibiting films portraying pictures distasteful or contrary to public decency and morality, especially those reproducing scenes of cruelty, etc., or which might be an incentive to crime.

The establishment of this censorship in all Italy will no doubt necessitate the purchase of a large number of motion picture machines by the public authorities for censoring films, and presents a possible trade opportunity for American manufacturers of motion picture machines. —Report of U. S. Consul at Genoa.

FILM TEST FOR CHAUFFEURS

Motion pictures seem destined to have a repressing influence on recklessness and crime. Professor Munsterberg's invention—the Cinematograph nerve test for chauffeurs, pilots and other men in charge of passenger and traffic conveyances—places the candidate in a motor car in a dark room before a moving picture. A child in the picture darts before him; a team dashes directly toward him; a heap of rock suddenly appears. In every case the would-be chauffeur must act immediately; his steadiness or unsteadiness of nerve is plainly revealed. It should be remembered that such a test is as realistic as life itself; so real was the dog in a recent picture at Brenham, Tex., that a dog in the house dashed at him and tore the screen to pieces.—World's Work.

RECRUITS SECURED BY "MOVIES"

Recruiting for the United States army by means of moving picture exhibitions showing the soldier's life is proposed by Major R. S. Croxton, U. S. A.

He has set forth his proposals in an article in the Infantry Journal. It has attracted much attention at the war department and is viewed with great favor by many officers.

Major Croxton maintains that the "movies" will get for the United States army more and better men at much less cost than is possible under the present methods of recruiting. He believes that traveling moving picture shows will be more efficient.

Motion picture companies are making films of all of the activities of the Federal Forest Service, including planting, cutting timber, patrol, and lookout work. Already at least two fire-fighting "movies" are being exhibited.

* * * *

Judge John C. Fehlandt, of the municipal court at Madison, Wis., ruled the other day that the motion picture theatres may remain open Sundays without fear of arrest if pictures of a religious character or which the court might rule as morally uplifting are displayed and a percentage of the receipts given to charity. District-Attorney Nelson announced he will enforce the ruling to the letter.

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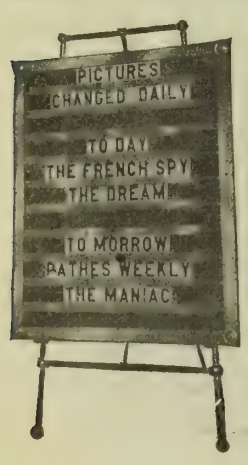

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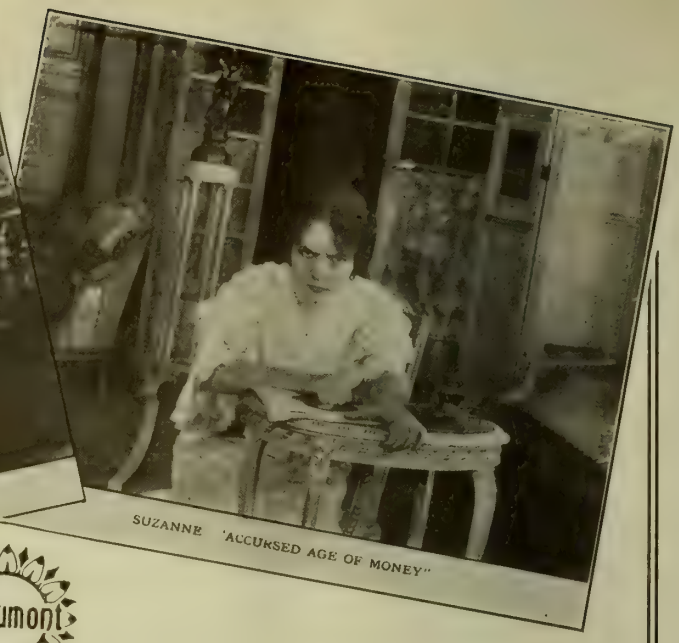

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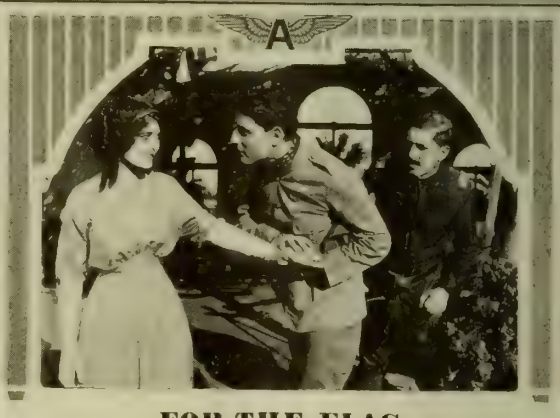

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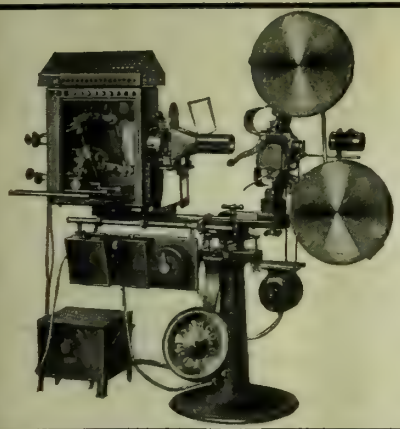

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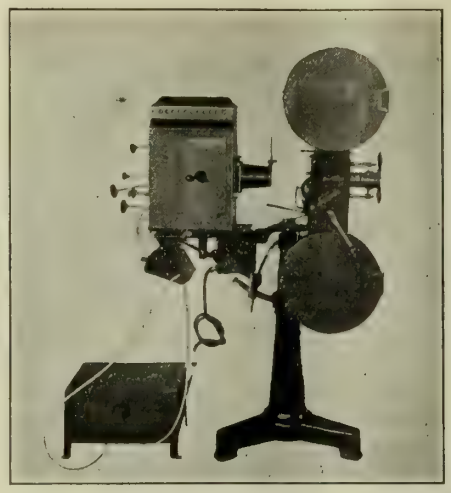

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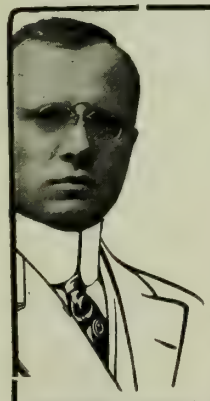

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ARTHUR H. SAWYER
Manager of the Kinemacolor Company of America

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII **August 16, 1913** **Number 7**

NEW YORK STATE BRANCH NO. 11 OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA HOLD CONVENTION AT SYRACUSE

Elect Officers for a Period of Sixty Days and Will Hold Convention at Rochester, N. Y., on October 15.h and 16th

At the Yates Hotel, Syracuse, N. Y., Monday, August 11, 1913, Mr. M. A. Neff, national presiden., called the meeting to order and explained that on account of the voting of the delegates at the New York convention, the positions of a number of the officers were vacated, and that it was imperative for us to fill the vacancies caused by the voting of the delegates at the late New York convention, and also suggested that an election of officers for a period of sixty days be made. This was made into a motion and carried, and the nomination and election of officers then took place. The following were unanimously elected:

National vice-president, Mr. W. E. Wilkinson, of Syracuse, N. Y.; president, Mr. A. W. Wolff, of Rochester, N. Y.; first vice-president, Charles P. Smith, Syracuse, N. Y.; second vice-president, Mr. Frank C. Pierce, Geneva, N. Y.; secretary, Frank E. Samuels, New York City.

On account of Mr. Davis, the state treasurer, not walking out with the other delegates of the convention, he had not been suspended by the national body, but he was not present at our meeting, and as we have had no reports from him, it was legally moved and seconded, and unanimously carried, that the office of treasurer be declared vacant. The nomination for treasurer then took place, and Mr. W. C. Hubbard, of Rochester, N. Y., was nominated and unanimously elected treasurer; sergeant-at-arms, Mr. John Mullaney, New York City; counsellor of the state, Tobias A. Keppler, New York City.

Legislative committee elected: Mr. Day, of Auburn, N. Y.; Mr. Lux, of Utica, N. Y.; Mr. H. L. Fox, of Binghamton, N. Y.

The following chairmen of different committees were appointed by Mr. Neff with the privilege of appointing their own membership committee: On Law, Tobias A. Keppler; Grievance Committee, Mr. F. W. Esterheld, Rochester, N. Y.; Membership Committee, George A. Langa, Syracuse, N. Y.; Publicity Committee, E. W. Logan, Syracuse, N. Y.; Constitution and By-Laws, John Mullaney; Poster Committee, R. L. Macnabb.

On account of the fact that the New York State League has had no Constitution and By-Laws adopted by themselves, it was unanimously agreed that the Ohio Constitution and By-Laws should be adopted until the next meeting, at which time we will proceed to adopt the Constitution and By-Laws for New York State.

A motion was made and carried unanimously that the next convention be held at Rochester, N. Y., on Wednesday and Thursday, October 15 and 16, 1913. It was then resolved that the New York State Branch No. 11 of the Motion Picture Exhibitors' League of America in convention assembled hereby endorse the actions and work of the National Motion Picture Exhibitors' League of America and its officers.

Resolved that the New York State Branch No. 11 recognize New York City Local No. 1 as the League Affiliated Local of New York City, designated as the Motion Picture Exhibitors' Board of Trade of New York City, Inc. Sidney Ascher, president, and Frank E. Samuels, secretary.

A telegram from Mr. H. L. Fox, of Binghamton, N. Y., was read stating that Binghamton Local No. 8 had started a delegation for Syracuse and had missed the train, but was loyal to the Motion Picture Exhibitors' League of America. Utica was reported as loyal to the League. Rochester, loyal to the man, and every member of the Rochester local was present at the convention.

Moving Picture News, New York City.

Gentlemen: Through the courtesy of the management of the Imperial Hotel, Twenty-second street and Broadway, the Local No. 1, New York State Branch No. 11, of the Motion Picture Exhibitors' League of America will make the Imperial Hotel their headquarters from now on, and their next regular monthly meeting will be held at the above hotel on next Monday, August 18th, at 11 o'clock a. m.

Trusting that as many of the exhibitors as can find it convenient to attend will be present, as a great deal of interest to them will be brought up at this meeting, I remain,

Yours very respectfully,
F. E. SAMUELS, Secretary.

NEW YORK STATE EXHIBITORS AFFILIATED WITH THE NEW INTERNATIONAL MOTION PICTURE ASSOCIATION ALSO HOLD CONVENTION AT SYRACUSE

A meeting of the State Executive Board of the Motion Picture Exhibitors of the State of New York was held at the Yates Hotel, Syracuse, N. Y., on Monday, the 11th, with all the state executive officers in attendance. It was decided to entirely sever all relations with the Motion Picture Exhibitors' League of America.

This decision was embodied in a resolution to the effect that "this organization be known as the Motion Picture Exhibitors' Association of New York State." The following state officers will continue in office:

President, Samuel H. Trigger, New York; first vice-president, B. E. Cornell, Syracuse; second vice-president, H. L. Fox, Binghamton; secretary, William A. Douque, Utica; treasurer, John C. Davis, Saugerties; chairman of the Executive Committee, J. B. Friedman, Buffalo.

There was an attendance comprising the officers of the various locals in the state of New York, consisting of Albany, Schenectady, Utica, Buffalo, Rochester, Syracuse, Oswego, Binghamton and New York City. After pledging fidelity to Mr. Trigger and the new International Motion Picture Association, and making plans for organizing new locals throughout the state, the delegates went to the city hall where motion pictures were made of the group descending the steps of the building.

Mary Fuller, Augustus Phillips, Walter Edwin and the other Edison players in Maine are combining hard work with a great deal of fun. Miss Fuller has her own saddle horse and divides all her spare time between riding and swimming. One film under preparation required that Miss Fuller learn to sail a boat and when it became known, every male in Belfast from the age of sixteen to fifty placed his boat and his vast experience at her disposal. As a result Miss Fuller has added sailing to her long list of accomplishments.

THE KINEMACOLOR OF AMERICA

Manager Sawyer Explains the Patents Company License, and Talks Interestingly of Kinemacolor Matters All Along the Line

You know about the smiling young lady of Niger who took a ride on the back of a tiger. You know also what the result was on their return—the smile was on the face of the tiger. Well, that's not exactly what happened in the moving picture arena recently.

To be sure the Kinemacolor Company of America has been gathered into the fold of the Motion Picture Patents Company, but there's a smile all along the line. In the course of a chat with Arthur H. Sawyer, manager of the Kinemacolor Company of America, the cause of the "smile that won't come off" was duly set forth.

"Yes," said Mr. Sawyer, "we have entered into a contract, according to which the Kinemacolor Company is duly licensed by the Motion Picture Patents Company to manufacture and exhibit Kinemacolor moving pictures in the United States. This contract straightens out a condition of affairs that was very unsatisfactory to all concerned, and is of considerable importance to the whole moving picture trade. Hitherto there were many exhibitors who wished to run Kinemacolor pictures, but were afraid of losing licenses. Some of the larger exhibitors, like, Proctor, Fox, and others, defied the consequences and continued to run our natural color motion pictures as features or vaudeville acts, but many other exhibitors dared not take the risk of displeasing the Patents Company for fear of losing their licensed pictures. Thus exhibitors, generally, will be pleased with the new arrangement, which enables them to run Kinemacolor and licensed pictures on the same program. Kinemacolor pictures may now be shown in any licensed or independent theatre."

"And how about distribution?" was asked by the News representative?"

"There is no change in our method of distribution. The general management of the business in this country will be conducted in New York, as formerly, at the executive offices in the Mecca Building. The distributing offices for New England are at Providence, R. I., and those for the Middle West are in Chicago. The distributing offices for Ohio, Eastern Pennsylvania and some of the Southern States are at Cincinnati. That the demand for colored motion pictures is constantly growing is evidenced by an important contract we have just closed with Jake Wells, who has become a confirmed convert to the box-office prosperity that is brought about by the exhibition of feature films. He is now a most enthusiastic picture fan."

"What is the nature of his contract with your company?"

"His contract practically gives him the exclusive handling of Kinemacolor in the cities and states in the South in which he has theatres or affiliations. It is part of Mr. Wells' plans to handle the Kinemacolor productions for the entire Southern section of the country. The Kinemacolor pictures are to be used in connection with the special features in black and while that Mr. Wells and his associates are buying from time to time. The first installations of the Kinemacolor machines begin the week of August 25th and the Southern states will be supplied as rapidly as machines can be supplied to the different points.

"On August 25th a new form of entertainment consisting of about thirty minutes of Kinemacolor as the headliner and about one hour of a black-and-white feature and miscellaneous subjects, will be introduced in Wells' theatres at Atlanta, Birmingham, Savannah, Norfolk and Richmond. Starting from Richmond, the films will play through the different towns on the circuit, being booked and advertised the same as a road production."

"Will there be vaudeville acts in connection with the entertainment?"

"No; the entertainment which will last from an hour and a half to an hour and three-quarters, will be devoted entirely to moving pictures, with three changes of program each week. There will be one, two and three-reel features in black and white, and also one, two and three-reel Kinemacolor features. The colored pictures will comprise, in addition to dramatic and comedy features, various scenic, industrial and educational subjects of popular interest. Think of the possibilities of a traveling show of this character, which will only have to carry an operator and a musician. It will take in towns that come under the head of one and two-night stands, and the entertainment will be given in such towns once in every four or eight weeks, according to the patronage and size of the population. Thus Jake Wells may be said to be the pioneer of the traveling moving picture show."

"How long have you been exhibiting Kinemacolor pictures in this country?"

"America had its first public view of this wonderful invention in the summer of 1910, when the Kinemacolor pictures of the funeral of King Edward VII were shown. Successive exhibitions of the coronation of King George V and Queen Mary in 1911, the Durbar in 1912, the Making of the Panama Canal and the Balkan War scenes in 1913 proved the supremacy of Kinemacolor in reproducing great pageants and historic events in all their magnificent colors.

"The majority of exhibitors know of these great picture pageants—the first 'feature films' to play the regular theatres—but they are not familiar with the wonderful assortment of dramatic and comedy subjects, and miscellaneous travel, educational, scientific, topical and trick pictures, now supplied in our regular Kinemacolor film service.

"Kinemacolor features like 'Steam'—showing the development of this power from the tea-kettle to the modern 100-ton locomotive; 'Nathan Hale,' the life story of the heroic young martyr of the American Revolution; Nathaniel Hawthorne's famous American romance, 'The Scarlet Letter,' and Robert Louis Stevenson's thrilling story, 'Dr. Jekyll and Mr. Hyde,'—have been the sensations of the season wherever exhibited. The old English morality play, 'Everyman,' has been reproduced with wonderful scenic effects, while a number of big dramatic spectacles are being produced in England and France by the consolidated Kinemacolor acting companies."

"Has 'Everyman' been released in this country?"

"It was released recently for production in a California theatre, but it won't be released in the East till the last week in August or the first week in September."

"What important features have you under way?"

"Our studios in Los Angeles and in Europe are working at high pressure to turn out what is under way for picture releases. For instance, there are the films depicting the daily life at the Vatican. Charles Urban, as you know, had the honor of giving the first Kinemacolor entertainment with these films at the Vatican, and the Pope was so greatly pleased that he ordered the representation to be repeated at an early date. These films include the Pilgrimage to Lourdes, the Blessing of the Sea at Malta, and the Papal Benediction of the people. Other feature plays that we are at work on are 'William Tell' and 'In the Days of Robin Hood.'"

"Is your production of 'William Tell' based on Schiller's drama?"

"In the main incidents it follows Schiller's dramatization of the historical or legendary incidents. The Kinemacolor pictures were taken under the expert direction of J. de Frenes, a fellow of the Royal Geographical Society, in accordance with our arrangement to make a permanent record of the pastoral version of 'William Tell' as it is presented annually by Swiss peasants and produced by the citizens of Interlaken. Some of the scenes were cinematographed on the pastoral stage at Interlaken, while others are reproductions of actual Swiss scenery. The Rutli scene, for instance, is the reproduction of a natural setting that was found way up in Rugen Park."

"Were the 'Robin Hood' films also prepared abroad?"

"Yes; they were prepared by the English Kinemacolor Company, and will be released in this country in the

early fall. I feel confident that exhibitors and audiences will be delighted with the 'Robin Hood' production. There is not a false move on the part of the players. They were carefully selected from the best actors and actresses in England. Every character of the legend—Will Scarlet, Maid Marion, Little John, Friar Tuck, Robin Hood—all of them are presented as if 'to the manner born.' The natural color pictures were taken in the famous Sherwood Forest, and will compare with anything in the line of natural scenery that has ever been thrown on the screen. The interior settings are also reproduced with wonderful effect, and the throne room scene will make audiences sit up and take notice. The costumes of the period are most picturesque. The music has been carefully gleaned from operatic and other available sources, and exhibitors will be provided with a piano score that provides suitable selections for every scene."

"Do you provide music with other feature films?"

"We have decided to adopt that policy. I think that suitable musical selections are a most important consideration in artistic productions. We shall furnish piano scores for 'William Tell,' for 'Everyman,' and in every instance when good music will add to the attractiveness of the performance, for it is just as necessary in motion pictures to appeal to the ear with effective results as it is to satisfy the eye. This is especially the case in romantic and historical photoplays. If music 'hath charms to sooth the savage breast,' it must be effective otherwise the savage might howl with anguish and turn upon the perpetrator of discordant sounds.'

"Do you anticipate any great improvements on present methods of presenting feature plays?"

"I don't know of any special improvement—except possibly that the sub-title ought not to be resorted to when the incidents can be made clear by pantomime. I might illustrate this by saying that while I don't understand French I have attended performances given by a fine company of French players and understood every incident of the plot from start to finish, although I knew nothing about the play before the performance. It's the old story of the poor workman quarreling with his tools. Dramatists have learned to avoid the aside on the speaking stage, and in time they will overcome the unnecessary use of the sub-title in the silent drama."

"But you consider the sub-title necessary to some extent, don't you?"

"Yes, the problem has not been solved for plays that don't lend themselves easily to pantomime—that is, plays in which you cannot convey everything by action, facial expression and gestures. Possibly the 'talking' pictures may be made more effective some day. Then again, instead of sub-titles they may substitute a lecturer for important productions, as they do now for educational films on the lecture platform and in educational and scientific institutions. It would not be feasible to have lecturers for the cheap moving picture houses, but the necessary explanations might be made by means of phonographs. Nevertheless, there is no question that the public are satisfied with things as they are. So long as the pictures sustain interest and draw audiences it is just as well to leave well enough alone. A poor lecturer and a poor phonograph would not improve matters in the cheaper houses, but they certainly might brace up on the quality of music supplied by many of the exhibitors in the cheaper houses throughout the country."

"Do you supply explanatory notes for exhibitors that print programs?"

"Yes, we send descriptions of the Kinemacolor features ten days in advance, so that the exhibitors can post themselves as well as their audiences in regard to coming films. These descriptions are accompanied by suggestions for suitable musical selections. In the case of the important features, as I have already told you, we supply a piano score of appropriate selections, which the exhibitor can have orchestrated if he sees fit. The descriptive notes of our program enable the exhibitor to supply the local newspapers with advance notices. It is only a question of time when the local newspapers throughout the country will carry advertisements of moving picture attractions just as extensively as they now carry the advertisements of the performances on the speaking stage. They will also have regular reviews of multiple feature plays, as they must necessarily follow the public demand. Columns, as you know, have been written about 'Quo Vadis,' 'The Scarlet Letter,' 'Nathan Hale,' and similar photoplays and the Sunday papers have published elaborate descriptive articles and numerous illustrations of photoplays of this character. Even now a number of daily papers in this country devote a great deal of space to a motion picture department."

"Tell me something about the invention of your colored pictures."

"Kinemacolor is the invention of Charles Urban and G. Albert Smith, of England. The first presentation of these actual color pictures was in London on May 1, 1908—over five years ago. The films are sensitized by a chemical process so that when exposed they absorb every tinge of color. When these films are projected through a color filter attached to a moving picture machine, the colors are reproduced on the screen in all their natural beauty. It has been our policy to furnish for each entertainment an experienced operator and a complete Kinemacolor equipment including an asbestos booth for the machine. Owing to the demand for good operators we have opened a free school recently to teach operators the proper method of handling the Kinemacolor films. Frank Scott is the principal instructor and Walter Smith is his chief assistant. With the aid of our new color filter our operators will be taught the method by which our natural color pictures are perfectly projected on the same amperage required for the black-and-white."

"Have you any competitors in the moving picture amusement field?"

"Not so you could notice it. A French concern attempted to invade the amusement field in England. A London manager advertised that he would give a joint exhibit of Kinemacolor pictures and pictures of the French concern and requested the public to come to the performance and judge which they liked best. The French concern has not been heard of since in the English theatres. In the scenic field Kinemacolor has always been supreme, and now that it has gone into the production of American photoplays, pictorial dramas of human interest, acted by American players, it has equaled, if not excelled, the most ambitious attempts in black-and-white. We have now over 200 two- and three-reel dramatic and comedy subjects ready for service. Our list includes such popular photoplays as 'The House on the Plains,' 'War and Peace,' 'Fisherman's Luck,' 'The Husband's Story,' 'Jack and the Beanstalk,' 'An American Invasion,' 'Pearls of the Madonna,' 'The House that Jack Built,' 'Fifty-miles from Tombstone,' 'Girl Worth Having,' 'As the Candle Burns,' 'There is a God,' 'Romance of Princess Romana,' 'The Call of the Blood,' 'Her Crowning Glory,' 'When a Woman Wills,' 'Mumps,' 'Mixed Signals,' 'The Better Success,' 'The Return of the Prodigals,' and others. Among the strong features of our program are the fashions which are shown to audiences very often weeks in advance of the arrival in this country of the gowns and millinery creations of Parisian design. But you've certainly made me talk a lot. The color picture is not only a business but a fad with me. Kinemacolor is a sort of artist's dream come true. It is the greatest amusement triumph of our generation. No longer do we have to go traveling to see the world. Kinemacolor brings the world to us. It is Nature's mirror, and reproduces all her colors, tints and shades. Even the color of eyes, hair and complexion are reflected. Things are shown on the screen just as they really are. At the present time Kinemacolor photographers are located in practically every country on the globe."

EASTERN FEATURE FILM COMPANY MOVE TO LARGER OFFICES

The Eastern Feature Film Company of New York, Inc., have taken offices at 835 Broadway, corner of Thirteenth street. Mr. S. Friedman, manager of the New York office, says they will lease one feature each week. The company also contemplates moving the Boston branch from 224 Tremont street, which is managed by Herman Rifkin, when suitable offices can be obtained.

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EDITORIAL COMMENT

PROMISES are good; performances better; mutually satisfactory results best.

* * * *

Our advertisers and readers are with us; others may be but their support is of little, if any, real value. Talk is cheap. Advertising pays—you and us.

* * * *

Inquiry has been made for the future policy of this newspaper—easy to answer. Help us to help you and us and it will be done; neglect us and we will not reflect your interests.

* * * *

Our columns are open to all for anything in the way of fair and proper comment or criticism having reference to the moving picture business. Include correct name and address or its fate is the wastebasket.

* * * *

What's sauce for the goose is sauce for the gander. If the exhibitors organize a trust won't they look ridiculous under federal prosecution? The manufacturers have been forced before the bar of justice. Still, turn about is fair play.

* * * *

Just think of it! There is a rumor in circulation that another moving picture trade paper is to be started. Good for the printer; besides it keeps money in circulation and administers stinging experience. How many issues do you suppose it will put out?

* * * *

The trade should observe moderation in all things; the manufacturer should be satisfied with a moderate profit and he should so control the exchanges as to prevent their exacting the extreme price from the exhibitor. The harvest is rich but it should be so divided as to return a just, fair and equal reward to all engaged in garnering it.

* * * *

Tremendous developments are promised before Thanksgiving turkey is eaten. We are told that film manufacturers are to lose hundreds of customers and millions in revenue before the snow flies. Startling, if true, isn't it? Manufacturers should employ William J. Burns immediately and protect their future.

* * * *

Never in the history of the film industry have the manufacturers' exchange men and exhibitors realized more fully than at the present time the importance of giving the public the best films that their studios can produce, while a few years ago anything projected on the screen would satisfy; the industry at that time being to a certain extent regarded in a much lesser light than it is to-day.

DOROTHY KELLY

Dorothy Kelly, whose picture appears on the front cover, is a charming little ingenue, who is always an attraction in or out of pictures. She has had no past stage experiences which would emblazon her name on the programs of the city playhouses where headliners are the indication of fame. She is a product of home surroundings which have fitted her for the pictures in which she shines, as a natural actress, giving them an extra touch of life and lustre.

Miss Kelly is of Quaker extraction and was born in the city of "Brotherly Love," in the Keystone State, the birthplace of so many who have attained prominence in the history of our country. Everybody in The Vitagraph Company calls her "Dot." During the period of one year that she has been with the Vitagraph Company she has made herself a Vitagraph player from whom great pictorial achievements may be expected.

ARTHUR H. SAWYER

Our frontispiece portrait this week is that of Arthur H. Sawyer, manager of the Kinemacolor Company of America.

It will be noticed that while Mr. Sawyer talks most interview with him (which appears on pages 8 and 9 of this interview with him which appears on pages 8 and 9 of this issue), he has not told us anything about himself. That's something he left to his publicity lieutenant, Willard Holcomb, formerly known to newspaper fame as a dramatic writer and something of a dramatist withal. According to the biographical data supplied by Mr. Holcomb, Mr. Sawyer received an excellent education and was then launched upon a business career. After fifteen years' experience in commercial lines he entered the dramatic profession as an actor in order to study all the different phases of dramatic art. After a brief histrionic apprenticeship he became leading man for Nance O'Neill and other woman stars. Incidentally, he wrote and produced various vaudeville plays, making a study of the picture game at the same time.

Realizing the commercial possibilities of film entertainments he secured several motion picture theatres, and built others in Western Massachusetts and New York State, and made big successes with them as a result of advanced ideas in advertising and methods of putting on shows with appropriate music and other accessories. He has been in the motion picture field for nine years, beginning when the "store" show was in popular evidence. He introduced the first "talking" picture with people behind the screen that was ever exhibited in Massachusetts.

When Kinemacolor was brought to this country Mr. Sawyer sold out his theatre interests to secure an interest in the natural color pictures. He is the original Kinemacolor man in this country as the original American company was formed in Allentown, Pa. This company is closed out, and a new company, capitalized at six millions, has been organized. This is the present Kinemacolor Company of America, and, as it was largely through his efforts that the company was organized, he obtained a substantial financial interest and was appointed secretary and manager.

Mr. Sawyer has made a special study of moving pictures during the past ten years, and is acknowledged to be an authority in every branch of film production.

The Vitagraph Company has some open-air studio, occupying a stockade enclosure, covering an area of 150 by 450 feet. The stage is 100 feet deep by 150 feet in width, which can be enclosed whenever necessary. This studio is set apart and the stage built, for the large productions which it is rapidly making preparations to enact in the near future. The new building to the already large plant, is nearly completed. It provides a new glass-covered studio, 400 by 100 feet. So rapidly has the business grown these additions were imperative, and it is now hoped that they will meet the immediate needs of the company.

We are informed by the Universal Film Manufacturing Company that Warren Kerrigan has signed with them and will be connected with their Pacific Coast organization.

LINDA GRIFFITH

STUDIO GOSSIP

Gertrude McCoy has returned to the Edison studio after a delightful vacation of two weeks spent in the picturesque Blue Ridge Mountains.

* * * *

Helen Marten and Milly Bright, of the Eclair Company, are spending all their spare time in practising swimming stunts for a thriller that will be filmed shortly, in which the girls will have to put over business that would be worthy of the lissome Annette Kellerman and sinuous Odiva combined.

* * * *

The Ryno Film Company is being congratulated on securing Miss Julia Bruns, the beautiful model of James Montgomery Flagg, the artist. Her versatility is readily recognized on the screen.

* * * *

Little Clara Horton, the Eclair Kid, is mighty glad she has but one birthday to celebrate in a year. The "happy family" gave Clara a really-truly party last week at the studio, with nine bright pink candles on a bright pink cake. Nine plates were laid for nine happy kiddies, who played nine bully games that the "happy family" had arranged beforehand.

* * * *

Director Harry C. Matthews continues making the most delightful "kid" and fairy-tale pictures conceivable. A few of his recent successes are: "The Love of Princess Yoland," "Gretchen" and "The Little Shepherd," all two-reel features of rare merit. Miss Elsie Albert and Baby Early divide the honors and shine amidst a galaxy of excellent players.

* * * *

Philip A. Holman, publicity manager of the Pilot Company, made a little trip up in Connecticut on Saturday last, August 8th. When he came back the next day he had an order for the New England State Rights on "The Streets of New York," a three-reel feature recently produced by the Pilot Company.

* * * *

On August 7th and 8th the Jefferson Theatre, Hoboken, N. J., exhibited "The Streets of New York," a Pilot three-reel State Rights feature. One of the leading parts in this picture was played by Louise Vale, who for sometime played as leading lady in stock at the Gaiety Theatre in Hoboken, where she was very popular with all the theatre-goers of that vicinity.

* * * *

"The Lubin Twins" have become "The Reliance Triplets," and are now preparing a series of comedies for early Reliance releases. Reehm and Stull, of "Spooney Sam" fame with the addition of Bobby Burns, make an interesting trio and will first be seen in a comedy entitled "The Lead Nickel."

* * * *

In the coming Forrest Halsey two-part drama "Success" Irving Cummings is supported by both Vivian Prescott and Irene Hunt. Folks around the studio say that it is the best picture that Oscar C. Apfel has staged in his long career as a director.

* * * *

Some of Director J. Farrell MacDonald's latest productions are "Everyman," "The Midianitish Woman," and "Jepthah's Daughter," a trio of excellent three-reel features. "Everyman" will undoubtedly stand pre-eminent amongst the classiest picturized classics, while "The Midianitish Woman" is sure to create no mild sensation when released. To take certain scenes, an entire Southern Pacific train was hired by the Venus producing manager, Thomas W. Evans, to convey a multitude of players, baggage and camping paraphernalia, out on the desert. For two days the entire company camped out on the hot, barren waste and suffered terribly from the infernal heat. Some of the actors, on their return to the big Venus studios in Hollywood, Cal., stated and reiterated that the heat was fully 190 degrees in the shade, which, undoubtedly, was some heat.

Although still in the course of construction, the new Reliance studio plant already shows signs of strenuous activity. The large open air stage is completed and easily accommodates the three companies that are using it. All hands are enthusiastic about the location which abounds in the beautiful scenery only possible on the high banks of the Hudson River.

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Under the direction of Mr. Frank Powell, the Ryno Company is producing a picture of unusual merit, entitled "Her Last Ride." A story of the circus.

In producing this they have secured the sanction of Messrs. Sauttel, Lowande, and Rollins, in using their two ring circus, and have employed the services of the entire company of one hundred and fifty cowboys and girls, and the freak show of twenty, besides the menagerie of two camels, three elephants, two black bears, one polar bear, four leopards, and seventy horses.

With this local color, the Ryno Company should produce the best circus picture yet released.

* * * *

Francis Powers makes his advent as a Reliance Director with a drama entitled "The Hardest Way." Mr. Powers has made an enviable record both with Pathe Freres and the Universal and is, perhaps, even better known as a writer than as a director, added to which his long association with David Belasco has stood him in good stead as a master of stagecraft.

* * * *

The Paris branch of the Vitagraph Company is following the example of the main branch in America, by erecting one of the largest plants in Europe. It will be up-to-date in every respect with every modern improvement and every department in full relationship to the other.

Mr. R. A. Reader, business manager of the Vitagraph's interests in Europe, says the building of the factory will cost at least half a million; possibly more, before it is completed. His report of European conditions generally, and the extreme popularity of the Vitagraph Life Portrayals, has prompted the erection of larger facilities to meet the increasing demands for their productions.

* * * *

The terrific electrical storm which struck New York, July 28th, had a most dramatic effect at the Edison studio. When the storm burst three stages were being used and every arc light in the studio was burning to full capacity.

Suddenly there was a deafening crash and every light in the building went out, plunging the studio into darkness. Above the great glass roof the black sky was ripped and slashed by angry flashes of lightning, which seemed to pierce the very roof itself. It was a magnificent display and the less timid ones were sorry when the arc lights glowed again and spoiled the effect.

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Dan Mason's character make-ups have caused no end of amusement to many moving picture fans. The clever Edison comedian when asked how he learned the art of pictureplay make-ups so quickly, said that he did it in the same way in which he had learned it for the stage—by studying at home. "When I am told that I am going to play a certain character on the following day, I work on the make-up that night until I have gotten the effect I want. Then I appear before my wife and daughter and if I can make them laugh, I figure that the audience will laugh too."

* * * *

The Vitagraph player, George Cooper, who will be remembered in "The Mills of the Gods," "The Drop of Blood" and some of Lambert Chase series, produced at the Eastern Vitagraph studios, recently went to Santa Monica to join the Western Vitagraph Company. On his way he stopped at a hotel in Los Angeles for a day or two. While there, some professional gentleman alert for business opportunities, entered his room and pried open his trunk, helping himself to George's gold watch and still further pursued his investigation into the possessions of another guest, from whom he stole several stick pins, and a watch fob. The professional prowler took his departure without leaving his name and address, therefore, his whereabouts is still a mystery. George

reached his destination on time and is now working hard in Western productions with the determination to secure another watch with a burglar-proof attachment.

* * * *

A Dragon feature film possessing excellent photography, acting, and true portrayal—the three essentials points in a feature—are readily recognized in their three-reel feature, "The Blindness of Courage" or "Between Two Loves." In producing this feature, no expense has been spared, and the thrilling scene of the complete demolition of an Indian stockade, nearly cost the life of the director, Mr. Jack Noble.

The cast, one that is known to every movie fan from coast to coast, is: Glen White, Jane Fearnley, Charles Horan, Julia Bruns, Hal Clarendon, of the Cecil Spooner Stock Company; Rodney Hickok, the famous musical comedy star, and Paul Hagen.

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In "The Thirst for Gold," Will E. Sheerer was Convict 220, who is pronounced dead by the military surgeon, otherwise kindly Fred Truesdell. But Fred is strong for realism in films. After he pronounces Convict 220 dead, he is carried into another room for dissection, but comes out of a coma and makes his escape with the greedy surgeon's connivance, on promise of sharing the stolen gold he had hidden. Well, things went all right during rehearsals, but Bill did not like the looks of Doc Fred Truesdell's shiny dissecting knives. When the crank began to turn, Fred sprang forward to carve him up so earnestly, that as the cold steel tickled Bill's ribs, he jumped up with a suddenness that threw the surprised Fred entirely out of the picture. After explanations, and a mutual understanding between the supposed corpse and carver, the picture went on. Bill only wanted to make sure that Fred was not nursing a slight grudge against him.

* * * *

Gene Gauntier, accompanied by Jack J. Clark, Sidney Olcott and Allen Farnham, sailed Thursday on the steamship Adriatic for Europe. Their first stop will be at London; from there the party will journey to the Lakes of Killarney and later their tour may embrace Scotland and other countries abroad.

The Gene Gauntier Feature Players were incorporated last December and released their product under the old Warner's Feature Film Company. They spent the winter in Jacksonville, Fla.—the scene of many of their triumphs when their leading members were associated with the Kalem Company. Gene Gauntier, of course, continues as the star of the organization now gone abroad, with Jack J. Clark as her leading man and Sidney Olcott as managing director. Associated with them also is Allen Farnham, the clever scenic artist and stage manager who was responsible for all the Irish and Egyptian, Scotch and English stage settings which were always a feature of the Kalem's international productions, and that Biblical masterpiece "From the Manger to the Cross."

Miss Gauntier and her associates have been working together for the past four years. During that time they have made three trips to Ireland and have traveled half way around the globe to secure the natural atmosphere for the pictures they have produced with such success.

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Elmer Grandon, actor and director, formerly associated with the Imp, has joined the Selig stock forces at Los Angeles, bringing with him Guy Oliver, Stella Rosetta, Mr. and Mrs. W. H. Brown of the Kinemacolor, camera man McKenzie, likewise Betty Schade (formerly leading lady with the American), Madeline Post, Ethel Davis and Francis Newberg, leading man with the Kalem and Vitagraph.

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In a personal letter, addressed to Miss Vivian Rich, leading lady of the Flying A Stock Company, is contained the advice that the enthusiastic girls of Frankfort, Ind., have organized a social club known as the "American Club." The writer of the letter, Miss Pauline E. Shaffer, adds "and never a play is featured by the American Film Mfg. Co. that we do not see."

The crystallized enthusiasm of these ardent American fans will undoubtedly yield incalculable good by the wholesome stimulation and natural development of the mental faculties.

LINDA GRIFFITH

Linda Griffith, whose portrait is presented on another page, is a Californian, and her most thrilling experience was going through the San Francisco earthquake and fire. Before this she had been doing theatrical work in her native city, but went East after the devastation of San Francisco. She was ingenue with Florence Roberts and also with Margaret Anglin, but in those days was known as Linda Arvidson.

Miss Griffith is of Swedish descent, and last year spent the summer in Sweden visiting the home of her ancestors. She was one of the first members of the famous Biograph stock, from which many of the pictureplay stars of today graduated. She made her debut in pictures five years ago, playing opposite Arthur Johnson, and going from leads to playing in special productions, such as "Enoch Arden," "The Unchanging Sue," etc. She was with the Biograph until persuaded by Mr. Miles to become a leading woman with Kinemacolor last September. She has the distinction of having taken part in the great film showing the flight of Miss Quimby, the famous bird woman, across the English Channel, and which was produced in England by Gaumont.

Miss Griffith is of a studious turn of mind, and is a writer of no small merit, having contributed articles to Leslie's and other periodicals. In appearance she may be described as petite, a genuine blonde with great, serious eyes. Her acting is of the quiet, restrained, forceful kind, and she has created many striking characters since joining the Kinemacolor, being equally good in emotional roles and comedy parts. Perhaps her favorite part is in "As the Candle Burns," wherein she played an entire life of a woman from childhood to youth, from motherhood to old age.

She is an enthusiast on Kinemacolor, as has been shown in various articles she has published lately. In "The Scarlet Letter"—generally considered the finest pictureplay produced by Kinemacolor—Miss Griffith appears as the heroine, Hester Prynne; while in the pictorial adaptation of the old English morality play, "Everyman," she plays the title role and appears in every scene. Her work before the camera is remarkable for the intensity of emotion she expresses with a minimum of movement or gesticulation.

ADOLPH ZUKOR TO SAIL

Adolph Zukor, president of the Famous Players Film Company, will sail for Europe August 20th on the Mauretania. Mr. Zukor will make a whirlwind tour of the continent in the interests of his company. It is believed that he sails on an important mission, details of which will be forthcoming after his arrival on the other side.

A TERRIBLE NIGHT
Solax release.

HIGH STANDARD OF PICTURES IS URGED

Mrs. Phillips Smalley Discusses Moving Pictures at Woman's Club, San Francisco, Cal.

Before a large and extremely enthusiastic audience a discussion on moving pictures from the standpoint of the maker and the public was held at the Woman's Club recently, the speakers being Mrs. Phillips Smalley, Mayor of Universal City, and director of many Universal pictures, and Mrs. P. G. Hubert, member of the local censorship board.

Mrs. Smalley spoke with the authority of personal knowledge, having for the last nine years been a scenario writer, an actress and an interested worker for the betterment of the general standard of pictureplays. Mrs. Hubert spoke of the work involved in the censorship of films and praised the support given by the exhibitors when exception is taken to a particular feature of the play.

Regarding the great interest taken by the community in pictures, Mrs. Hubert said: "There was a time when none here would have gone to see moving pictures, but now we often have to stand in line and we see our friends there, too."

Mrs. Smalley said in part:

"I have hoped for some years to see the indifferent and often condemning attitude held up by refined and cultured people toward motion pictures give place to the same unblazed inquiry which they extend to other public matters of equal and sometimes less importance.

"It comes as a pleasant and grateful surprise that the representative women of Los Angeles are the first to give us encouragement.

"During two years of church army work I had ample opportunity to regret the limited field any individual worker would embrace even by a life of endeavor. And meeting with many in that field who spoke strange tongues, I came to realize the blessing a voiceless language would be.

"Naturally, the first things to appeal to me where motion pictures were concerned were the vast area one picture would cover and the millions of people who would understand its language.

"Unfortunately the first motion pictures were necessarily only experiments crude and common, or uninteresting.

"With the memory of the motion pictures' old reputation still green, the dignity of the intelligent public demand a feature picture such as the Kinemacolor Durbar, or one of travel or educational value shown in a high-priced theatre, if their presence is desired.

"The result is that those pictures are made especially for that audience which is in no need of education, and as they are too long and expensive to be shown in cheap houses of varied programs, the five-cent audiences get no benefit from them and is no better off than if the high-class audience never had lent its support.

"The person who applauds loudest at an entertainment is not necessarily the best judge of its merits, but applause is the only criterion the management has of the success of his offering.

"The program that is most loudly applauded either by atendance or public notice is the one the manufacturer is going to conclude is most popular.

"Unfortunately, few people of superior minds lean toward noise, and the manufacturer's opinion is left to the mercy of those who do.

"The big feature producers have already the co-operation of people worth while, but I am presenting the cause of the one-reel picture seen in five and ten-cent houses. There is no reason why those programs cannot be both artistic and educational, if any audience can be interested that will appreciate and demand it.

"And as the pictures must find a sale all over the world to make them pay, the directors and authors are sorely taxed to meet all requirements and yet turn out an entertaining picture, or even point a moral convincingly.

"The name of each manufacturer is on the film, and the manufacturer is grateful for serious communications and regards them seriously. The manager of the theatre would benefit by the same interest and usually can be reached with ease.

"So much has been said about the glamour and danger of the motion picture work that I must touch briefly on that subject.

"In the first place, I know of no more healthy life than the motion picture people live out of doors. I also know of none that induces greater physical weariness. And as health is one of the first steps towards right living, so is legitimate exhaustion one of the greatest foes to vice.

"Undesirable characters are to be found everywhere, but few of such characters could stand reporting for work every morning at 8 o'clock, working all day in the blazing sun, or the cold, or whatever weather exists, without comforts, and enduring minor hardships in out-of-the-way places, such as poor food or none, many changes of costumes, bumping over rough roads, and paying at all times strict attention to business.

"That routine soon weeds out the undesirables, is evidenced by the delightful people who have succeeded in this business, most of whom welcomed it as a longed-for opportunity to be with their families in a permanent home."

FRANCIS POWERS TO DIRECT FOR RELIANCE

The force of Reliance stage directors has been strengthened by the addition of Francis Powers, formerlly of Pathe Freres and late director for the Universal Company.

Mr. Powers is a man of broad experience in stage craft, being well known as an actor and as an author before he entered the moving picture field. For several years he was associated with David Belasco, making a number of valuable contributions to the dramatic stage as a playwright. He quickly gained recognition as a moving picture director of ability, in which capacity he will begin work for the Reliance on Monday, August 11th, his first picture production being a serious drama entitled "The Hardest Way," which will be released early in September.

WALTER R. LEWIS TO MANAGE PHOTOGRAPHY DEPARTMENT FOR HISTORICAL FILM CO.

Eustace Hale Ball, who recently purchased the Historical Film Company at 1 Madison avenue, has secured the services of Walter R. Lewis to manage his photographic department. Mr. Lewis has been prominent in portrait and newspaper photography throughout the country for twenty-two years and is proving very successful in the cinematographic work. The city studios and laboratories of the Historical Film Company have been opened on East Twenty-third street, although the executive offices will remain in the Metropolitan Building.

Garfield Thompson, the well-known pictureplayright, and a former star with the Reliance and Majestic forces, will direct some of the early productions of the Historical Film Company

"THE IRON TRAIL"
101 Bison (2 reel) release Aug. 19th.

FOR THE FLAG

Release Monday, August 25th, by the American Film Manufacturing Co.

CAST

Jack Bronson.....Warren Kerrigan
Captain Williams.....Jack Richardson
Colonel Graham.....George Periolat
The Colonel's Wife.....Miss Charlotte Burton
Juanita Del Movez.....Miss Vivian Rich
Duenna .....Miss Louise Lester
Army Men, Bolo Men, etc.

A farewell dinner is in progress at Benny Haven's, West Point, when Captain Williams enters and addresses himself to Lieutenant Jack Bronson. That the best of feeling does not exist between the captain and the lieutenant is evident from the manner in which the captain is received and dismissed. As the dinner is a private affair, given as a farewell by Lieutenant Bronson to his classmates, the captain has no alternative but to depart.

The troop of cavalry, of which both are members, has been ordered West, and there the angry passions of Williams have every opportunity to spend themselves to the detriment of Jack Bronson.

At the home of Colonel Graham, his beautiful young wife succumbs to the charms of the handsome Lieutenant

SCENE FROM "FOR THE FLAG"

Bronson, a condition that is entirely unsolicited and unwelcome to the lieutenant. The captain exposes the affair to the colonel, but not in a manner calculated to do credit to the lieutenant. The Colonel investigates and finds the lieutenant in a compromising attitude, for which the Colonel's wife was wholly responsible. Surprised by her husband, she denounces Bronson, whose sense of chivalry precludes the possibility of his contradicting the woman. The affair leads to a court-martial of Jack Bronson on a charge of assaulting his superior officers, for which he is dishonorably discharged from the service.

Bronson then leaves America and goes to the Philippines, where he enlists as a private. Later Captain Williams and his company are assigned to the Philippines for service. The Captain recognizes Jack, but the latter denies his identity.

At a ball given at the Governor's palace Jack is on duty as the Captain's orderly, when a Spanish girl is assaulted by Williams, for which Jack knocks him down (an unpardonable offence in time of war). Realizing the hopelessness of an attempt to defend his conduct, Jack fights his way through the guard and escapes, together with a fellow soldier. They purchase a boat and put out to sea, and after a few days of buffeting by an angry sea, they are washed ashore in an exhausted condition. Here they are found by a friendly officer who carries word to the fair Juanita. Bronson's heroism is again in evidence previous to an attack by bolo men. His identity being discovered he pleads with the Governor, "Let me fight for the flag now, then do with me what you will."

During the battle, marked by many fierce hand-to-hand conflicts, Jack rescues the captain and leads his forces to victory.

The gradual evolution of this absorbing tale furnishes a series of most delightful thrills. Producer Johnson has done himself excellent credit by his masterful manipulation of delicate situations. The marked histrionic ability of J. Warren Kerrigan and the efficiency of the supporting cast, make this production a veritable gem of its class and will prove a treat to exhibitors and public alike.

A WATERLOO OUT WEST

"Jack Meets His Waterloo" is the title of a novel farce drama written by J. Warren Kerrigan, in which the author plays the leading role as a Western favorite in a ranch town. A bevy of country maidens vie with one another for favors with the handsome young deputy sheriff, which appointment he received shortly after his arrival as a guest of his father's friend, the local sheriff. Sallie Newman, a ranchman's daughter, returns from school and holds herself aloof from any attentions. Bill Acres, her old sweetheart, receives but scant courtesies and he taunts the handsome deputy sheriff about the one girl in town he dare not kiss.

Jack proceeds to disprove this in a manner that arouses the animosity of Bill, and lays the foundation for a feud that bids fair to result fatally to a number of participants. By the shrewdness of Jack, the plot is thwarted and the perpetrator landed in the toils. Some excellent comedy touches are added in the evolution of the story and the whole presents a very pleasing offering.

The American Film Co. also announce the release of "Red Sweeney's Defeat," Saturday, September 13, 1913, a one-reel Western feature. Other subjects on the same order will follow, as there has been a big demand for this class of subjects.

FROM THE PORTALS OF DESPAIR
American release Aug. 28th.

JACK MEETS HIS WATERLOO
American release Aug. 30th.

For Those Who Worry O'er Plots and Plays

It Is Coming

THE open market is en route and will soon be here. Are you prepared? The open market will mean the end of the contract writer; it will mean the survival of the fittest; it will mean that the story will be regarded as the important part of the picture and that the price will be accordingly; it will mean competition and the winning out of the best pictures. No more hackeneyed plots; no more monotonous Westerns; no more deadly dull triangles when the open market arrives. This is a prediction, but we prophesy with assurance. When the open market comes, and the manufacturers must compete on their merits, more attention will be paid to the plot of the story. Originality is at a premium right now, but it will be even more so with the open market. Get you busy and prepare to be ready for the milennium.

No $1,000 Scripts

The industrial film company which recently advertised, offering "$1,000 for the best scripts," has recently reorganized, and the man whose script fancy lightly turned to $1,000 is no longer connected with that particular concern. But what of the clever writers who were taken in by that $1,000 offer? They spent time and trouble writing stuff available to but one certain market. The best was culled out and small checks sent. The rest of the stuff was rejected. All that time these writers might have been devoting their thoughts to the regular markets. Again we repeat: Do not enter prize contests; do not think that $1,000 is ever to be paid for an industrial or any other kind of a script in this day and age; play safe!

Bulletin

The winning scripts in the Powers prize contest were dusted off, looked over, and then returned to the shelves. Nothing doing yet anent the production of these stories which was a condition of the contest. And the crucifix that caused expert argumentation when it accompanied the first prize script has been lost. It was a family heirloom, and the owner has been beating the tom-tom of distress for several moons. Verily, it is distressing!

Keep At It

You write a script most carefully. You submit it to a favored company. The script is returned. You are discouraged. You shove said script in the morgue. Why? Maybe some other editor would like that script. Editors differ in their ideas, you know. Give it a thorough circulation. If you have not faith in your stuff, why write it?

Just a Reminiscence

The above admonition reminds us of the time we wrote a Thanksgiving script. It was not received with thanksgiving by the editor who had ordered it. Neither were we thankful when it was returned. A year later we submitted that identical script, not a word changed, to that self-same company. A different editor was on the job. He read the script, liked it, and bought it. It was intended for Thanksgiving; instead it was released as a Christmas picture. You never can tell!

A Change of Pace

A change of pace is an essential qualification for a good baseball pitcher. It is sometimes an enviable qualification for a good script writer. A well-known and successful scribe has changed his pace. He writes us the following: "I'm going in for two-reel stuff along with the rest. I've specialized in comedy for so long that I find it a little hard to originate a dramatic plot. Took me two days to get one I wanted. Guess I can swing it in the long run, but the first one came hard. That is where the market is these days." Here is a writer who found his market bad, and his output cut down. What did he do? He changed his pace and switched to two-reel stuff. Of course, he has a market for his new output. Otherwise he wouldn't switch. The point is that he made a quick and rather difficult change after years of specialization in comedy. Maybe you need a change of pace. Maybe you have been specializing in comedy, when you should be specializing in drama, or vice-versa.

Editorial Etchings

Mrs. Breuil has resigned as script editress of Vitagraph. This news will be regretted by thousands of script writers.

W. Hanson Durham, editor Western Vitagraph, is able to be at the studio after three months' confinement. He fell down stairs and broke his knee. Just the same he managed to keep several directors busy.

The Majestic Company has acquired Richard Willis, formerly a Western editor for Universal.

Eugene Valentine Brewster, editor of the Motion Picture Story Magazine, also writes "The Photoplay Philosopher" department in that bright monthly magazine. So many are demanding to know who is writing that good copy that we just have to tell.

Philip Lonergan has been appointed editor-in-chief of the Majestic Company. The work of writing and purchasing scripts will now be accomplished under one head, and a level head at that.

Checked Rejection Slips

And still the objections anent editorial checking of rejection slips are being received. If the editor checks the slip, it will do in the majority of cases. If some stenographer checks, "similar to magazine story" by mistake, it is doing the author an injustice. We advocate the return to the old-time "regrets" system. The system of checking reasons for rejection is unsatisfactory at the best and often arouses antagonism on the part of writers—something wise editors wish to forestall.

Word From Henderson

Mr. Will T. Henderson, of Chicago, a script writer who quotes Latin on the slightest provocation, is responsible for this one: "A great deal has been said pro and con as to sub-titles in scripts of motion picture stories. Some have contended in various publications that I have read that sub-titles should never be used except where absolutely necessary in order to make the action understood. During the past three months, I have made diligent inquiry among patrons of motion picture exhibitions, and without knowing my personal opinion on the subject, all with whom I have spoken about it, have expressed themselves, without exception, emphatically in favor of the use of sub-titles, whether they are necessary to make the meaning clear or not, providing they are used judicially to the end that they will serve to enhance added interest in the scene that is to follow. This is the way I have always felt about it, and I believe that the majority of moving picture patrons are of that opinion. How much more interesting and entertaining a picture in a book or periodical is when accompanied by a caption of some sort, even though the intent of the artist is perfectly clear without it. I want to go on record as being in favor of sub-titles judicially exploited, whether they are necessary for a clear understanding of the scene or not." Mr. Henderson's argument is very nicely put, but the contention that sub-titles should never be used except where absolutely necessary to make the action clear, is the correct contention. People do not go to the picture theatre to read sub-titles, they go to be entertained and interested in a plot and story as it is unfolded on the screen. They can read all the head-letter wished for in a penny newspaper, and their nickels, dimes and quarters are paid into the box office of the theatre for something else. Sub-titles at the best rob a picture of atmosphere and interest. We hope the time will come when sub-titles will not be at all necessary.

Pertinent Pointers

Don't pose. If you have sold a half dozen stories don't let your hair grow long. The most successful writers look just like ordinary persons.

"I had one two-reel, one three-reel and two single reels purchased in July and the weather was rather warm," writes a correspondent. We print this for the benefit of those who are blaming their lack of industry on the climate.

Write love making sparingly and with delicacy. Have the hero win the girl and let the plot hinge upon this.

Too much courtship on the screen becomes monotonous and too much kissing becomes disgusting.

Why do you imagine that a romantic plot must necessarily end with marriage? You are in the rut. In your next romance start your plot right after marriage and see if you do not develop something strikingly different and yet absorbing.

When writing comedy it should begin with a humorous situation full of diverting action. A quick jump right from the start is one-third of the comedy battle. All pictureplays should be probable, but comedy sometimes permits reasonable latitude.

It is true that the market demands a happy ending. However, if your plot is weakened by being twisted into the usual lovers' embrace, don't twist it, that's all. Certain of the editors will buy strong plots even without the usual happy ending.

When writing a plot for a male lead do not forget the girl. However popular the masculine star, interest is bound to center sooner or later in the feminine figure and the stronger appeal will be made if the girl is made happy in the picture.

The streets teem with suggestions, the newspapers contain hints, and frequently a magazine story will suggest an entirely new idea to the pictureplay writer. We have known a neighborhood party to suggest a plot that proved a successful comedy. It is not hard to train the mind to observe seemingly unimportant facts that give rise to extraordinary plots. Carry a notebook with you.

If you have to choose between a letter and a sub-title, choose the letter. Letters opened and read by an actor or actress in the picture carry along the thread of the story more convincingly than a sub-title break. The sub-title is entirely foreign to the picture itself.

Reading Back Numbers

A well known script writer sends in the following: "Beginning with the issue of February 1st, last, I have reread your departments in every issue of the News up to and including the last issue, July 21st. Twenty-five issues in all and you would be surprised how entertaining and interesting and newly-instructive they all were, though I read each one thoroughly, at the time I received each copy. One does not fully and properly digest what one reads upon first reading, especially if one happense to be busy working on some 'masterpiece.' A perusal of your writings would prove beneficial to any writer. I found much food for thought in your writings which I may have, and no doubt did note at the time I first read them but which, sad to relate, became lost in the vicissitudes of every-day activity." Every writer of moving picture plays should take every publication devoted to any branch of the art and he or she should save these publications. Rereading back numbers is not time wasted but, on the contrary, is time very well employed by those who wish to live and learn. The suggestion is a good one.

A Change of Heart

Last week we published a letter from a scribe who was discouraged. Since our observations, he has shed the Christian's burden, waded out of the Slough of Despond, and steps blithely up to the home plate with this one: "Who is guilty? I am, and so is every aspirant to pictureplay writing fame who possesses a fair education and a modicum of imaginative possibility and, having 'bearded the lion in his den' develops a 'yellow streak' and gives up merely because the scenario editors do not get ultra-enthusiastic over the results of his or her efforts. I did think I was about through trying but now I am convinced that the thought was a sort of mental aberration, so to speak. We all 'have our moments of depression' as you are sometimes wont to remark, and imagine we are checkmated. But I am going to 'come back' and I'll win the battle of script writing or know the reason why, not merely guess at it." This is the proper spirit, good friend, and it rings truer than the cry of distress you emitted not long since. Stick to the ship!

The Latest Prize Contest

The San Francisco Bulletin conducted the latest prize contest. Lillian Clift, A. L. Browne, and H. A. Buerkle, won the prizes in the order named. G. M. Anderson presented them and he also divided $200 among the lucky ones. The winner of the first prize is a mother and a dress maker. Her script was the best in 2,000 submitted. "The Golden Lily" was the title of her script. This contest is worthy of especial mention because G. M. Anderson was the judge and, needless to state, he was a competent one. How Mrs. Clift came to write a pictureplay for which she received $200 in cash will be interesting to other beginners. She says:

"I read the suggestions in The Bulletin every night, even the questions and answers, and I learned by what you said to the others. I had no idea how to go about writing a scenario until I saw the lessons in The Bulletin. I had 'The Girl and the Rustler' in my head for a long time, but I did not know how to write it. When you began to print your lessons I faithfully followed every suggestion. I practiced first on 'The Girl and the Rustler,' but after I had it written I thought, 'My, that will never do; they have too many cowboy stories already.' Then the thought came to me of Miss Donaldina Cameron and her sensational rescues. I deliberately chose a Chinese story for its picturesque settings. I knew it would have to have a love story in it or it would not suit the popular taste. I knew that it had to end happily, or it would not be popular. And I knew from the suggestions that it had to have lots of action, and that the whole story would have to tell itself in pictures. Then I chose pictures that I thought could be made in California, and at the same time get away from the old cowboy atmosphere. After I had chosen my subject, I went down to the library and got 'The Changing Chinese,' by Professor Ross, so I would make no error as to the Chinese customs, and then I read another book, 'My Corner in Cathay,' by a woman, I don't remember who. I got a lot of customs from that. After I got my material together I began to go to picture shows. I had never gone much before that. But I got so I would go whenever I would have a little spare time, and I would remember what I had read in The Bulletin, and I would look at the pictures from a technical standpoint and analyze their scenes. I had everything worked out before I started to write, so the actual writing did not take long. But toward the last I worked over it every spare minute. Of course, the only time a mother really has to herself is in the evenings, and toward the last I made good use of mine. I didn't think one way or the other about winning a prize. When I saw the announcement I made up my mind I'd try, and I did the very best I could."

Here is a mother with several children who by toil and study wins first prize in a contest over 2,000 competitors. You will notice that she visited the library in order to be sure of what she was writing of, and that she got away from the cowboy atmosphere, as she expresses it. What this woman can do, others can do.

The Synopsis

One of the associate editors in the above contest, writing of her experiences, unconsciously puts in a strong argument for the short synopsis, something we have been advocating for nearly two years. She writes: "The film companies are hungering and thirsting for good scenarios. There is a famine," says Mr. Anderson, "in spite of the incredible number of motion pictures that are put out every month. All that most of the scenarios need is more plot development, a little more care to the structure of the scene, and fewer words in the synopsis. The lengthy synopses did not stagger us. We managed to plow through them. But the film manufacturers will not make allowances for the lady who wrote us a nice apologetic letter about her synopsis taking aver 1 500 words, although she did manage to cut it down from 3,000. What professional scenario readers want is a short synopsis of 250 words or fewer. And it will be a pleasant summer occupation for some of our contributors to cut theirs down to fit the requirements. Fortunately, Mr. Anderson is proverbially good natured, and his directors seem to be gifted with angelic dispositions. They took

a personal interest in every manuscript submitted, and made a list of at least 100 names of writers who will hear from them later."

Strictly for Amateurs

All the plays purchased in The Bulletin contest will be produced by Essanay. One of the judges in giving an account of the awarding of the first prize says: "We all agreed that Mrs. Clift's manuscript was the best. Mr. Anderson sent his car to bring her to the office and to our astonishment she sent back word that she was busy with her babies and could not be down for an hour. We were going to put her through a course of questioning to ascertain if she was really an amateur. When she appeared she was grilled in a way that would have done justice to the most exacting district attorney and then dismissed without a definite notion as to whether she was to receive a prize or not. When she came to the office next day she said she went home and cried because she felt we had all been so hostile to her. But the truth of the matter was that her manuscript was so perfect that it was in a class by itself, and we wanted to live up to our word that no professional writer would receive consideration." As we have previously stated, we are not in favor of the average prize contest. However, with G. M. Anderson as a judge, and Essanay promising to produce the winning stories which were submitted by amateurs only, this contest, we think, was worthy. Particularly will it tend to encourage others who are new to the gentle art of script writing."

WM. LORD WRIGHT.

ACTION IS THE KEYNOTE OF THIS ITALA-DANMARK FILM

It is amazing the amount of action in the Itala-Danmark four-reel feature, "The War Correspondents." Here we have a collection of big scenes intimately related and having direct bearing on the story that unite in making a feature that cannot help but please. It would be difficult to find a film containing a larger variety of casualties.

Here are some of them:

A war vessel is sunk by a hidden mine. A railroad train plunges into the river below through an aperture in a bridge blown up by the enemy. A theatre is demolished by a shell fired from a mile's distance. The hero foils his rival in his attempt to get the story of the battle

over the wires to the rival newspaper by burning the telegraph pole and putting the wires out of order. The hero falls over a precipice and is daringly rescued by the heroine. An aeroplane is shattered by a well directed shot from a high-power field gun. A dance in the Sultan's harem is disturbed by the attacking armies. The heroine jumps off a fast moving train and rolls down a steep embankment.

"The War Correspondents" won't need much praise by its manufacturers and in saying the most for it they won't be using hyperbole. Those who see it will do all the shouting necessary.

GOOD-BYE TO THE PIKER

By Harry R. Raver, Director-General of the Itala Film Co.

The piker has had his day. In his little way he has aided the film business. Now his usefulness is coming to an end.

The film business is settling itself. Into the film industry are coming solid, representative business men, capable and with big ideas. As the entry of big interests has squelched the piker in other industries, so shall he be squelched in the film industry.

The tendency of the feature film business is the long time contract. The tenet of business logic is that there is no money in selling any man once. Only in the continuity of sales to the particular person is there profit.

The dabbler is doomed. A glance at the sure progress of the Exclusive Supply Corporation's feature program is convincing. In various parts of the United States there are now large feature film exchanges who have contracted for the entire output of features and sometimes single-reel releases, of the major companies. It is obvious that when one company operating in a state or group of states controls the output of Itala, Gaumont, Great Northern, Solax, Eclectic and others, that there are meagre pickings left. Such a connection gives advertising value of great strength to that feature film company; it gives the stamp of the old established firm. It is bulwarked by trademarks and by brands. Itala, Solax, Great Northern or whatever it may be, are names which mean quality to millions of eyes. To have one feature company control their output is indicative of a strength that will put money into the bank and to make possible big dividends.

There are buyers who have sauntered along in a fool's paradise thinking that they can always continue to now and then buy a feature film and let it go at that. There is progression in every legitimate business. The film business is no exception. It will, of course, always be possible for the piker to get something that is called a feature. There will always be companies who are ready to turn out what is so misnamed. However, the exhibitor is being educated rapidly. He is less and less inclined to deal with the unknown. He has done so to his sorrow. He begins now to feel a general distrust for the unfamiliar. He understands that the company which makes one feature film, so-called, and then quietly as possible goes out of business and leaves no address behind, is dangerous. He cannot afford to show to exhibitors those pictures which are falsely overrated in meretricious advertisements. He now knows that when Gaumont, Itala, Solax or Great Northern make a picture that these companies have an artistic conscience and that they realize that their product must live up to their reputations suffer. Their stories must be stories, their pictures must be pictures. Excuses never paid the bond interest and never shall.

No vague prophecy is this statement. It doesn't refer to a possibility. It points directly to a certainty. Science proves that we either go forward or backward. We cannot stand still. If we do stand still we soon cease to stand at all—we fall. This is applicable to the feature film business. If there is to be no progression, there is to be nothing. I and many others have faith in the future of the feature. Its demand has not been artificially created.

Out of the ranks of other businesses men of brains and capital are coming into the feature business. They are looking over the map of the United States for good territories. They are going to settle. They are going to tie up to the real manufacturers and let the piker do the worrying. It is inevitable. It is for the progressive feature film man, therefore, to get busy and see beyond today into the many to-morrows. If he doesn't the colossal figures of men of affairs in other businesses are going to so obscure the map that he will be unable to see where he "gets off," or rather, where he stays in.

Philadelphia, Pa.—A contract has been let for the erection of moving picture theatre by Enos R. Headman for Frank Hess, at cost of $11,000.

WILLIAM LORD WRIGHT'S PAGE

THE magazine editor and the magazine contributor are experiencing change of heart. No longer does the editor look upon the moving pictures with contemptuous disdain, and no longer is the writer of fiction taught to pass the moving picture play by on the other side. The writer of fiction is studying the moving picture form of plot. The editor of fiction is also studying this form of literary work for the simple reason that many of the good plots he used to look over are now read first by the gentlemanly editor of pictureplays. For a long time the literary authorities and stars looked upon moving pictures and their preparation as a fad—just like the roller skating rinks, and the ancient high wheel bicycles. "Just a fad which will pass away along with the rest," was the concensus of opinion. And now that opinion has been changed!

* * * *

The entrance of the better class actors and actresses into picturedom was the final straw that broke the camel's back of skepticism. If Cinematography appeals to Hackett, Mrs. Fiske, Belasco and the rest, it certainly should appeal to us, was the thought of the editors of monthly magazines. Immediately there blossomed forth in numerous periodicals, the history of Cinematography, photographs of well-known moving picture actors and actresses, etc. The magazines have followed the cynical newspapers into the moving picture fold.

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And writers for the magazines quickly caught the cue. There had been a general rush for textbooks and trade journals having to do with Cinematography, and the star writers are turning their attention to the new sort of plot invention. Will they succeed in a new branch of the profession previously scorned? Probably they will. But they have discovered that they cannot condescendingly wander into the realm of picture play plot evolution, but that they must study and work along with the others. Many fascinated by the new work, are studying and striving to please. This action, with natural talent, augurs success for many. In fact, during the past six months, at least a dozen well-known writers of short stories have written successful one and two-reel moving picture stories.

* * * *

And why should the fiction writer and the fiction editor ever have scorned the art of pictureplay writing? In our opinion the art is greater than that of short story writing. We are in a position to speak, we think, for we have sold both short stories and pictureplay plots. The pictureplaywright transmits his emotions and his lessons to many millions of people. It is a new universal language for it tells a story in a simple way so that all who run may read. For five cents the toiler may see and enjoy wonders never before permitted him: he sees alien people and understands what they mean to him; he finds himself. The writer of pictureplay plots has a power that is just beginning to be appreciated by the man outside. The magazine story is read and cast aside; the pictureplay story is impressed upon the spectator and its lesson for good lingers long in the most unsuspected places. The pictureplaywright is a power in the land; a greater power than editor or producer, for, after all, his idea is what makes the story and the lesson for good or for evil.

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And while writing of the power conveyed to the unassuming by the moving picture medium, we often wonder if the actors and actresses who pose for the screen appreciate the power that they wield? And then, on the other hand, do those who visit the theatres to enjoy the work of their favorites in Cinematography appreciate what it means to work before the camera's eye. There are constantly new personalities to study out and depict. Maybe one day the moving picture actress is a dancer, the next a cowgirl and the next day she is called upon to be an artist's model. These roles must be given naturally and it means incessant hard work and strain. It is the same with the moving picture actor. A day spent in a studio would teach those ambitious to take up this line of work that it is work in every sense of the word and unusual accomplishments are essential for success. But the rewards are pleasing at that. These actors doing their work from day to day in the enclosed studios in one sense become acquainted with millions of people. These people know the studio folk well; they know their little eccentricities, their faults and their best traits. In South America they may be discussing the mannerisms of such-and-so, while in Alaska the charms of Miss So-and-so may popularize a theatre. Then the letters received by many of these artists from unknown people! Letters that tell of good done in many walks of life through acting in pictureplays; letters thanking one for an hour's pleasure; letters from the unknown thanking these actors and actresses for giving much to the world, and casting bread upon the waters, to have it returned a hundred fold in the shape of sincere letters of appreciation for the sunshine and the happiness diffused. It is a great reward to receive these letters—a great reward!

* * * *

Like other good things in this life the War Cry has been ridiculed. Nearly every barn-storming theatrical company in the land, and every passe vaudeville performer has sprung that old joke about being "sporting editor of the War Cry." All right; it aided in advertising the official gazette of the Salvation Army in the United States, and we are also going to advertise the publication. Recently we bought a copy of the War Cry. There on page one and taking up two-thirds of the page was a tinted picture of a scene from Kalem's "From the Manger to the Cross." It was printed by permission of the Kalem Company. The War Cry gives a big endorsement to Cinematography by this exploitation of a great Biblical subject. It proves to our mind that the War Cry is continuing the broad-minded work for the uplift of humanity for which it has been noted in the past.

* * * *

When are the fangs of the Penny Dreadful in Filmland to be extracted? When is the literature of the hayloft to be permitted to remain there and not be constantly dragged down and screened to swell the coffers of the misguided and to furnish excellent material to keep the reformers busy combatting moving pictures? We have been informed in a lordly way that we are a little too radical on the subject of the Penny Dreadful Picture. Well, we have no axe to grind excepting the one calculated to make the moving picture industry better, and brighter, and more dignified. The filming of dime novels will not help along the culmination. The days of the yellow-back are behind it. It is no longer of use. Unforbidden, without advertisement as an instructor in the ways of wrongdoing, it is not worth any youngster's while now to sneak away under the eves of the attic and pretend to get pleasure out of those palpitating incidents and hiccoughy exchanges of sensational conversation. Now, the written adventures of Dashing Dan, the Boy Detective, Old Sleuth and Nick Carter are not universally read because they are universally filmed. They may do no harm, as is alleged by certain feature concerns and other manufacturers. However, there is a difference of opinion. And every time some small boy runs away from home with pap's old rifle, he tells the police that he was incited to kill Indians, or become a detective, because of scenes at moving picture shows. At least the newspapers so report it. Then the fanatics yell and the moving pictures get another black eye. Why not taboo the literature of the hayloft and in so doing remove a grand old standby being worked overtime by enemies of the picture screen? Surely, other plots not so puerile can be easily obtained.

ROBESPIERRE

THREE-REEL FRENCH REVOLUTIONARY IMP DRAMA

Released September 10th by the Universal Film Company

ROBESPIERRE is a production of Herbert Brenon from a dramatization by George Hollis. It was thrown on the screen recently at the Universal Film's Headquarters, 1600 Broadway, for the benefit of a select audience of newspaper representatives and other interested spectators.

ROBESPIERRE BEING DRAGGED TO THE GUILLOTINE

The most remarkable feature of this production is the handling of the mob scenes. As the turbulence of the revolutionary mobs could not be emphasized by yells of fury, their fiendishness and cruelty had to be conveyed by abundant—possibly superabundant—action. The leading characters were all enacted by competent actors and actresses. The scenic effects were also of a high order.

It is to be hoped that Robespierre will be followed by other pictureplays of equal historical interest. The story deals with an exciting episode of the French Revolution, in which love, intrigue, treachery, bravery, self-sacrifice, bloodshed, and ultimate triumph of hero and heroine are important elements. The main incidents of the plot are as follows:

Robespierre and Dumont were sworn friends in their college days. During their early manhood both loved Louise de Brissac, but she favored Dumont and refused the hand of Robespierre. Her father was the local magistrate and was blamed by the peasantry for the impost of a severe tax. Robespierre was too wise to blame him, but had already grown to despise authority. The Marquis de Brissac was the representative of the rulers in the province, so Robespierre visited him with a delegation of angered farmers. They were coldly received, and their anger grew until the Marquis was saved from mob violence only by the arrival of Dumont, who persuaded the malcontents to withdraw.

Time passed and the wedding of Louise and Dumont was postponed. Robespierre and Dumont, hearing of the mob disorders in Paris, leave with the Brissacs. Robespierre, although young and without influence, soon dominates the Assembly. Dumont, while deploring the massacres, is still the friend of Robespierre. The love of Robespierre for Louise grows in fervor as does his hatred for her father, and finally he sends Dumont to arrest the Marquis and Louise as aristocrats. The father is arrested, and Dumont, after aiding the girl to escape, is taken prisoner and sentenced to die.

Louise sees from a window the violence of the mob taking her father to the guillotine. The girl, knowing also the threatened fate of Dumont, in despair, decides to visit the tyrant and beg for her lover's life. This is granted to her on the condition that she throw over Dumont and give herself to Robespierre. Her soul revolts from this degradation and disloyalty to Dumont, but her spirit quails when Robespierre shows her the carmagnole or devil dance of the revolutionists. She consents to the self-sacrifice on condition that Dumont be set free, and that she be privileged to hand him his pardon. Louise, accompanied by Robespierre's spy, goes to the prison, where Dumont repudiates the bargain, and hurls the spy to the door of the dungeon.

In the meantime Tallien has impeached the Committee of Public Safety, of which Robespierre is the head, and a spirited debate ensues in the convention. This results in Robespierre's overthrow. He is shot down by the bullet of an assassin, and Tallien triumphs, while Robespierre is dragged away, a wounded prisoner. Tallien hurries to the prison and Dumont is released. Dumont, seeing Robespierre's spy dragging Louise along, hurls him to the ground and brings her to a place of safety. Subsequently the happy couple view the execution of Robespierre.

THE ARREST

"IN THE COILS OF THE PYTHON"

One who is looking for a film which abounds in thrills and who is fond of those chilly sensations slowly creeping up one's spinal column, cannot possibly be disappointed after witnessing the release of the 101 Bison, "In the Coils of the Python." This film was shown at the Universal to a few members of the press and officers of the company. The natural jungle settings, clear photography, splendidly directed and clever situations, stamp it as a very remarkable picture of its kind. The actions of the wild beasts of the jungle, particularly the pythons, were much commented upon and brought forth the remark: "How did they get the pythons to act their part," which was not nearly as remarkable as to how did they get the people to have the nerve to face these denizens of the forest. To see a giant python thirty-five feet long slowly creeping up to the Sukah and wind himself completely around his body is enough to satisfy anyone.

The synopsis tells us that.

The story deals with life in the wild regions of India, and introduces the savage treachery of the beasts of the jungle, together with the brave deeds of men. The hero of the story is entrapped in the jungle by a villainous Indian—a Sukah—and is bound and left to the mercy of the wild denizens of the jungle. A tiger scents his prey and is about to find him, when his attention is drawn to the smell of meat close at hand, and springs into a baited net which has been placed there by a hunter. The hero is rescued in the nick of time after a series of exciting and natural incidents. The treacherous Sukah is attacked and killed by a giant python, which is nearly thirty-five feet long and which weighs over 375 pounds.

SCENE FROM "IN THE COILS OF THE PYTHON"

In another part of the picture several persons are chased by a tiger and the heroine is nearly caught by a monster boa constrictor—one of the largest in the country—measuring twenty-nine feet and weighing nearly 300 pounds. It is a hair-raising picture, and requires some considerable nerve upon the part of the principal actors and actresses. William Clifford heads the actors in the cast and Phyllis Gordon, the women, and other parts are in the hands of Sherman Bainbridge, Frank Howe, Clarence Burton, Margaret Oswald and Jane Barrell. The film will be released on August 30th by the 101 Bison Company through the Universal Film Company.

MARION LEONARD FOR WARNER'S PROGRAM

Exhibitors and pictureplay fans the country over will rejoice to know that Marion Leonard, the gifted screen actress, is to be regularly featured in the program of Warner's Features, Inc.

S. E. V. Taylor, Miss Leonard's experienced director, is busily engaged in assembling a company of feature players and in getting the Brooklyn studio into shape for turning out three-reel pictures of merit.

DR. PORTER ENTERTAINING THE EDISON COMPANY AT SEARSPORT, MAINE

The above picture represents Dr. Porter and the Edison players, who are enjoying his hospitality, and it shows, in the order named, Richard Neill, Kugler (camera man), John Sturgeon, Frank McGlynn, Dr. Porter, Augustus Phillips, Bliss Milford, Mary Fuller, Elsie MacLeod, Walter Edwin and Harry Beaumont. Dr. Porter is a summer resident of Searsport who turned over his beautiful establishment to the Edison players, and has entertained them most royally during their stay. They have already completed "Joyce of the North Woods," a big two-reel story of the lumber camps, and "A Light on Troubled Waters," a seacoast story. Other interesting films are to follow, having as their background the picturesque woods and rugged coast of Maine.

WARNER'S FEATURES SECURES GILES R. WARREN

Giles R. Warren, well known to exhibitors through his connection with the Imp, Lubin, Powers and Victor film companies, has contracted to furnish Warner's Features, Inc., with a superior brand of three-reel features. In order to do this and do it well, he has associated himself with J. A. Whitman, whose studio at Cliffside, N. J., will be under the personal supervision of both Mr. Warren and Mr. Whitman, and will be used as the working basis for the new organization.

Mr. Warren announces that extensive preparations are under way for the production of a series of Sir Walter Scott's most celebrated novels. "The Lady of the Lake" has just been completed and the others to be produced are: "Rob Roy, "The Monastery," "The Abbot," "Guy Mannering" and "Waverley."

THE BURNING RIVET
Lubin release, August 21st

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

THE Inventors' Guild, composed exclusively of independent and experienced inventors—patentees, including such names as Pupin, Edison, Hewett, Weston, and scores of others of national and international repute, recently adopted the following, the whereas's being particularly pertinent, to-wit: WHEREAS: The advanced position of the United States among the nations of the world, as regards manufacturing and inventive progress, has been primarily due to the far-sighted provision in the United States Constitution under which improvement by invention was stimulated by granting Letters Patent for limited times.

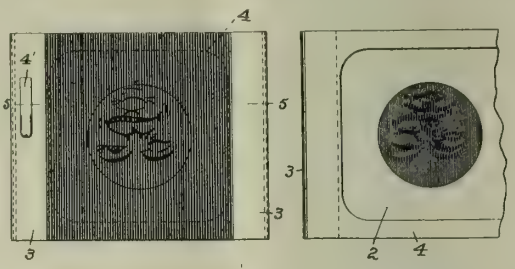
WHEREAS: The hearings on the Oldfield Bill (H. R. 23,417) in the spring of 1912 demonstrated that there were marked differences of individual opinion among inventors, legislators, manufacturers, and patent lawyers, as to the changes in our patent system, which would be desirable to subserve the best interests of the United States.

WHEREAS: The intention of the United States Constitution to stimulate the publication of valuable inventive thought, by granting and securing an exclusive right to the inventor who first publishes his invention through the agency of a patent of the United States, *seems to have been lost sight of in said Oldfield Bill (H. R. 1,700); and said proposed law would tend to reduce instead of tending to increase the creation and publication of inventions valuable to the people of the United States.*

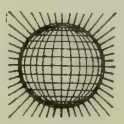
BE IT RESOLVED: That the Inventors' Guild does hereby invite each of the chambers of commerce, and similar representative organizations throughout the United States, to aid the Guild in its efforts to secure the appointment of a Patents Commission by urging the Congress of the United States that they provide for such a commission made up of unbiased, independent, non-partisan men of such national standing as will command the respect and confidence of the whole country; and chosen from different walks of life; and serving without pay. Said commission to hold public hearings, and otherwise, as may appear to them best, to make a thorough and careful study of the American patent situation, and to prepare and submit a comprehensive report and recommendations to Congress for such changes as may, as the result of their study, appear to them expedient whether in the Patent Office, in the method of court procedure, or in the organic Patent Law, and to submit recommendations as to the legislation they would propose for effecting such changes. And the Guild further requests the several chambers of commerce to urge the Congress that they make ample provision for the expenses of such a commission, *and that they hold in abeyance all proposed legislation affecting the patent system in whatsoever way until such time as the said commission shall have had ample opportunity to hold the said hearings and make the said study and report.*

The National Manufacturers' Association is using Mobile pictures and lantern slides in a propaganda re accident prevention; and a movement is under headway in Congress to establish a national museum of safety devices in Washington.

A composite lantern slide adapted for use in connection with Mobile picture shows, etc., is the subject of Patent No. 1,066,765, issued to Alexander S. Spiegel, of Chicago, Ill. The accompanying views represent, first, a face view of the slide, and, second, a partial view of the picture carrying member. The members of the slide are transparent, one carrying a screen of parallel lines, the other consisting of a plate having thereon groups of marks which make the different views of the object when the plate is shifted into different positions in relation to the screen section. These plates are connected together by flexible pieces, 3, at their vertical edges providing connections which allow relative movement of one plate in respect to the other



in one direction, while at the same time the members will be held against displacement in the other direction, so that as the position of the members changes longitudinally, the groups of markings or broken lines will register properly with the open spaces between the opaque lines of the screen to produce the picture with an accurately defined outline. A distance piece, 4, of thin paper keeps the plates slightly separated, and may also serve as a mat. This slide is adapted to be placed in a carrier like that used in moving picture machines. The screen may carry a portion of the picture or not, as desired. This simple contrivance, together with accessories for manipulation purposes, is covered by a specification of 375 folios, containing 19 claims, the first and broadest of which pre-empts a composite lantern slide consisting of a transparent screen member having parallel lines with spaces between, and a transparent picture-carrying member relatively movable and made up of lines and spaces.

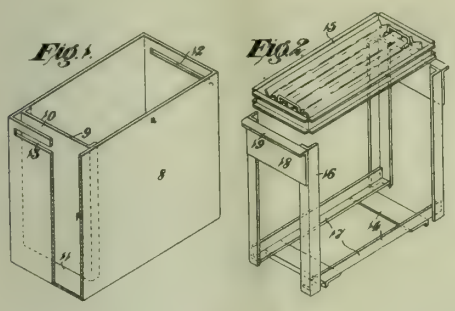


"Steam annihilated nine-tenths of distance"; and electricity, through cinematography, has cancelled the other tenth, bringing together the ends of the earth, practically taking people where they could never hope to go in person. Thus as knowledge becomes international, ignorance and isolation must disappear.

Under an act passed at the last session of the Philippine Legislature any patent or trade-mark registered in the United States Patent Office, upon being filed in the executive bureau of the Philippines and the fee for such purpose paid, shall receive the same protection as is accorded in the United States, and persons infringing such patent or trade-mark shall be liable to the same penalties. It is provided that the rights of property in patents and trade-marks secured in the Islands under the Spanish laws shall be respected as if such laws were in full force and effect.

Be it known that Thomas Buckland, a subject of the King of Great Britain, residing at "Lyndhurst," Stanley Road, Hunters Hill, near Sydney, in the State of New South Wales and Commonwealth of Australia, a glazier, has invented a new Photographic Washing Apparatus, for which he has been granted Letters Patent of the United States of America, said Letters Patent bearing the number 1,067,403. Fig. 1 is a perspective view of the washing tank (partly in section). Fig. 2 a similar view of the frame and one tray. The washing tank, 8, has a division, 9, to form a vertical end portion, 10, with a port, 11, from tank, 8, into the same at the bottom, and it has ports or orifices, 12 and 13, at its ends. The frame, 14, for holding the trays, 15, comprises angular corner pillars, 16, longitudinal connecting pieces, 17, and cross stays, 18, each top stay, 18, having a flange, 19, formed on it to serve as lifting and carrying members. The trays, 15, are shallow, having frames supporting a corrugated floor, on which are wire loops to prevent endwise movement of films or sheets thereon. And these trays, 15, have ports or openings at

one end which are alternate when the trays are positioned in the frame, while at the other end are a plurality of small orifices to assist draining and to prevent air bubbles. In use, the negatives, films, sheets, prints, or the like, are placed in the trays, 15, fitted in the frame, 14, which is placed in the tank, 8, and water or chemical solution or other liquid



caused to flow through said tank, 8, being fed in at either end and passing either upwardly or downwardly through the openings in the trays, 15, and overflowing through the opening, 12 or 13, as the case may be. Mr. Buckland claims, in combination a tank having inlet and outlet openings, a removable frame adapted to be positioned in said tank, and a plurality of superposed trays supported by said frame, adjacent trays having openings in their alternate ends. Also, in connection therewith, certain other specific details of construction.

Architect—Now, where would you prefer the drawing room, sir?

Mr. Strukile—Look here, young man, I've let you put up a smokin' room, when I don't smoke; a music room, when I couldn't play a mouth organ; a nursery, when I ain't got no nurse; and a pantry, when I don't pant. But I'm goin' to draw the line at a drawin' room, when I couldn't even draw a straight line.—Tit-Bits.

But a moving-picture parlor would have been O. K.

Patent No. 1,068,895, issued to Charles O. Harper, of Louisville, Ky., comprehends a camera provided with means for holding revoluble film spools, and provided with mechanism whereby the virtual length of such spools may be controlled at will, the exposure spaces of the camera being likewise controllable at will, so that the surface of film subjected to exposure may be brought into accord with the size of picture desired. The claim covers the combination with a camera for exposure of successive portions of continuous films, and having a plurality of peep holes spaced at different distances from one of its edges in a direction extending lengthwise of the films for the purpose of registering with successive legends carried by said films, as said films are moved into successive positions for exposure, of film holders mounted within said camera and adjustable for accommodating films of different widths, and a plurality of interchangeable shields severally provided each with an opening of a different length measured in the general direction of the length of the films, the length of the opening in each shield corresponding to the spacing of the legends carried by a particular film.

Patent Pendant. A seasonable fantastic invention by Canis Familiaris, of Hoboken, N. J. Consists essentially in the utilization of terminal facilities for simultaneously raising the wind and swatting flies. This double function is attained by grafting the stem of a palm leaf onto the caudal appendix—an operation calculated to make any dog laugh, thereby automatically superinducing the exquisite reflex undulatory motion of the protruding end of the spinal column. This is only a beginning in the conservation of a natural force heretofore practically ignored—if not actually cur-tailed.

Photographical Magazine gives the results of an investigation by Prof. Herbert E. Ives into the photometric effects of lights of different colors. The method of equality of brightness is one of the methods of light measurement applied to differently colored lights. On adjacent portions of a photometric (measure of light) screen as a background, two lights are projected, the relative intensities of illumination from the two being changed until the two different colored fields give a sensation of equal brightness, when the illuminations are said to be equal. This method of acuity of sight is merely the way of proving two colors equal when the same fineness of detail is just distinguishable by each, while the method of critical frequency holds that two illuminations are equal when the flicker produced by rapid alternation of one illumination with black disappears at the same speed of alternation as the other. Two illuminants are also said to be equal when upon rapidly alternating one with the other no sensation of flicker results. The speed of alternation is such that the slightest change of either will cause a flicker. The Doctor discovered that the best standard must center around the flicker and the equality of brightness of the colors. Hence, he then determined by the two methods the degrees of luminosity of the various tints and colors of the spectrum. He found that the flicker method is much more sensitive than the equality of brightness method, particularly when colored lights are concerned. The result with the flicker method is more easily reproduced than with the equality of brightness plan.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

MALING DRESSES FAMOUS PLAYERS

A rather unique arrangement is the reason for this item. Some time ago the Famous Players Film Company engaged exclusively for their purposes the house of A. E. Lawrence, one of the best theatrical costume concerns in the business and the oldest one in New York City. This concern consented to devote all its stock, costumes and make-up to the needs of the Famous Players, and E. V. Maling, who had been its manager for ten years, transferred his headquarters to the Famous Players studio, where he has since been busy dressing the characters in the successful manner so universally recognized. Mr. Maling is one of the oldest and best known theatrical costumers in the country, has an expert knowledge of his work, and is an authority on all matters of dress. He has supervised the costuming of some of the biggest shows on Broadway, and always obtains creditable results.

SUCCESS
Reliance (2 Reel) release August 23rd.

Manufacturers' Synopses of Films

SOLAX

A TERRIBLE NIGHT (August 27).—Mr. and Mrs. Brown, going out for the evening, leave their daughter, Vinnie, alone in the house. Later, her brother, Darwin, comes home unexpectedly. Having no door key, and ringing in vain (as Vinnie is afraid to answer the bell), he climbs in the window. Hearing noises downstairs, Vinnie thinks it is a burglar. Very much frightened, she locks her door and prepares to let herself down out of the window on bedclothes tied together. Tom comes upstairs and finds the door locked. Then, hearing her open the window, he in turn thinks her a burglar, and goes out of another window in pursuit. Mr. and Mrs. Brown return, and all kinds of complications ensue, and they all finish up in the prison cell charged with being burglars.

A CHILD'S INTUITION (August 29).—Albert Wade, in a spirit of anger, leaves home, declaring: "I will never write to parents or return." He goes to New York and secures work. Some years later his father dies, and in time his mother is compelled to go out into the world to make her living.

Albert prospers, falls in love with Helen Hoskins and marries. Helen's mother makes her home with Albert and his wife.

Mr. and Mrs. Wade are very fond of society life, so the children are, in a way, neglected, and grandmother is their constant companion. One day the grandmother is taken ill and dies. The two children are heartbroken. Grandmother's clothes are folded and placed in a trunk and taken to the attic.

Mr. and Wade are off on a trip. Frances, grieving over her grandmother, slips alone into grandmother's room, and while there, a vision of her grandmother sitting in a chair appears; the expression of child changes to that of joy. As she holds out her arms to her, the vision disappears, and the child falls forward in the chair and is found by the nurse in an unconscious condition. The doctor is summoned, finds the child with a raging fever and in a serious condition. Parents notified. The child in her delirium calls for grandmother. Doctor fails to restore her to consciousness. Louise, two years older, distressed over her sister's illness, stands at bed trying to arouse child. She looks up suddenly with a startled expression; smiles, stoops, kisses sister, turns and leaves room. Doctor and nurse look after her with surprise. She takes up hat, goes out alone in street. After walking several blocks, she sees old lady selling shoestrings and matches on the corner, and asks: "Please come home with me and be my little sick sister's grandmother!" Touched at the child's tears, she consents, and Louise pulls her along in her hurry and joy.

They enter the home unnoticed, and the old lady is taken to grandmother's room. Louise runs to the attic, opens grandmother's trunk, takes out her dress, cap and slippers, hastens back to the old lady, who is given the clothes. She changes clothes as child tips to the sick child's room, where doctor and nurse are watching the little one with serious faces. The parents, in street apparel, rush in with excitement, as the doctor motions silence. They look down at the child with distressing look. Doctor rises, motions them to leave the room with him. They leave the nurse and Louise alone. Nurse leaves also. Louise tips to door of grandmother's room, enters, starts with surprise at old lady standing before her. She takes her hand, and they enter the sick room and to the bed. Old lady stands looking down at child's face in deep study; stoops, kisses cheek; caresses her head, as Louise stands at the side of the bed. ?

Parents step to door with doctor and nurse. All start with surprise at the scene before them. Doctor motions silence. Those at the bed do not see them. The old lady, still caressing child. Her touch seems to arouse her. She moves, opens her eyes, looks into the face of old lady bending over her. A faint smile; she holds up her two little arms, as the old lady drops on her knees at bed; the little arms are folded around her neck as she lays her cheek against the child's. Louise claps her hands with joy. The doctor and parents stand with a look of wonder at the scene, step in room and to the bedside with smiling faces. Louise tells them what she had done, as they take her in their arms and caress her. The old lady seems oblivious to her surroundings. The child falls asleep; the doctor takes her little hand, feeling pulse, smiles, touches old lady's shoulder, gently helps her to her feet as the mother steps to her to express her gratitude. The old lady smiles at the sleeping child, kisses brow, rises, turns with happy face. The old lady looks up and into the handsome face of the man who stands with eyes on her with a look of most startled surprise. The old lady pushes the mother aside, staggers forward into the arms of her long-lost boy. He folds her to him tenderly, while wife and all look on with surprise. He then tells them that it was his own dear mother, and the children's real grandmother. Louise dances with joy, as she is taken to grandmother's heart.

RAMO

THE WORKER (Three Reels, September 1).—Dissatisfied with conditions at Bradford Mills, the workers protest in vain against the long hours and starvation wages. James Bradford, the autocratic owner, repeatedly refuses to meet their demands, and the natural consequences is a threatened strike.

Bradford's son, Jack, finding home associations disagreeable since his father's second marriage, goes to the city, and the gay life of the cafes and restaurants finds in him, wealthy and alone, a constant and somewhat reckless supporter. The father of Madge Dale, his fiancee, threatens to break off their engagement, and this, coupled with his father's illness and Madge's attitude, moves Jack to return home.

The strike is called. This, together with a bad heart attack brought on by the accidental shooting of Jameson, one of the most violent workers, causes Mr. Bradford's death. This state of affairs greets Jack on his return; and now by his father's will, being the owner of the mills and the bulk of his father's money, he straightway opens the mills and endeavors to relieve the dire poverty caused by the strike. Jack's stepmother, who is practically ignored by the will, plans with her brother to ruin Jack and dominate the mills.

Jack makes frequent rounds of the poverty-stricken section in his endeavor to better the workers' conditions, the sickness of Mrs. Jameson's little child calling him frequently to her house. In this, the stepmother sees an opportunity to strike at Jack through Jameson, counting on his jealousy, and she causes a false rumor concerning these visits to reach Jameson. She also shows an innocent letter from Mrs. Jameson to Jack so torn by her as to read like a love note. Jameson is fooled, and seeing Jack again with his wife, loses his head and attacks Jack.

Fearing a fatal result from his act, Jameson forces his way into the stepmother's house, seeking aid and protection from her, but she, frightened at his wild appearance and in the endeavor to evade him, falls down the stairs. Jameson, half dazed with this latest catastrophe and Jack's unexpected appearance, is apprehended. Jack thereupon learns of Jameson's motive for the attack, and the stepmother, frightened and injured, admits the plot. Jameson returns to work at Jack's request, a stauncher and wiser worker. Jack receives full credit from Madge for keeping his promise to be a worker.

LOVE AND GOLD (August 13).—Mary Benson lives with her grandfather, a miserly old man, who compels her to bring home her wages to him. She is taken ill at her work and returns home only to be accused by her grandfather of feigning illness, and is ordered from the house. Mary leaves, and faints at the entrance of the Landers' home, and is assisted into the house by Jack Landers, who persuades his father to allow her to remain with them until she recovers. Jack's father disapproves of the growing attachment between Jack and Mary, as he wishes Jack to marry an heiress. Overhearing Jack and his father discussing this topic, Mary leaves rather than have Jack oppose his father's wishes.

Mary learns of the sudden illness of the old miser, and rushes home only to be followed by Jack. Jack's father, now thoroughly aroused, follows Jack to the miser's home, determined to put a stop to the affair.

The old miser, in his delirium, sees his gold turn to dross, and on regaining his senses, appreciates the nothingness of gold and the allness of love, and when Jack's father arrives and intimates that the miser's grandaughter is unacceptable because of poverty, the miser discloses that his granddaughter is in reality a very rich girl. Jack and Mary are married.

PATHE

PATHE'S WEEKLY (August 18).

NAPOLEON WIFFLES, ESQ. (August 19.—Wiffles, who is running neck and neck with Max Linder, as the funniest man in the pictures, has a new one this week for his many admirers. His sweetheart, who idolizes the great Napoleon, is forever pleading with Wiffles to emulate the general's example. One day Wiffles dreams he is the famous Corsican. It is then that the fun begins. After reviewing the Grand Army Napoleon Wiffles jumps into a taxi and hurries his forces to the assault at the pyramids. For his assistance the taxi driver is decorated with the Legion of Honor. Any one could be amusing with the opportunities the story offers, but no one could equal the work of Wiffles, whose enactment of the role of Napoleon is a scream from start to finish.

STRANGE TRAITS OF SERPENTS (August 20).—This picture is made for the purpose of diffusing knowledge about the reptiles which terrorize every one. The study is conducted under the direction of Dr. Ditmars, Curator of Reptiles in the New York Zoo, whose ability in this direction is unquestioned. The snakes that are deadly are shown, and their characteristics are pointed out, and the harmless snakes are accounted for in the same manner. The information furnished is reliable and at the same time of intense interest. A little animal inhabiting India, the Mongoose, is the enemy of all snakes and afraid of none. The film culminates with a picture showing the little fellow in a bitter and exciting struggle to prove his mastery of a reptile that has challenged him.

AUTO-POLO (August 20.—The newest dare-devil game which has taken the public by storm is the novel subject of this film. There are four autos engaged in the game, and these cars sweep about the field after the ball at a speed that is alarming, the malletmen seeming regardless of their danger in their efforts to win, leaning perilously out of the car for a stroke while it turns on two wheels, stops, races backwards across the field at a speed that will make your hair stand on end even to watch.

PATHE'S WEEKLY (August 21).

STUNG (August 21).—An inn-keeper who has the money for the rent tells the landlord that he hasn't, because he, the inn-keeper, wants to chance the kale on a prizefight. After the landlord has gone, the inn-keeper flashes his roll. A tramp tries to lift it. The hotel man lifts the tramp under the chin and then runs for the sheriff. The sheriff meanwhile is coming to arrest the inn-keeper on the landlord's complaint of non-payment of rent. They find the tramp, who swears that the hotel man has robbed him. The sheriff continues his search for the inn-keeper. While he is gone the tramp drinks his fill at the bar and then departs on the back of a donkey. He falls asleep and after wandering around for a while the donkey comes home to the inn. The sheriff has compelled the hotel-keeper to pay his rent, and when the tramp comes back the inn-keeper wakes him up and the tramp gets stung, believe us.

THE LIZARD (August 22).—This film treats the common little animal known as the lizard in a manner that leaves none of its characteristics unexplained. The order is divided into twenty-one families, with over 1,600 species, but the specimens used to illustrate this educational picture are the commonest of the tribe and, therefore, the most interesting to the average man. The lizard is tracked to its native haunt, a tuft of grass in a quiet glade, and followed on a hunt for its breakfast. It meets with a caterpillar, its favorite dish. Many of these little reptiles are trained, which can easily be done, and become great pets. It proves its value as an assistant to the farmer when it uses its sharp claws to climb trees where it plays havoc with the small insects which annually destroy millions of dollars' worth of vegetation.

A VISIT TO THE RUINS OF POMPEII.—A tour of the ancient city buried by the ashes of Vesuvius in A.D. 79 is the subject of the latter half of this reel. Recent scientific excavation has brought the buried city to light and the spectator is enabled to gaze with wonderment on the curious sights which this phenomena occasioned. Everything within the city remains and only the natives are gone; in the interior a bake-house is seen where the mills are ready to grind the grain and the oven awaits the fagots, the vats used by a dyer remain intact, and the villas behold their gardens blossoming again. This film is, unquestionably, the happiest combination of entertainment and education ever devised and is bound to please.

THE MEXICAN GAMBLER (August 23).—Clara Eldridge is the apple of her father's eye, and the real ruler of his extensive ranch. One of the boys employed by her father is in love with Clara, and his attentions are as welcome as the flowers in May. Everything goes well for the young people until Eldridge is double-crossed by a Mexican gambler who swindles the rancher with the aid of a confederate. Eldridge must pay a debt, but has no money with which to meet it. He requests a loan of the Mexican, and the latter agrees provided Eldridge will help him win Clara's love. The father agrees and after explaining the situation to his daughter, she submits her heart. She leaves with the Mexican for a parson's, and while she is gone Eldridge learns of the swindle by which he lost his money. Led by Clara's young lover, a posse find the Mexican and justice is meted out to him in a manner that provides a novel punch.

VITAGRAPH

THOSE TROUBLESOME TRESSES (August 19).—Seeing an amusing exhibition of jealousy between a farmer and his wife, the Joneses and the Millers start a great argument as to whether man or woman is the more liable to that complaint.

Talking over the matter in the house, the two women plan a trick on their husbands to see whether or not they are jealous. Fake love letters are to be written and posted to themselves. Unfortunately, neither of the ladies notices that the men overhear their talk.

Jones and Miller have a great laugh together, and agree to try some of that tricky business themselves. They go to a stable at the rear of their property and manage to get some light and dark-colored horsehair. Fastening the hairs to resemble curls, they place them so that their wives will find them and grow suspicious.

At breakfast time the next morning the letters arrive addressed to the ladies, who are greatly disappointed when their husbands do not display any interest in finding out from whom they have come. When, after the men have gone to business, Mrs. Jones finds a curl in her husband's coat pocket, she is in despair, and rushes to the house of Mrs. Miller to tell her the news. Mrs. Miller is aghast when she hears of Jones' conduct, and gives his wife all her sympathy, but congratulates herself that her husband, anyway, is faithful to her. She sings a song of a different tune later on in the morning when she finds a similar curl, of a different color, in an envelope locked in her husband's desk.

The two women resolve to at once go home to their mothers. They are met as they come out of the house by Jones and Miller, who have become afraid of the consequences, and have come home to explain things. Explanations are soon made, but the argument begins all over again. Neither side has proven its contention.

SELIG

THE ADVENTURES OF A WATCH (August 26).—Hal Collins has just presented his fiancee, Marion Franks, with an engagement ring, sealing the compact with a kiss. Her mother comes in at this point, bringing a watch which she fastens to Marion's waist to match the ring. In an engagement party that follows she loses the watch, which is picked up by Homer Wilson, a dissipated young man, who recognizes it as belonging to Marion. She is alone in the sitting room when he approaches her and presents the watch. She is more than delighted, and gives him a rose from her hair. Coincident with this, Hal comes in, and his jealousy turns love to hatred. He demands his ring back; and, although Marion tries to explain, he refuses to listen. A few days later, Marion, out shopping, again loses her watch. This time it is picked up by a little boy, the son of a drunkard—Tom Babbitt. He shows the watch to his father, who immediately confiscates it and then sells it to a pawnbroker. Marion, having lost both her engagement ring and her watch, is much distressed.

Old Mr. Morton, the uncle of the dissipated young man who originally restored the watch to Marion, worrying over his nephew's bad habits, disinherits him. Previously he has visited the pawnbroker's and purchased Marion's watch. He concludes it would be a nice present for her, little knowing that she was the original owner. He is taken suddenly and seriously ill, but, admiring the girl, makes her the sole beneficiary under his will, and additionally sends her the watch. Just about this time Hal Collins finds out he has been very much mistaken about Marion; they are reunited, and all goes well, as the restored watch ticks comfort for confidence.

AMERICAN

FROM THE PORTALS OF DESPAIR (August 28).—On the outskirts of a small Western town lived John and his wife and child. John was very fond of his wife, and a little jealous, too; in fact quite jealous of their nearest neighbor, a Mexican half-breed. The Mexican was very fond of the baby, and often came over to see it. One day the husband, returning home, found the half-breed and his wife talking in the door-yard. He became very angry and forbade the wife to talk to the half-breed again.

John goes prospecting, and wife and baby bid him good-bye. Several days pass and she receives no word from him. The baby becomes ill, and she begs a man from a ranch some distance away, who was going in to town, to please ask the doctor to come to see the baby. Hearing the baby crying, she returns to the house to begin her lonely watch. The man goes to the doctor's, but finds he is out. The baby grows worse very rapidly. The mother is very nearly crazy and spends the time going in and out watching for the doctor. After one trip to the yard to look, she returns to the house to find the baby dead.

The awful shock and nervous strain turn the poor mother's brain. Picking up the child, she rushes out of the house, and goes to the Mexican's hut. After putting the baby in a box, she wanders away.

Meantime, the husband, finding no gold, returns to his home. Arriving, he finds no trace of his wife or child. He goes to the half-breed's hut to see if they have been seen. In front of the hut he finds his wife's bonnet, which she had dropped on entering the hut with the dead baby. He finds the half-breed out, and decides to wait and see him.

The wife, still wandering around, sinks down, very tired, sees a camping outfit, and goes to see it. She finds a man and wife in the camp, and gazes at them with a vacant stare. Then she wanders to the wagon in which a child is sitting. Putting her arms around the child, she picks him up, looking at it with a puzzled expression. The mother of the child is afraid the woman may harm her boy, and stands near her. Still holding the child, she looks up and gradually the horror dawns on her, and she remembers the loss of her own child. She drops the child, which the mother catches, and starts for home. Arriving there, she remembers that she has left her baby at the half-breed's hut, and goes in search of it.

Meantime, the half-breed has returned home, and the husband accuses him of hiding his wife. They quarrel, and come to blows. The husband hits the Mexican, knocking him down. He turns to look for his wife in another room and sees the baby in the box. The half-breed picks up a rifle and starts to hit the husband when he, too, sees the baby. Just at this moment the wife opens the door and staggers into the room. The husband and half-breed become friends at baby's grave, and do all in their power to rescue the mother from the portals of despair.

JACK MEETS HIS WATERLOO (August 30).—Jack Kirken, a handsome young chap, visits his father's friends on a cattle ranch. His genial disposition makes him very popular with the girls of the little town, and, when, after a three months' sojourn, he is appointed deputy sheriff, he is in the height of favor.

Sallie Newman, the village belle, returns home from school in a distant city, and learns all about the sheriff from the girls.

Bill Acres, Sallie's old sweethtart, endeavors to renew his attentions, and meeting with little success, of course, holds Jack's charms responsible. Sallie is fancy free and believes she is Cupid-proof.

Jack chided Bill about his jealousy, and elicited a wager that he would not dare to kiss Sallie. Jack won his bet, but also secured a slap in the face, and a reprimand on the head of it. Sallie regrets her fit of temper and so expresses herself to Bill. This further arouses the animosity of Bill, and he plots against Jack.

His plan is to place strange cattle in the corral of James Newman, Sallie's father, which would cause a breach between Newman and the sheriff, and in this manner put Jack in disfavor with Sallie. The plot seems to work out to Bill's great delight, and he magnanimously offers to stand by Newman in an attack by the sheriff's forces, but the shrewdness of the deputy sheriff discloses the facts, and Bill is taken into custody.

Jack and Sallie become warmer friends than ever. Sallie offers to take back the slap, which Jack promptly agrees to return, but in a decidedly more pleasing manner.

LUBIN

THE RAG BAG (August 22).—An industrious rag man, while calling up the alleys for trade, disturbs the slumbers of two tramps who are taking a nap. They awaken, and, seizing the rag man, caution him not to make so much noise. He consents and goes his way, but not very far. He calls again, and again disturbs the tramps. They are very angry, and determine to be revenged. Following in the path that the rag man has taken, they find

COMING BLACHÉ AMERICAN FEATURES

3, 4 and 5 REEL PRODUCTIONS UNDER THE PERSONAL DIRECTION OF HERBERT BLACHÉ

that he has left his bag outside of a gate while he is in buying rags. They appropriate the bag, and start on the run, arriving at a freight yard. They decide that the smaller of the two shall get in the bag and cover himself with rags and the larger tramp will take the bag to a junk man and sell it. Then, when the opportunity offers, the little fellow is to cut the bag with a knife and escape. All goes well, and the bag is accordingly sold, and the big tramp, forgetting his companion, goes in a saloon to enjoy himself. In the meantime the rag man has come out of the gate, and seeing that his bag is gone, starts in pursuit. He picks up the trail where the larger tramp has knocked down several persons with his heavy burden, and they are very much enraged at being so brutally treated by the fellow with the bag. He proceeds to the junk yard; the bag with the little tramp inside is still on the scales. When the rag man questions the junk man the bag starts to move. They become alarmed, and start to kick the bag along the street. Women who have been knocked down by the tramp have by this time secured a policeman, and seeing the junk man and rag man kicking the bag, they rush to the spot, which happens to be in front of a saloon where the big tramp is waiting. The bag is opened; the little tramp is captured. At this moment the big tramp appears from the saloon and is taken into custody with his smaller companion, and the junk man and rag man and the crowd all enjoy a good laugh.

GAUMONT

TINY TIM AND THE ADVENTURES OF HIS ELEPHANT (August 12).—"Boys will be boys," runs the old saw, but to very few boys does the opportunity occur of separating an elephant from its owners and "painting the town red" in company with the pachydermous quadruped. The audacity of such a course appeals to Tiny Tim, who, in the course of his wanderings, discovers an elephant of about his own tender years. Both are in the mischievous period of life, and what follows is typical of irresponsible youth.

Tracking down the encampment when night falls, Tiny Tim persuades the animal to join him, and, with the aid of a ladder, mounts his steed. Tiny Tim christens his new-found friend "John Willy," and together they set off on a voyage of discovery. Feeling rather hungry, they find the contents of a street-vender's stall an irresistible temptation. Over it goes, and the apples and pears disappear with unwonted celerity. A minute later the sentry at the armory gets a shock as the elephant romps past, and Mr. Sentry goes through a great gymnastic stunt before calling out the guard.

At the corner of the next block, a "blind" man, comfortably ensconced in a push-cart, views their approach with great distress, and makes a prompt getaway. Tim takes the vacant chair and sticks the "Blind" sign onto the ear of his companion. The sympathy they arouse brings in a shower of money, and presently they move along further. And now John Willy gets it into his head to "start something." Tim's motto is "Plenty of Push," and their progress through the busy streets is full of alarms and hairbreadth escapes.

During a breathing spell, hunger once more assails John Willy, and this time he seeks a lunch in a restaurant, with dire results to the fixtures and fittings and the well-laden tables. But an end must come to such capers as these, and it would seem that John Willy and his self-appointed keeper must suffer the humiliation of abject capture, when the appearance of a lady, who is a prominent member of the S. P. C. A., brings peace, food, and happiness to our duo of wanderers. The lady takes both of them home, where they are treated like millionaires, and they enjoy the good things of life to the very full.

This is a film which will make the youngsters shriek with delight, and convulse the oldsters in every audience.

On the same reel:

THE LAKES OF SALZBURG (Austria).—Salzburg, a crown-land of Austria, lies on the northern face of the eastern Alps. The southern portion of the country and its lakes form the subject of this film. Starting from the picturesque village of Ebensee, at the lower extremity of Lake Gmunden, one of the most beautiful lakes in Europe, we make our way by boat to the Chateau of Ort, which is built on an island.

Quite a different type of natural beauty is presented by the Lake of Hallstadt, which, lost in the mountains, presents a wild and melancholy aspect. The litle town of Hallstadt is as curious to the tourist as it is pleasing, and the film as a whole is admirable.

LUX

OVER THE GARDEN WALL (A Funny Lux Comic. August 22).—The amusing adventures of a young gentleman who lived next door to a ladies' boarding school. He falls in love with one of the mistresses and incurs trouble thereby. It is a very funny episode—and much laughter will be caused when the bulldog of the seminary chases the young gentleman over the garden wall.

On the same reel:

THE REGISTERED LETTER.—An exciting drama of an attempt to rob a village post-office, of the postmistresses' courage in telegraphing for assistance, and of the thrilling rescue.

ESSANAY

BRONCHO BILLY'S MISTAKE (August 23).—Broncho Billy, a woodsman, living in northern Montana, is greeted by Paul Harding, an artist from New York City. Harding presents Broncho Billy with a letter of introduction. The newcomer is taken into the rough Western home, and is told to make his headquarters there until he has finished with his painting. Harding sees in Broncho Billy's wife an excellent subject for oils, and is given consent to paint her portrait. Harding takes a deep interest in the woman, and not only teaches her how to read and write, but gives her a thorough knowledge of worldly things in general. Some time later, Harding receives a telegram demanding that he return to his home immediately, that his mother is critically ill. Broncho Billy's wife takes Harding to the railroad station in her buggy. Broncho Billy gets wind of his wife driving away with Harding, and comes to the untimely conclusion that she is eloping with the artist. Harding is overtaken by Broncho Billy, and a fierce struggle ensues. Things are straightened out to the satisfaction of Broncho Billy when his wife explains the true situation. The men shake hands and promise to be friends always.

RELIANCE

COUNSEL FOR THE DEFENSE (August 20).—Hugh, a gay young blade from college, is given a place in his father's law office in the hope that he will settle down and make something of himself. But one night, while at a roof garden with some friends, he meets Eloise Grizell, a beautiful singer. It is love at first sight. They marry and telegraph to his father. Furious at his son's marrying a cafe singer, the proud old attorney promptly disowns him, although it almost breaks his heart. For a time the couple are extremely happy, and then their funds run low. Hugh becomes worried. Eloise tries to cheer him. She offers to go back on the stage, but he will not allow this. As weeks go by, his passion wanes, and, taking to drink, and associating with evil companions, he soon losts every vestige of manhood. He is not even uplifted by the birth of his child. He soon deserts them, and Eloise, ill and starving, is forced to get a position in a third-rate music hall, leaving her baby with a kind person. Nightly she dances. One night, Hugh happens into the music hall, and attracted by her grace, attempts to embrace her. She resists, and a mutual recognition follows. He taunts her before all, and she, in a fury, stabs him with the stiletto she is using in the dance. She is placed on trial for crime, but withholds the name of her victim for the sake of his family. Her case attracts the attention of Lawyer Barrington, the great criminal lawyer, and he offers his services for the defense. As they had never met, she does not ask his name, and there is no recognition. He wins her case and she is acquitted. Getting her babe, she goes to the lawyer's home to thank him. Their identity is then discovered, and he, furious at her confession, snatches the child from her and turns her out of the house. Eloise decides to end it all, and goes to the park. She is about to end her misery in the waters of the lagoon when Barrington, repentant, restrains her. He tells her the babe needs a mother's love, and that they will go far away from the scene of their common sorrow and start anew.

SUCCESS (August 23).—Allan Brooks receives back his play from the managers, rejected, and returns to his studio, convinced that life is a failure, and that he will end it. Edith Mason, the girl who loves him, is an artist of no talent, but a strong and brave girl. While consoling him, her hand touches the pistol in his pocket, and she gets it away from him. She tells him that success is not in money, but in a man's heart and soul. He does not agree, and declares he would sell his soul for success. She is horrified. Then

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a letter is brought in, stating that his manuscript had been returned by mistake, and he should call at once. Both are delighted. Bert, a young doctor, is in love with Edith, but she prefers Allan. The opening night of Allan's play arrives, and the three attend the performance, which is a great success. Allan is called upon to make a speech, and behind the scenes meets the beautiful leading lady. The manager and she try to urge him to go to a supper with them, but he refuses, remembering the girl he left in the box. He returns to Bert and Edith, and, getting an idea, he asks Bert to see Edith home, as he has to see the manager. Edith is sorely disappointed, which Bert sees, but he willingly offers to attend to her. The two go to a cafe, and there see Allan in company of the leading lady and the manager. He merely nods to them. Bert sees Edith's distress, and offers to take her home, where she sobs out her grief. Later, Allan decides to give a dinner in honor of all the successes of the town. Edith, unable to sell her pictures, obtains work in an art shop painting dinner cards, etc. Allan sends in an order for cards, which Edith is told by the manager to deliver to his house. She is forced to do so. She arrives at Allan's home, and feeling faint, is told by his secretary to sit down and rest. Meanwhile, the dinner is taking place in the next room, with much noise and drinking. Allan then suggests that a failure be brought in to them as a contrast. The secretary, at a loss for a moment, remembers the girl outside, and drags her into the dining room against her will. They all drink to the failure, while visions of such failures as Edgar Allan Poe, Nathan Hale, Robert E. Lee and others appear on the wall. As the great cross of Calvary appears, one by one the guests steal out, realizing that failure is not lack of gold, and that these great men were once called failures. Allan looks at Edith, then falls across the table. Edith quickly summons Bert, who arrives almost immediately. They look at Allan. He is dead. Bert then leads her out, and Allan lies alone in his deserted banquet hall.

FLOOD TIDE.—When Sydney Brandon, passing through a little Cornish town on a walking tour, dropped into the Lee household to beg a glass of cold milk, he suddenly discovered that he would much rather stay in that same little Cornish town than continue his journey. It may be said that it was because the milk was very good, or because the coast was the most beautiful in Cornwall—and then again it may be that it was because Connie Lee had a pair of remarkably pretty eyes.

However that may be it is quite certain that Joe Muzzey in a short time wished that Brandon were anywhere except in Cornwall. For Connie Lee, who had never loved Joe, now refused to have anything to do with him whatever, and spent all her time with the attractive stranger.

Brandon met Joe one morning and asked him if the tide came over a certain ledge from which he particularly wanted to make some sketches. Although he knew that the rising tide would mean almost certain death to anybody upon the ledge in question, Joe assured his rival that it was safe.

A few hours later Connie, worried over Brandon's absence, went down to the shore to look for him. To her horror, when she reached the top of the cliffs, she discovered Brandon far below her, his retreat cut off by the advancing waters, rushing madly about the narrow ledge in an attempt to discover a means of escape.

By a lucky chance Connie discovered a long rope nearby, which she lowered to Brandon. But in his attempts to escape Brandon had sprained his wrist and he could not climb up the rope unaided. At this crisis Joe Muzzey presented himself to the frantic girl above. He would save Brandon, he said, if she would marry him. Wild with indignation she refuses him, and finally, spurred by the fearful danger of her lover, she slid down the rope herself. Temporarily mad, Muzzey cut the rope.

It is easy enough to say in mere words that Connie scaled an almost impassable cliff with the disabled Brandon and that the two lovers forgive the delirious Muzzey. It is a little harder to express our admiration for the nerve and daring of the two actors who actually made that daring ascent and by so doing have assured this film of success.

KLEINE-ECLIPSE

THE CLOWN'S REVENGE (Two Reels) (Aug. 19).—In love with an acrobat's wife, the clown seeks her in the dressing-room and makes violent love. The acrobat, returning from his daring "leap for life," finds them together and incurs the everlasting enmity of the clown.

Plotting a diabolical revenge, the clown takes advantage of the unfortunate sickness of the acrobat's four-year-old child. Hearing first of the child's death, the clown stops the acrobat just as the latter is about to make his famous leap and tells him the heart-breaking news. The acrobat hesitates; his nerve fails him; the crowd hoots and hisses "coward"; the ring manager orders him on with the performance. With a heart heavy with grief, dazed by the news, the acrobat makes his frightful leap, crashing down into the boxes to destruction.

KLEINE-CINES

THE HUMAN BRIDGE (Two Reels) (Aug. 26).—Distinctly a story of adventure. A tale of the rush for gold and the merciless persecutions of avaricious settlers in their efforts to learn the place of discovery. Into the fabric of adventure has been woven the skeins of a dainty love story, of a love begun lightly, almost in jest, and ending in sincere and heroic self-sacrifice.

"The Human Bridge" gets its name from a stirring bit of action in which, pursued by an implacable enemy, the settlers find themselves confronted by a yawning cleft in the hills—a chasm which they span with their own bodies, allowing the girl to cross in safety—a daring and highly sensational feat you are certain to enjoy.

ECLAIR

THE BETTER FATHER (Aug. 27).—Eleanor Curzon, the beautiful wife of a successful business man, was devoted to her baby boy, Joe. Mr. Curzon loved little Joe also, but the thoughts uppermost in his mind was Eleanor's remarkable fascination for men. So obsessed was he with this idea that he could not realize that her indifference was as fixed as were the men's attentions. Eleanor had given the baby to Nurse at bedtime and was smiling over his new tricks of the day when she received a letter. On opening it she learned that her scapegoat brother was again in trouble and needing money. He demanded that she meet him in the garden with it that night, bolstering up the demand with a threat to reveal himself—the blot on the family 'scutcheon—to Eleanor's husband. Eleanor had no choice; she slipped into the garden late that night and gave him the money. He was so grateful that he kissed her. Edward Curzon, watching from the open French windows, saw this. To him it could mean but one thing: Eleanor had a lover and had betrayed him, her husband. On her return to the house he tried to force a confession from her, but Eleanor was adamant, and the misunderstanding caused by a molehill became a mountain between them.

Al Bender, a "second story" man by force of circumstances, made a nocturnal visit to the Curzon home. Mr. Curzon, sitting in the dark library, suddenly became aware of an alien presence. He flashed on the light, catching Bender unawares. Finding it to be a burglar, and not his wife's lover, he decided to use the circumstance for his own purpose. He offered Bender a large sum of money to take his baby away and lose its identity. Bender reluctantly accepted the charge. Eleanor, coming in during the night to see if baby was sleeping comfortably, was stunned to find it gone. Her husband stonily told her she would never see it again. She fell in a merciful swoon.

With the money received from baby's father, Bender returned to his favored occupation of poolroom betting, engaging Frank Morton as a runner. The poolroom was raided. Bender escaped, but Morton was arrested. Following a tip, the police released Morton in order to catch Bender, who was badly wanted for another crime. They shadowed Morton, and did get on the track of Bender, who, after giving Morton a staggering blow for betraying him, led the police a hard chase through cellars, along alleys, over rooftops and down rickety fire-escapes before they caught him. When Morton came to, he found the mysterious baby whom Bender had been fathering and, moved to pity by its tiny fingers, groping so helplessly at a hard, cold world, decided to adopt it.

The years flew by. Morton worked steadily as a quarryman, and little Joe grew out of long dresses into short, and out of rompers into trousers. Daddy took him to school every day, and he prepared supper for daddy every afternoon after school. But one day daddy did not come. Instead, an officer came, who took Joe to the hospital, where he found his beloved daddy swathed in bandages and barely able to talk. There had been a mistimed blasting at the quarry which caught Morton and disabled him. Joe, like the little man he was, immediately set out to earn money for himself and daddy by selling papers. At night he slept in the newsboys' lodging house, any large crate, and by day he skimped and starved to buy daddy luxuries, such as tobacco and a pipe, from his meagre pennies.

In the Curzons' now luxurious home a prematurely gray-haired young woman spent her days gazing at her lost baby's picture, although a golden-haired little girl tugged at her skirts. Eleanor's husband had never forgiven her until one day a telegram came telling of her brother's death in a shooting fray. Then he knew how cruelly he had misjudged her, and every hour was spent in vainly trying to make restitution. He came in joyously one day, bearing a letter from a clergyman saying that Al Bender, a criminal, had confessed on his deathbed that the child he had spirited away years ago could be found if they would try to locate Frank Morton.

So it was that the advertisement asking for information of Frank Morton caught the bright eyes of little Joe. He hurriedly called at the address given, and found himself crushed to the heart of the loveliest lady he had ever seen. He did not understand at first, until father went with him to daddy. But it troubled him to see daddy shaking with sobs.

By and by daddy became well and called to see little Joe at father's home. Daddy could not talk, for some reason or other, and

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little Joe wanted him to stay there with them. He told mother so. She told father. And in some wonderful way it was all arranged. So the lucky little fellow had two fathers. Which was the better?

NESTOR

WEIGHED IN THE BALANCE (Aug. 25).—A page from life—a Wall Street story of the all-absorbing struggle for gold.

Young John Burton, a successful broker, loves Ramona McCullon, daughter of a king of finance. His entire fortune, save a few hundred dollars is tied up in the unstable and ever-changing stocks and bonds.

Old Howard McCullon, seeing a chance to add millions to his already overflowing coffers, reckons not on the downfall of others and "bears" the markets until hundreds of smaller brokers are caught in the whirlpool and ruined.

John Burton is among these, and as he sees his fortune evaporating, he rushes to McCullon and begs him to desist. Old McCullon, cold and unresponsive as his own gold, tells him the policy which has made the McCollon name a power is to crush everything which proved an obstacle to success. Burton, heartsick, turns to leave when he meets Ramona. The sight of her causes his just anger to rise and he tells McCullon that the time will come when he may find that policy turned against himself. McCullon orders him from the house and his engagement to Ramona broken.

Ruined and hopeless, Burton returns to his office and decides to venture his last $500 in an effort to recoup his losses. He does so, and fickle fate turns a smile on him. His fortunes rise, and ere many months John Burton is a power on Wall Street.

Ramona's love is still steadfast and she seeks reconciliation, but the gold lust in Burton's heart kills all other love.

As fate turns Burton's balance high, McCullon's goes lower, until by the end of the year he is powerless and Burton ruins him completely in the open market.

Crushed by age and misfortune, McCullon is now the suppliant to Burton and is met with the same cutting words which he formerly had addressed to Burton. Home and money lost, Ramona bravely tries to help her father and earns a meagre pay as a stenographer. Late one day in returning from lunch, she is first upbraided and then insulted by her employer. Resenting the latter, she is dismissed and returns to her humble room broken-hearted.

Old McCullon makes a final appeal to the brokers for credit, and being denied he invests his last few dollars for a gun. Ramona, hearing of her father's death after a sleepless night, is crushed with sorrow.

A few weeks later she meets Burton on the street. He, touched by the tragedy, offers her his hand. She scorns him and refuses the money his secretary takes to her. She writes Burton a note and dispatches it by the secretary.

Burton, in his magnificent dining room, receives the note and reads: "I could never accept money gained by crushing human hearts. I trust the lonely after years will bring your light." As he reads the note he takes the ring she had returned to him, and his mind's-eye sees himself a lonely old man, seated at a lonely table, and his head sinks with sorrow on his breast.

IMP

UNCLE TOM'S CABIN (Aug. 25).—George Harris determines to escape from his cruel master. One day while he is working with other slaves hauling logs out of a swamp he sneaks away, making his way to the house of George Shelby, Sr., who owns his wife, Eliza, and their child. He bids Eliza good-bye and, leaving, meets his owner, who strikes him with a whip and has him branded.

Shelby is in his library when he receives a letter telling him certain notes are due and offering to accept slaves in liquidation.

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Uncle Tom is working in his yard as Shelby and the lawyer enter. Shelby is compelled to sell Tom and Eliza's child. Eliza, who has overheard the conversation, determines to take her child and escape. She begs Tom to go with her, but he refuses, telling her he always will be faithful.

Next day Eliza's escape is known, and Haley, who has bought her, gets a posse of men and starts to hunt for her. Harris offers a reward for George.

George Harris, disguised as a Spaniard, escapes to Ohio, and is recognized by Phineas Fletcher in a bar. He promises to keep his secret. Meanwhile, Eliza is being hunted by men and dogs.

George has told Phineas of his wife and child, and he promises to go to her rescue. Reaching a tavern near the river, he sees Eliza running, and hides her in a room while her pursuers are drinking. She gets away with the help of Phineas and joins her husband.

Meanwhile Uncle Tom is sold and placed on board a steamer, where he meets Eva, who falls overboard, and Tom jumps in and saves her. He is thanked by St. Clair, who buys him from Haley.

At the St. Clair home Aunt Ophelia arrives and Topsy plays all kinds of tricks on her. St. Clair gives Topsy to Aunt Ophelia, and Tom to Eva. Later Eva falls sick and is dying. She gives Tom a curl of her hair, and he kneels by her bedside. She dies, and Tom comforts himself with his Bible.

In a saloon Legree argues with another man and is going to shoot him. St. Clair tries to prevent this and is shot himself. Carried to his home, he dies. After his death all the slaves are sold, including Tom, who is bought along with Emmeline and others by Legree.

Legree finds Tom reading his Bible and sneers. Meanwhile, a warrant is issued for the arrest of Legree for the murder of St. Clair. At Legree's plantation Legree pesters Emmeline with his attentions. She rejects him and he has her tied to a post and whipped, to the horror of Uncle Tom, who is told to do the whipping. Tom refuses and is tied up and beaten by Legree himself to such an extent that he is taken away dying.

Legree is arrested for the murder of St. Clair, and as Tom dies he sees a vision of Eva holding out her hands.

EVERYBODY'S WEARING THEM (Aug. 27).—Sally, who loves Willie, is partial to whiskers; and the grocery boy having a sprouting beard, she momentarily transfers her affections to him. Willie, who has seen his new rival embrace Sally, drives him away from the house. He finds the circular which the latter has left, lauding the virtues of a hair producer and determines to buy some of the nostrum, more especially since Sally tells him that the man she marries must have a beard.

Willie finds the demonstrator of the fluid and takes his turn in the line of young men who are anxious to grow beards. The mothers of the youths angrily drag their respective offspring away. Willie, however, has succeeded in purchasing a bottle of hair grower and conceals it under his coat as his mother leads him away, and succeeds in surreptitiously apolying some of the fluid before reaching home. Willie is sent to work at the woodpile, and Sally teases him about his lack of hirsute charms.

Left alone, Willie uses more of the liquid, and just then his mother again appears for wood. He hides the bottle in a hollow log. The mother gathers the log, along with several others, and carries it into the house. Willie follows her in suspense, and as she is about to put the log containing the bottle into the stove, he pretends to have a toothache. He goes to the cupboard and, taking the label from the bottle of liniment there, secures the hair grower during his mother's absence and substitutes the liniment label for the tonic label, secreting the hair grower bottle in the cupboard. Willie's mother returns, and getting the supposed "liniment" bottle from the cupboard, she vigorously applies same to Willie's face and bandages up his jaw.

He resists his mother's attempts to remove the bandage later, fearing the whiskers may have appeared. He secures a hand mirror, and going out to the woodpile, takes a look at his face and sees the whiskers sprouting. Sally, on her way to join the grocery boy in a buggy ride, refuses to notice Willie. As she is about to start off, Willie undoes the bandage about his face, disclosing a full beard. Sally sees this, and jumping from the buggy, embraces Willie, leaving the grocery boy to drive away alone.

Sally and Willie enter the yard, when the mother, not recognizing her son, tries to drive him away. Finally she sees who it is and scolds him. She discovers the supposed bottle of hair grower and throws it from the window. A number of children find it and proceed to rub it on their faces. Sally comes on and takes the bottle from the children. She is about to enter the house, when she sees her mother desecrating Willie's pet whiskers with a pair of scissors.

Entering the house, the mother complains of toothache and takes the supposed bottle of liniment from the cupboard and rubs it on her face. Soon the whiskers sprout on her face. She looks in the glass and is horror-struck at the sight of a beard appearing. She throws the bottle out of the window.

In the meantime, the demonstrator, Mlle. Spinach, has ceased selling hair restorer and now sells hair remover. The parents of the children eagerly purchase the latter and Sally also secures a bottle to remove her mother's whiskers. She returns to the house to find that Willie's whiskers have again grown, and together they go to the mother and promise to give her the hair remover if she will allow them to marry. The mother consents and all is well.

WHAT GIRLS WILL DO (Aug. 25).—Stopping at a fashionable hotel at the seashore are a number of beautiful girls all quite well-to-do. They have exhausted their fund of pleasure-seeking and are just longing for some man to turn up, each vowing to herself to capture him. At last the man arrives in the person of Harry Morgan, a wealthy young man who is an habitual flirt and who sought this particular hotel when he learned of conditions there. The girls make desperate love to him and he flirts outrageously with them all. But at every turn he is circumvented from making any real headway with one alone—for the other girls always appear upon the scene. On the beach, sailing, rowing, in the gardens, on the tennis-courts, he is always surrounded by this bevy of youth and beauty, and every serious moment is changed as if by magic into a most laughable and ridiculous one. The landlady has a charming daughter, demure, shy and sweet, utterly unlike the society girls—and Harry, instead of flirting, falls head over heels in love with her. He outwits the girls and asks Mary to be his wife. They are married, and the girls, angry and disappointed over their failure to capture him, write a letter purporting to come from Harry's wife in New York. Mary reads the letter, thinks she has been deceived, and, heartbroken, gives way to uncontrollable grief. The girls, frightened, confess to the writing of the letter, beg forgiveness, which is granted, and go to their rooms sadder but wiser.

The situation clears up. One can but surmise that Harry would do no more flirting and Mary is bound to be happy with the man of her choice.

HIS VACATION (Aug. 29).—Howard, a wealthy business man, has a number of clerks, among them Jim, and as it is vacation time all are thinking of how they will spend their holidays. Howard's daughter, Gertrude, comes to see him and excites Jim's admiration, to which she pays no attention, being a supercilious young woman. At the noon hour, when the other clerks have gone to luncheon, Jim falls asleep.

In his dream Jim finds himself at a beautiful spot in the country. Gertrude and Howard come in an automobile, are very friendly, and they all go to an inn. Afterwards Jim takes Gertrude for a walk, Howard approving. They climb a rock to get a better view, and Gertrude slips and injures her ankle. Jim goes to the inn for help. Some Italians who are lurking in the neighborhood, see Gertrude and join her, and the idea of abducting her occurs to their wicked minds.

Returning with help, Jim meets a girl and a farmer who have seen Gertrude with the Italians, and hastens to rescue her. The Italians become aware of the pursuit. They bind Gertrude and place her in a boat in a stream. They also light a bomb, but in their hurry to escape, inadvertently put it in the boat with Gertrude. Jim finds Gertrude afloat in the boat and in deadly peril.

Jim drives from a bridge and swims after the boat, which he reaches in time to hurl the death-dealing bomb into the water and to rescue Gertrude. For this he receives the heartfelt gratitude of Howard and, needless to say, Jim's union with Gertrude is assured, and then—the clerks return from luncheon and awaken him.

At this happy moment, Howard sends his secretary with a notice that, owing to the pressure of business, no vacations will be allowed to the clerks. And Jim thinks sadly that only in the illusion of sleep he has had His Vacation.

101 BISON

THE MYSTERY OF THE YELLOW ASTER MINE (Aug. 26).—Reed and Rosson are owners of the Yellow Aster mine. They

have taken out enough gold to make the final payment, which is due. Both brothers love the same girl, Pauline, but she prefers Reed.

Reed saves an Indian, Eagle Eye, from the drunken taunts of a half-breed, and the latter swears vengeance. The half-breed knows that the gold is ready for the final payment and decides to steal it. With the aid of his pal, a rustler, he kills the watchman and escapes with the gold. Then he kills Eagle Eye and puts the gold sacks near him. The Indians, thinking the white men have murdered their brother, plan an attack on the mine. Pauline's faithful Indian girl-servant learns of the proposed attack and warns the miner. The attack is made and Rosson rides for help. He returns with the cavalry as the miners are making their last stand, and, after a hot fight, the Indians are driven away.

The half-breed and his pal in the meantime have camped in the desert. When the half-breed is asleep his pal steals the gold and rides away. He is bitten by a rattlesnake and decides to risk discovery as a thief and rides to town for aid. A miner meets him and the rustler, now delirious from the poison, confesses the murder of the watchman and the theft of the gold. The miner is honest and, after the rustler dies of the bite, carries the gold back to the mine just in time for the final payment to be made.

CRYSTAL

THE RED HEART Aug. 31).—Judge Larned, having tried Michael Filippi, a member of the Red Heart Society, a desperate band of murderers, is threatened by the Society with death unless he liberates the prisoner. The judge ignores the letter. Meanwhile the son, Frank, goes out for an auto ride. A girl, a member of the band, sees him. The auto breaks down and she informs her confederates of the presence of the judge's son near their rendezvous. They pounce upon him and make him prisoner. They compel him to write a letter telling his father that unless the judge brings about the release of Filippi they will kill him. One of their band is sent with the letter. He calls and finds only the judge's daughter at home. He gives her the note. She goes out, gets a revolver and imprisons him in a clothes closet. Meanwhile the gang, anxious because of his absence, send one of their women to the judge's home. Miss Larned gives her a note saying that she will keep the Italian prisoner as long as they hold her brother. Upon receipt of this note they release Frank and he leaves the place, but drops playing cards as he walks along as a means of identifying the rendezvous of the gang. On the way he telephones to his father's office to bring a squad of police, and later finds the meeting-place through the medium of the playing cards, which is descended upon and all of the gang are made prisoners. Meanwhile the Italian imprisoned in the closet has succeeded in breaking the lock and overpowering Miss Larned, whom he is trying to choke when the judge and his son enter just in time to save her life and have the brigand arrested.

FRONTIER

MAYA—JUST AN INDIAN (Aug. 30).—Her teachers at Carlisle had great hopes for Maya. They thought she might carry the message of civilization to her tribe because she became so thoroughly Americanized. But it was not many months after she returned to them before she had gone back to the blanket, as the saying is, living the life of her ancestors. Yellow Horse, her Indian suitor, was glad to see this. He thought it meant he stood a better chance of winning her, but she had learned too much of the white man's ways to ever be truly happy as an Indian.

Bill West, returning empty-handed from a prospecting trip, heard from the old trader that True Eagle, Maya's father, knew where there was gold. He attempted to learn the secret of his tribe from the aged chieftain, but failed. In Maya, however, yearning to be wooed as the white man wooed, he found an easy tool. Telling her he loved her, he induced her to learn the secret, which she obtained from her father only upon a pledge never to see Bill again. But evening found her with him and True Eagle grew nervous when he found she was absent from the village. He went in search of them and found Maya and Bill at the site of the gold. Cut to the quick by her duplicity, he expelled her from the tribe and would have driven Bill away from the place but that the prospector told him Maya was his wife.

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Unmolested by the Indians, Bill panned his gold. Daily the hoard grew and daily grew his yearning for his own kind. Finally he made preparations to leave, and Maya, resigned now to his brutality and loving him in spite of it, opposed his plans as soon as she discovered it. She hid his gold, fearing he would not heed her plaint, and he went. But first he treated her far more cruelly than he had done before. Maya was bereft of even such poor love as he had shown her. Her heart died within her. Then came her aged father to her place and found her ill. Back to his own tent he took her, and there she slowly grew stronger.

Two years passed and True Eagle learned from the trader that Bill was near at hand in a little settlement on the railroad. Imparting the news to Yellow Horse he planned revenge for Bill's treachery, but Maya was before him. She had overheard the tale and hate grew within her. She thought she saw a way to win Bill back, to wrest from him the wife he had taken from the white people, and to live again with the man she felt to be hers.

She got the gold from its hiding-place and went to the little settlement. An hour's wait at the post-office brought Bill in search of the letter and money he had asked the trader to lend him. Maya followed him home. Soon he left to call a doctor, for his wife was very ill with consumption. This, indeed, was the cause of his return to the mountain country. Into the house went Maya, and there she found the woman. She thought she was sleeping, but soon discovered that her stillness was that of illness. There, too, was the baby that had been born to them. Maya's heart, warmed by hate, grew cold again. She laid the gold down, renouncing with it all hope of winning back her man again, laid upon it the knife she had brought for his wife and went away.

Bill returned to his home, found the gold and the knife and understood. It was the other side of the page he had read two years before, when he opened the gold bag and found worthless rocks and sand. Now he again had the precious metal he had digged from the Indian stream, the value he had filched from their secret hiding-place.

And Maya—he didn't bother about her. She was "just an Injun," anyway.

REX

A WOMAN'S STRATAGEM (Aug. 28).—Margarita Radcliff loves Bob Asquith, her father's confidential secretary and right hand man.

Radcliff & Company, brokers, have battled for control of the L. M. & O. with Schwartz, another broker, for years, and although Schwartz has resorted to underhand means, he has so far been worsted.

Schwartz in the Stock Exchange makes overtures to Bob to buy inside information of the Radcliff plans and Bob slaps his face for a reply.

Frank Harvey, old Radcliff's partner, through speculation loses his private fortune completely. Schwartz, knowing this, bribes him to tip him on the Radcliff inside policy. Harvey, to recoup his private losses, agrees to this and the next day he tells Schwartz the details of the Radcliff closed meeting, at which only directors and Bob were present. Schwartz takes advantage of this information and taunts Radcliff in the Exchange, falsely laying the blame on Bob. Radcliff, in a fury, hastens to his office and discharges Bob without a hearing. Harvey tells this to Schwartz, who is duly pleased at the success of his plan.

Bob hastens to Margarita with the news of his dismissal, and she vainly entreats her father to investigate and reinstate Bob. The old man refuses and Bob is ignored as a traitor in the Exchange.

Schwartz & Company advertise for a new stenographer a few days later, and Margarita determines to apply for the position and learn, if possible, who the real traitor is. She gets the position, being unknown to Schwartz, and at the next closed meeting of the Radcliff Company she learns that their decision is to reach Schwartz as the meeting closes. She watches anxiously at the given time and sees the decision "Sell L. M. & O." flashed by means of a mirror, from the Radcliffe office to the Schwartz office wall.

Hurrying out as soon as she can get away, she telegraphs Bob to meet her at her father's office next morning.

The next morning Margarita and Bob appear, denounce Harvey as the traitor and Bob is welcomed back. Harvey sneaks, like a whipped cur, to Schwartz.

Meanwhile, Bob turns the market and Schwartz's plans are frustrated and himself ruined. His revenge falls on his tool, Harvey, and he chokes him into insensibility. Bob, with the battle fever in his veins, buys the controlling interest in L. M. & O. amid the strife of the Pit.

GREAT NORTHERN

MISTAKEN IDENTITY (Aug. 16).—There is much genuine amusement incorporated in this comedy, and at the same time it teaches a lesson calculated to drive away suspicion from the minds of doubting matrons. Mr. Smith is a sedate lawyer, and at the urging of three of his friends, goes out on a little bathing expedition and Smith fails to notify his wife. She is suspicious of him and engages the services of a woman detective to trail him and report his movements. Smith and his pals are having the time of their lives and in the meantime the detective in petticoats is on his trail. The latter has been furnished with an accurate description of his wearing apparel, and this fact leads to many strange and amusing adventures. While Smith is enjoying a dip in the ocean, a seedy and hard up individual enters the dressing room and appropriates the raiment of the young lawyer. Incidentally there is a considerable sum of money in the coat, and this proves a great temptation to the intruder. He rushes to his best girl clad in his new raiment and invites her out to a swell cafe, where he proceeds to spend the money that he has found in Smith's pocketbook. All the while the female detective is on the trail of the man who is wearing the latter's clothes, and she becomes convinced that he is Smith. When the interloper is sufficiently intoxicated the lady detective piles him into a taxi and carries him to Smith's home. Smith, in the meantime, has borrowed new clothes, and when he arrives at his domicile he is surprised to find there a stranger clad in the suit that had been stolen from the bathing pavilion. There is an exciting scene between husband and wife and the former leads the intruder to the garden gate, where he forgives him for having appropriated his clothing and returns to the family home to hear his wife vow that never again will she become suspicious of her husband's fidelity.

LAURA SAWYER JOINS FAMOUS PLAYERS

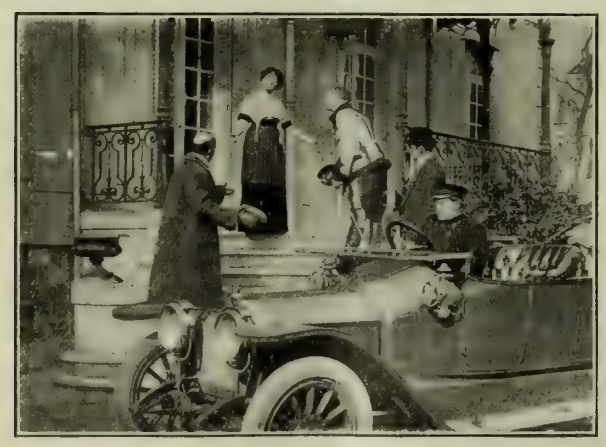
Miss Laura Sawyer, until recently leading lady of the Edison Company, has severed her connections with that concern, and is now associated with the Famous Players Film Company.

Miss Sawyer is very popular with the moving picture public, and during her long connection with the Edison

LAURA SAWYER

Company was listed among the first favorites. She has appeared in some of the greatest films released by the Edison Company, prominent among which are "Groundless Suspicion," "A Day That Is Dead," "Held Up in Holland," "Lead, Kindly Light," "For the Cause of the South," "Cliff-dweller's Romance," "Right for Right's Sake."

Miss Sawyer has been engaged to do some important work for the Famous Players.



A TREE-MENDOUS PROPOSITION
Gaumont release.

TWO JILTED LOVERS
Gaumont release.

ZION CITY CEREMONY FILMED

The impressive ceremony and ritual which signalized the official appointment of the Apostles by Overseer Voliva at Zion City recently were made a matter of enduring historical record by moving pictures.

The solemn processional, the interior of the wonderful Zion Tabernacle, views of the great choir slowly marching down the aisles and taking their places on the platform where the Rev. Voliva presides, were all filmed and show up with amazing realism.

These pictures were made by the Industrial Moving Picture Company of Chicago by special order of the Zion Church, and were officially accepted and endorsed by Overseer Voliva and his elders at the exhibition which was held privately at Chicago, July 29th.

Overseer Voliva made the statement to Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, that the recent ordinance passed by the City Council of Zion City was not aimed at the moving pictures as a means of illustration but at the objectionable film stories too generally released.

The moving pictures taken at Zion City under Overseer Voliva's direction will be exhibited all over the world under the auspices of the Zion Church. The negative will be sealed, put in a vault and kept as an invaluable record in the Zion archives prepared for posterity.

ITALA NOTES

A record sale attesting to the drawing power of the feature film is the action of Sam Benjamin, of Chicago, in purchasing the state rights of Iowa on a second copy of "Tigris." This is probably the first time in the history of state rights that two copies of such a long subject as "Tigris" have ever been sold for that state alone. "The Death Knell," the Itala three-reel subject is being actively booked by the Golden Gate Film Exchange of San Francisco and the Emby Feature Film Company of New York City, W. E. Greene of Boston and the Attractive Feature Film Company of Philadelphia. The Weiland Feature Film Company, of Pittsburgh, bought the Itala two-reeler, "Branded for Life," as has also the M. & F. Feature Film Company of Chicago.

PLAYER SLIDES

Similar to this cut of the General, Mutual and Universal Players, only $2.75 a doz. Send for list, stating service you use. Sample 15c in stamps.

NIAGARA SLIDE COMPANY
Lockport, N. Y.

PICTURE MUSIC

Ernst Luz

AT the present time the greatest drawback to the best possible results in picture music may be found in the very indifferent method of projection. Regardless of how well you have selected your program, or how appropriately it may musically portray the sentiment of the picture, still when the picture is carelessly projected there can hardly be any noticeable results, while, on the other hand, there are many situations during which really appropriate music is little more than a joke. Possibly the most noticeable of these is the chase. The orchestra or pianist is playing a lively galop and the operator is running the picture at a twenty-three minute gait, and many times not that fast, the horses' hoofs sometimes pausing in mid-air. Can you imagine how exciting such a combination can really be, yet the operator who sees so many pictures and should know better looks on tranquilly from his peep-hole in the booth, well satisfied if his fire shutter does not cut off more than half of the picture on the screen. It is very peculiar that while the music in a picture theatre does get a fair share of criticism, the operator, and many times the exhibitor, gives little or no attention to bringing out the detail of the picture action on the screen. It seems to be sufficiently difficult to get a good light. With the new and improved machines this should no longer be a difficult matter, and some attention should be given to the obtaining of more accurate action results on the screen. While the motor solves the problem of uniform projection, it still remains a fact that better picture results can be obtained by hand when the operator is interested.

ERNST LUZ

The ultimate success of music and the picture depends very much upon the projecting of a picture, giving the action its natural interpretation. After all is said, the operator and the music constitute the picture show, and pains should be taken to bring out every detail in as artistic a manner as possible. The standard placed upon an operator should be his ability in giving good action portrayal on the screen, his light should be a natural consequence, for if he has good machinery, and keeps it in order, he must obtain light results, and where he is without these he does not get the results however clever he may be, for obtaining light on a screen is certainly no gift of the Supreme Being. In my endeavors for getting such results I had only one thought, the creating of certain screen conditions simplifying the musical possibilities.

It is true that the lone pianist juggles with all those conditions and does get away with them at the expense of his musical program, no one being overly interested, but conditions are different when an orchestra is installed. The expense is greater and proportionately greater recults are expected. When picture music is attempted with orchestra, careless projection is a great drawback and the exhibitor who realizes this will find a new inducement in the picture theatre. The improvement in the manufacture of film has been very marked in the past year, and it is very seldom that one sees a disconnected story produced. In some instances better acting and more detailed development of plot is all that can be hoped for. It becomes the duty of the musician in his individual theatre to induce the exhibitor to try to obtain good picture action results as well as uniform projection, which will simplify his efforts and make the music in picture theatres a financial as well as artistic success.

In playing the pictures it will be found very effective to open a picture in a style of what is often termed a curtain raiser. To obtain the proper effect it is essential that you open with the first announcement on the film and play something foreign to the first temperamental number you intend using. Such a number should never be long and in most cases heavy. Short introductions to waltzes and other numbers are many times very good, and the opening or first descriptive or introductory action is covered by one number. Where you find waltz introductions very long you will usually find more than one tempo, as is common in the Strauss waltzes. By beginning at the last tempo before the waltz you will have a curtain raiser as well as your first neutral number when a waltz is desired. The same condition exists in many numbers of other temperaments. When I say that these openings should be heavy, I mean that they should stand out and allow for fortissimo effect. When used for an introduction to a sentimental or pathetic opening the chords should be full and allow for maestoso tempo. It is understood that in the closing of a picture you get your entire result or ruin it.

At this point you will find indifferent projection to be your greatest handicap. You can nevertheless protect yourself somewhat by selecting either short numbers or such numbers as do not modulate from their tonic triads for any length of time. If the number you intend to close the picture with is written in the key of C, be sure that each strain ends in C and does not modulate into other keys or preparatory chords for the following strain. You will find this very simple and you will have no difficulty in locating any quantity of numbers wherewith the closing of a picture is made simple.

The two machines in many theatres make the closing of a picture very difficult, and great care must be taken in the selection of numbers in these houses. The operator makes it doubly difficult when he threads up most of the leader of the succeeding film. Another case of "Mr. Operator, please have a heart."

* * * *

I have many requests for plots of films released, but time and space do not allow for the setting of them. Some time ago I decided that it was of no benefit to the average picture player, it being necessary that he make a temperamental study of the picture to be able to program a plot, whereupon I wrote articles on the musical temperamental value of picture action. While plots will be the only means whereby a picture can be successfully followed by music, it is necessary that a library of music be classified and standardizing before good programming results can be obtained without seeing the picture. The standard necessary can only be brought to a successful issue by the manufacturers. The co-operation of the manufacturer is to be hoped for in picture music. At the present time he seems to have little confidence in the average ability of the picture musician. You can readily see that he knows of the brutal handling many of his films receive and he is reluctant in taking any of the blame. Let us all try to inject an ordinary amount of intelligence into the work, thereby getting a few results, after which I have no doubt he will do his share. I have found none unwilling to do that which promised to show any results at all.

A CORRECTION

In our last issue, through a typographical error the synopsis of "The Beaten Path" was printed as an "American" release. This should have read the "American Eclair."

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

June 28—The Exploits of the Randin Gang (2 Parts—Dr.) .....
July 5—The Little Puppet Seller (2 Parts—Dr.) .....
July 12—In the Hands of Conspirators (2 Parts—Dr.) .....
July 19—The Triumph of Strength (2 Parts—Dr.) .....
July 26—The Missionary's Sister (2 Parts—Dr.) .....

AMERICAN

July 31—Mission Bells (Dr.).....1000
Aug. 2—Single-Handed Jim (Dr.).....1000
Aug. 4—When Chemistry Counted (Dr.)....1000
Aug. 7—Golden Gate Park and Environs (Ed. and Sc.) 1000
Aug. 9—His Sister Lucia (Dr.).....1000
Aug. 11—The Adventures of Jacques (2 reel Dr.) 2000
Aug. 14—The Mystery of Tusa (Dr.).....1000
Aug. 16—An Even Exchange (Dr.).....1000
Aug. 18—A Tide in the Affairs of Men (Dr.).1000
Aug. 21—The Golden Heart (Dr.).....1000
Aug. 23—Flesh of His Flesh (Dr.).....1000
Aug. 25—For the Flag (2 reel Dr.).....2000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Dr.)....1000

BISON

Aug. 5—The Death Stone of India (3 reel Dr.) .....
Aug. 9—The Snaker (2 reel Indian Dr.)....
Aug. 12—Campaigning with Custer (2 reel Dr.) .....
Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.) .....
Aug. 30—The Gratitude of Wanda (2 reel Dr.) .....

BRONCHO

July 16—Mammy's Secret Code (3 reels)...2975
July 23—Grandad (2 reels).....
July 30—War Time Mother's Sacrifice (2 reels) .....
Aug. 6—Joe Hibbard's Claim (1 reel).....
Aug. 13—The Quakeress (2 reels).....
Aug. 20—Heritage of Eve (2 reels).....
Aug. 27—The Madcap (2 reels).....
Aug. 31—The Broken Thread (1 reel).....

CRYSTAL

July 29—The Paper Doll (Dr.).....
Aug. 3—What Papa Got.....
Aug. 3—Her Little Darling.....
Aug. 5—A Child's Influence (Dr.).....
Aug. 10—Oh, You Scotch Lassie.....
Aug. 10—Starving for Love.....
Aug. 12—How Women Love (Dr.).....
Aug. 17—Pearl and the Tramp (Com.).....
Aug. 17—One Wife Too Much (Com.).....
Aug. 19—A Greater Influence (Dr.).....
Aug. 24—Caught in the Act.....
Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Baby (Com.).....
Aug. 31—The Red Heart (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif.....

ECLAIR

July 20—Sacred Gazelles (Edu.).....
July 23—The Greater Call (3 reel Dr.).....
July 30—Soul to Soul (2 reel Dr.).....
Aug. 3—Grease Paint Indians.....
Aug. 3—Holy Cities in Japan.....
Aug. 6—The Honor of Lady Beaumont (2 reel Dr.) .....
Aug. 10—Clara and Her Mysterious Toys (Trick Com.) .....
Aug. 10—A Woman's Trick (Com.).....
Aug. 13—The Thirst for Gold (2 reel Dr.)...
Aug. 17—Her Tutors (Com.).....
Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....

FRONTIER

Feet

Aug. 2—A Brand from the Burning (Dr.)..
Aug. 7—Masquerading in Bear Canyon (Com. Dr.) .....
Aug. 9—On the Ranger's Roll of Honor (Dr.) .....
Aug. 14—The Suffragette Tames the Bandit (Com.) .....
Aug. 16—The Retribution of Ysobel (Dr.)...
Aug. 21—Sailing Under False Colors (Com.)
Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....

GAUMONT

Aug. 13—Gaumont's Weekly No. 75.....
Aug. 14—His Stomach and His Heart.....
Aug. 14—Magnets .....
Aug. 19—An Explorer's Tragedy (Dr.).....
Aug. 20—Gaumont's Weekly No. 76.....
Aug. 21—A Tree-mendous Proposition (Com.)
Aug. 26—Saved by His Child (Dr.).....
Aug. 27—Gaumont's Weekly No. 77 (Top.)..
Aug. 28—Two Jilted Lovers (Com.).....
Sept. 2—The Fatal Bell (Dr.).....
Sept. 3—Gaumont's Weekly No. 78.....

GEM

July 21—The Life Savers (Com. Dr.).....
July 28—Stars in My Crown.....
Aug. 4—Bob's Baby (Com.).....
Aug. 11—A New Way to Win a Girl (Com.).
Aug. 18—The Would-Be Detective (Com.)...
Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....

GREAT NORTHERN

July 12—The Jolly Recruits (Com.).....
July 12—Short Scenic Subject.....
July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....
Aug. 16—A Mistaken Identity (Com.).....1000
Aug. 23—The Hypnotist (Com.).....
Aug. 23—The South of Sweden (Sc.).....

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Aug. 16—Poor Jake's Demise (Com.).....
Aug. 16—In Laughland with Hy. Mayer (Com.) .....
Aug. 18—The Flower Girl and the Counterfeiter (Dr.) .....
Aug. 21—In Search of Quiet (Com.).....
Aug. 23—The Statue .....
Aug. 23—Pen Laughs by Hy. Mayer.....
Aug. 25—Uncle Tom's Cabin (2 reel Dr.)....
Aug. 28—His Mother's Song (Dr.).....
Aug. 30—Binks Advertises for a Wife.....
Aug. 30—Hy. Mayer; His Merry Pen.....

ITALA (Features)

June 2—The Dread of Doom.....
June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
July 28—Unmasked .....
Aug. 11—The Greater Love.....
Aug. 25—The War Correspondents .....

KAY-BEE

July 11—The Banshee (2 reels).....1975
July 18—Red Mask (1 reel)..... 990
July 25—Flotsam (2 reels).....
Aug. 1—Banzai (2 reels).....
Aug. 8—House of Bondage (3 reels).....
Aug. 15—Flames in the Ashes (2 reels).....
Aug. 22—The Orphan of War (2 reels).....
Aug. 29—The Green Shadow (2 reels).....

KEYSTONE

July 17—A Noise from the Deep.....1000
July 21—The Peddler .....
July 21—Love and Courage.....
July 24—Get Rich Quick.....
July 28—Prof. Bean's Removal.....
July 31—Just Kids .....
Aug. 4—Cohen's Outing (Com.).....
Aug. 7—The Riot (Com.).....
Aug. 11—The Riot.....
Aug. 14—A Chip of the Old Block.....
Aug. 21—The Fire Bug (2 reels).....
Aug. 25—Baby Day—Kelp Industry.....
Aug. 28—Mabel's New Hero.....

LUX
By Prieur

Feet

July 18—Fate and the Man (Dr.)..... 987
July 25—Pat's Fancy Dress (Com.)..... 492
July 25—You Never Can Tell (Com.)..... 492
Aug. 1—Oh! Wat'er Wet Day (Com.)..... 535
Aug. 1—The Girl I Left Behind Me (Com.). 436
Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510

MAJESTIC

July 26—Just Skirts—The Adventurous Girls
July 27—The School Kids' Picnic.....
July 27—The Wild West Comes to Town....
July 29—The Toy .....
Aug. 2—Tempesta .....
Aug. 3—Told in the Future.....
Aug. 5—Hearts and Hoofs.....
Aug. 9—Devilish Doctor—A Fish Story.....
Aug. 12—The Doctor's Ruse.....
Aug. 16—The Fickle Tramp—A Horse Unfed

NESTOR

Aug. 18—The Maid of the Mountains (Dr.).
Aug. 20—When the Blood Calls (Dr.).....
Aug. 22—When Cupid Won (Com.).....
Aug. 22—Some Runner (Com.).....
Aug. 25—Weighed in the Balance (Dr.).....
Aug. 27—The Passing of Bad Hutchins (Dr.)
Aug. 29—Two Hearts and a Thief.....
Aug. 29—Cupid's Bad Aim.....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 14—Getting the Evidence (Dr.).....1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Aug. 6—The Village Blacksmith (Dr.).....
Aug. 8—The Heart of a Heathen (2 reel Dr.)
Aug. 13—The Great Towel Robbery (Com.)..
Aug. 15—Fate's Vengeance (Dr.).....
Aug. 20—The Little Skipper (Dr.).....
Aug. 22—The Sea Urchin (Dr.).....
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....

RAMO

Aug. 6—Checkered Lives (Dr.).....1000
Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000
Sept. 1—The Worker (3 reels).....

RELIANCE

Aug. 11—Kentucky Foes .....
Aug. 13—Runa Plays Cupid.....
Aug. 16—Of Such is the Kingdom.....
Aug. 18—The Smugglers Sister .....
Aug. 20—The Counsel for the Defense.....
Aug. 23—Success (2 reels).....
Aug. 25—The Girl Spy's Atonement (1 reel).
Aug. 27—Peg of the Polly P (1 reel).....
Aug. 30—The Social Secretary (1 reel).....

REX

Aug. 3—Civilized and Savage (Dr.).....
Aug. 7—When the Prince Arrived (Dr.)....
Aug. 10—Man's Duty (Dr.).....
Aug. 14—Sally Scraggs, Housemaid (Com. Dr.) .....
Aug. 17—The Animal (Dr.).....
Aug. 21—The Diamond Makers (2 reel Dr.)..
Aug. 24—Just in Time (Dr.).....
Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....

SOLAX

Aug. 27—A Terrible Night (Com.).....1000
Aug. 29—A Child's Intuition (Dr.).....1000
Sept. 3—Men and Muslin (Com.).....1000

THANHOUSER

Aug. 5—The Protectory's Oldest Boy.....
Aug. 8—The Girl of the Cabaret.....
Aug. 10—Oh, Such a Beautiful Ocean.....
Aug. 12—The Missing Witness.....
Aug. 15—The Lie that Failed.....
Aug. 17—Waiting for Hubby .....
Aug. 19—The Spirit of Envy.....
Aug. 22—The Medium's Nemesis .....

VICTOR

Aug. 1—In After Years (Dr.).....
Aug. 8—Nature's Vengeance (Dr.).....
Aug. 15—The Heart of a Jewess (2 reel Dr.).
Aug. 22—The Ghost (Dr.) .....
Aug. 29—His Vacation (Dr.).....

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
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OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The special meeting called for last Monday, August 11, 1913, by the M. P. M. O. U. No. 1, brought out an immense turnout of members. An attendance of over 350 members tested the seating capacity of the meeting room, and also demonstrated the interest of the members in organization matters. Special business was transacted which was of vital importance to all members, and a special committee of nineteen members, including the executive board, were in extra session to discuss a situation now existing in this city. The question in hand was thoroughly debated and thrashed and the report of the committee was concurred in by the entire body. Just at present the writer is restricted not to give details or particulars on some matters, but should things not shape themselves satisfactorily to all concerned, the readers of the Chat may look forward to some mighty fine news. But we trust matters will right themselves in a short time.

NOTICE

The next regular meeting of the M. P. M. O. U. No. 1 will be on Monday, August 18, 1913, at 12 p.m. at the meeting rooms, Teutonia Hall, 66 Essex Street.

J. A. LeROY,
Bus. Representative.

Quite a little storm of protest was aroused by the actinn of the powers-that-be in forbidding the presentation of "Ludwig II," at the Berliner Theatre. In this play, the dual role of the unhappy king and the great Bismarck was to have been sustained by one of the best German actors, Ferdinand Bonn. However, German audiences shall have an opportunity of witnessing the play on the cinematograph.

Encouraged by the tremendous success that they have experienced with their film of Sir Johnston Forbes-Robertson and company in "Hamlet," Messrs. Gaumont have now embarked upon another important venture. This is no less than the filming of Mr. Martin Harvey and his company in the famous play, "The Cigarette Maker's Romance."

Bringing with them thousands of feet of some of the most interesting pictures of sea life as it exists off the coast of Lower California, a score of officials and employees of the Ocean-to-Ocean Motion Picture Company have returned to the company's headquarters in Los Angeles. The pictures are being developed and will be exhibited in all parts of the world. The pictures are of sea elephants and were taken off the coast of Guadalupe Island.

The very latest distinguished potentate to become acquainted with the beauties of Kinemacolor is Mulai Abdul Aziz, ex-Sultan of Morocco, who, accompanied by Kaid Sir H. Maclean, K.C.M.G., has just spent an afternoon at Mr. Charles Urban's studios in Wardour street. Naturally the late monarch of Islam was completely captivated by the magic of natural color kinematography. He made almost endless inquiries concerning the various stages of the process, and eventually ordered for his residence in Algiers a full installation of Kinemacolor, including a large library of notable films and a camera which he feels quite competent to operate.

THE COLONIAL FILM COMPANY REORGANIZED

The Colonial Film Company, of Washington, D. C., was recently reorganized, following the sale of the interests of H. A. Dowling, one of the principal stockholders, to A. C. Marks and J. Gordon Lathrop. Mr. Marks, a newspaper man, and Mr. Lathrop, who held a secretarial position in Congress, are giving all their time and energy to the company, while Sig. G. Boernstein, Nelson M. McKernan and Jack Mullein form a hustling staff of experts in the technical side of the work. The scope of their activities has been broadened to include nearly every sort of work in the moving picture line. A specialty is being made just now of pictures for the deaf and dumb, the company being official motion picture photographers for the National Association for the Education of the Deaf.

CENSOR'S OFFICE OF VANCOUVER, B. C., BUYS SIMPLEX MACHINE

Office of Censor of Moving Pictures,
Vancouver, B. C., July 23rd, 1913.

C. T. Holdsworth, Esq.,
Manager Mutual Film Company, City.

Dear Sir: This is to inform you that I accept your offer of July 9th, 1913, to supply to the government of British Columbia, for use in my office, one Simplex moving picture projection machine, same to be equipped with motor drive for 110 volts, alternating current (motor drive to be of type carrying underwriters' approval in Canada), projector to be equipped with special large magazines to carry two thousand-foot reels and to carry chain drive on the take-up.

Yours truly,
C. L. GORDON, Censor of Moving Pictures.

LYNCHBURG, VIRGINIA

Feature films were given a trial at the Academy of Music during the last three weeks for the purpose of ascertaining whether or not it would be a wise move to keep the theatre open during the summer rather than "dark," as has been the custom since it was first built. Kleinschmidt and Lane's Alaska-Siberia pictures in six reels failed to draw and the three-reel "Quo Vadis" was shown together with "The Odyssey" in six reels, the combination of nine reels for ten cents failing to attract a crowd at any show during the three days the pictures were on. Manager Kessnich has booked quite a number of small towns in West Virginia and is putting on "Quo Vadis" under the direction of Jake Wells.

The legitimate motion picture houses are drawing well every day and the management of each house is taking especial pains to offer the best programs available. The Trenton and Belvedere, the two licensed houses, and the Gayety and Majestic, independent places, are all favorites, and big crowds are to be seen at each theatre daily and nightly.

At the Belvedere Theatre this week a song written by T. D. Berry, Jr., who is well known in Lynchburg, and has just had the music published, was sung by Milton Perkins, a local tenor, and the new piece went big. "Your Eyes" is the title, and it is claimed that it is destined to be the most popular hit since "The Rosary."—Trevelyan Baber.

UNIVERSAL BUYS BUFFALO BILL'S ANIMALS

Through the sale by court order of the effects of the Two Bills Show at Denver, Thursday, July 31, the Universal Film Manufacturing Company came into possession of a big addition to its West Coast Zoo. Two camels and seven elephants are among the beasts acquired. They will be sent immediately to Universal City, near Los Angeles, where they will be employed in the making of a new Biblical picture, which General Manager Isidor Bernstein has in contemplation.

NEW YORK MOTION PICTURE CORPORATION

The third monthly dividend of one per cent. upon the capital stock of the New York Motion Picture Corporation has been declared payable on August 15th, 1913, to stockholders of record August 11th, 1913.

New York, August 7th, 1913. CHARLES J. HITE.
Treasurer.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Aug. 4—The Widow's Kids (Com.).....
Aug. 4—Cupid and the Cook (Com.).....
Aug. 7—Under the Shadow of the Law (Dr.)
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.) .....
Aug. 11—I Was Meant for You (Dr.).....
Aug. 14—Come Seben, Leben (Com.).....
Aug. 14—Papa's Baby (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....
Aug. 18—The Suffragette Minstrels (Com.)...
Aug. 18—Father's Chicken Dinner (Com.)....
Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....

CINES
George Kleine

May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....

EDISON
Aug. 1—The Red Old Hills of Georgia (Dr.) 1000
Aug. 2—The Robbers (Dr.).....1000
Aug. 4—The Substitute Stenographer (Dr.).1000
Aug. 5—Dolly Varden (Dr.).....1000
Aug. 6—The Romance of Rowena (Com.)...1000
Aug. 8—His Greatest Victory (Dr.).....1000
Aug. 9—By Fire and Water (Dr.).....1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.)....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000

ESSANAY
Aug. 5—Homespun (Dr.).....
Aug. 6—Their Promise (Com. Dr.).....
Aug. 7—The Incriminating Letter.....
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cabin (Dr.).....1000
Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....

Feet

Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....

KALEM
Aug. 1—Hoodooed on His Wedding Day (Com.) .....
Aug. 2—A Virginia Feud (Dr.).....1000
Aug. 4—Intemperance (Dr.) 1000
Aug. 6—Shipwrecked (Special—2 parts—Dr.) 2000
Aug. 8—The Hobo and the Hobble Skirt (Com.) .....
Aug. 8—Coney Island (Sc.).....
Aug. 9—The Alibi (Dr.) 1000
Aug. 11—For Her Sister's Sake (Dr.).....1000
Aug. 13—The Skeleton in the Closet (Special—2 parts—Dr.).....2000
Aug. 15—The Millionaire and the Goose (Com.) .....
Aug. 15—The Amateur Burglar (Com.).....
Aug. 16—The Escape (Dr.).....1000
Aug. 18—The Substitute Engineer (Dr.).....1000
Aug. 20—Breaking Into the Big League (Special 2 parts—Dr.).....2000
Aug. 22—Fool Luck (Com.).....
Aug. 22—Deceiving Uncle Asa (Com.).....
Aug. 23—The Smuggler's Last Deal (Dr.)...

LUBIN
July 18—The Hidden Bank Roll (Com.)..... 400
July 18—When Mary Married (Com.)..... 600
July 19—Jim's Reward (W. Dr.).....1000
July 21—An Actor's Strategy (W. Dr.).....1000
July 22—The Benefactor (Dr.).....1000
July 23—Home Sweet Home (2 reel Dr.)....
July 24—Coffee Industry in Jamaica (Indus.) 400
July 24—Zeb, Zack and the Zulus (Com.)... 600
July 25—The Exile (Dr.).....1000
July 26—The Price Demanded (Dr.).....1000
July 28—The Widow's Wiles (Com.)..... 400
July 28—Rastus Among the Zulus (Com.).... 600
July 29—The Call of Her Heart (Dr.).....1000
July 31—The Fatal Scar (W. Dr.).....1000
Aug. 1—The New Gown (Dr.).....1000
Aug. 2—The Message of the Rose (W. Dr.).1000
Aug. 4—The Governor (Dr.).....1000
Aug. 5—Getting Married (Com.)..... 400
Aug. 5—Roses for Rosie (Com.)..... 600
Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Burning Rivet.....

G. MELIES
June 12—The Stolen Claim (Dr.).....
June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000

PATHE FRERES
July 24—The Island of Tonga (Sc.).....
July 25—Vipers at Home (Edu.).....
July 25—A Trip to the Grottos of Baume (Sc.) .....
July 26—The Mad Sculptor (Dr.).....
July 28—Pathe's Weekly .....
July 29—Curious Sea Creatures (Sc.).....
July 29—Daily Doings in Manila.....
July 30—The Haunted House (Dr.).....
July 31—Pathe's Weekly .....
July 31—The Call of the Blood (Western)...
Aug. 1—A Study of Bird Life.....
Aug. 1—Monte Carlo, Monaco.....
Aug. 2—Where Clouds and Mountains Meet.
Aug. 2—Colombo, Capital of the Island of Ceylon .....
Aug. 4—Pathe's Weekly .....
Aug. 5—The Love Letter .....
Aug. 6—Grand Canyon of New York, Ausable Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....

Feet

Aug. 11—Pathe's Weekly .....
Aug. 12—Every Double Causes Trouble.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....

SELIG
July 23—The Unseen Defense (Dr.).....1000
July 24—In Moroland (Edu.)..... 500
Two Artists and One Suit of Clothes (Com.) 500
July 25—The Acid Test (Dr.).....1000
July 28—The Stolen Face (Dr.).....1000
July 29—Henrietta's Hair (Com.)..... 500
Borrowing Trouble (Com.)..... 500
July 30—The Taming of Texas Pete (Dr.)..1000
July 31—Man and His Other Self (Dr.)....1000
Aug. 1—Through Another Man's Eyes (Dr.).1000
Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) 500
The Devil and Tom Walker (Dr.).. 500
Aug. 5—A Mansion of Misery (Dr.).....1000
Aug. 6—The Stolen Moccasins (Dr.).....1000
Aug. 7—The Galloping Romeo (Com.)..... 500
The Grocer's Revenge (Com.)..... 500
Aug. 8—Miss "Arabian Nights" (Com.)....1000
Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
Aug. 12—The Magician Fisherman (Com.).. 500
The Broken Vase (Dr.)..... 500
Aug. 13—The Coast of Chance (Dr.).....1000
Aug. 14—An Apache's Gratitude (Dr.).....1000
Aug. 15—Moro Pastimes (Edu.)..... 500
Brown's New Monetary Standard (Com.) 500
Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tobias Turns the Tables (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000

URBAN ECLIPSE
George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 435
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH
Aug. 7—The Penalties of Reputation (Dr.).1000
Aug. 8—A Gentleman of Fashion (Com.)....1000
Aug. 9—The Curse of the Golden Land (Dr.—2 parts).....2000
Aug. 11—When the Press Speaks (Com.)...1000
Aug. 12—Joys of a Jealous Wife (Com.)..... 500
Aug. 12—Bingles' Nightmare (Com.)..... 500
Aug. 13—The Flirt (Dr.).....1000
Aug. 14—Keeping Husbands Home (Com.)..1000
Aug. 15—The Lady and the Glove (Dr.).....1000
Aug. 16—The Line-Up (Dr.—2 parts).....2000
Aug. 18—Slim Driscoll, Samaritan (Dr.)....1000
Aug. 19—Those Troublesome Tresses (Com.).1000
Aug. 20—Better Days (Dr.)..... 700
Aug. 20—Picturesque Calcutta (Top.)..... 300
Aug. 21—A Maid of Mandalay (Dr.).....1000
Aug. 22—Playing the Pipers (Com.).....1000
Aug. 23—The Feudists (Com.—2 parts).....1600
Aug. 25—When Glasses Are Not Glasses (Com.) 1000
Aug. 26—A Doll for the Baby (Dr.).....1000
Aug. 27—Which Way Did He Go (Com.)... 900
Aug. 27—Penang, Straits Settlements..... 100
Aug. 28—Quaint Calcutta (Top.) .....
Aug. 28—He Fell in Love With His Mother-in-Law (Com.)..... 750
Aug. 29—The Clown and the Prima Donna (Dr.) 1000
Aug. 30—The Call (Dr.—2 parts).....2000

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MP

MOVING PICTURE NEWS

VOLUME VIII
No. 8

AUGUST 23
1913

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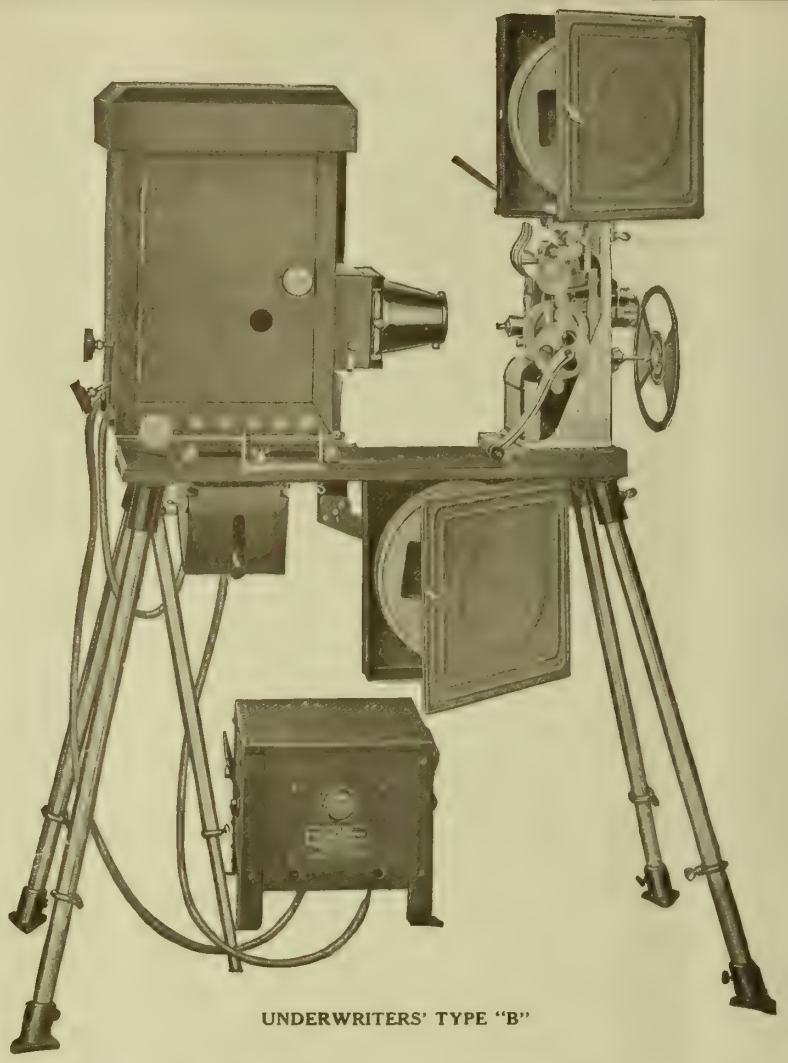

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Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII **August 23, 1913** **Number 8**

THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA

President M. A. Neff Makes a Statement in Which He Defends His Actions and Defines His Policies

In a letter to the Moving Picture News, President Neff makes a plain statement of facts regarding the organization, the handling of money and other matters of interest to the League, and requests that full publicity be given to the same. We reprint the letter in full:

To the Motion Picture Exhibitors:

I believe it my duty to make a plain statement of facts, and while I reluctantly do so, I want it thoroughly understood that I will not be drawn into any newspaper arguments or personal controversies. My policy in the future will be the same as in the past—to organize the bona fide motion picture exhibitors into a concrete league; to solidify and harmonize all interests pertaining to our business.

At the inception of the league, it was apparent to me that it would require patience, time and money to organize the exhibitors, and after due deliberation, I decided to undertake the gigantic task, fully realizing the obstacles to overcome. To undertake the organization of several thousand disorganized business men, I appreciate that I would have to sacrifice not only money and time, but several years of my life. I assumed the responsibility, and whether the Motion Picture Exhibitors' League of America is a success or not, I leave to those who understand what has been accomplished to judge.

At no time since the League was organized has there been placed at my disposal a fund of one dollar to be drawn upon. I have financed, and have advanced money to the League from the time of its inception, and have waited until the League could refund the money. I have never had at any time as much as $100 that belonged to the League in my possession. Moneys from all sources are paid to the secretary, which he turns over to the treasurer, after making a record of the amount.

When visiting the various states, the dues of a few of the states or the money for a charter was paid to me, and this is all of the money that I have ever collected, with the exception of small amounts for traveling expenses, and all the money received for traveling expenses was credited to the League, and the other sent to the secretary. The books of the secretary and treasurer will show every dollar collected and disbursed, and I refer anyone to C. M. Christianson, former secretary; Geo. H. Wiley, secretary, World Theatre, Eighth and Highland avenue, Kansas City, Mo.; or J. J. Rieder, treasurer, Jackson, Mich.

The entire amount I have received for salary, office expenses, traveling expenses, incidentals, supplies for the League, etc., from the first day of August, 1912, to the first day of June, 1913, ten months, amounted to $2,794.17. I traveled thousands of miles, kept one stenographer all the time, and part of the time two, paid printers' bills for the making of the charters, and a number of other bills, and the total amount for salary and all of these expenses amounts to $2,794.17.

The books of the League are open to any member to verify every statement made. There is not now, and never was, a dollar placed in any bank or fund by the League that I might draw upon for the running expenses of the League, and I never received a dollar from the League except by check, which had to be authorized by the secretary and endorsed by the treasurer.

At the New York convention, an auditing committee was appointed, and on Friday morning they asked for more time, and Mr. Wiley, chairman of the committee, announced to the convention that the books were open to anyone's investigation, or who wish to look them over. The convention voted on Wednesday, July 9th, to nominate officers on Thursday afternoon, and make it a special order of business to elect officers Friday morning, July 11th. As the election of officers had been made a special business for Friday morning, I ruled the first thing in order after the calling of the roll (as it was almost eleven o'clock before the roll was complete) that the convention would proceed to elect officers.

A New York delegate appealed from the decision of the chair. A vote was taken and the chair was sustained. WYhen the State of Texas was reached it was apparent to everybody that I would be elected by at least two to one, and it was well known that every state from Texas on was solid for me.

During all of the discord, I gave the bolting states the preference in trying to conciliate them, but their action shows it was impossible to conciliate or have harmony so long as they remained in the convention. I positively did not attend a caucus, did not ask a delegate to support me, and while I knew all that was transpiring, and was familiar with the things that were said on the trains, in the lobbies and other places, I tried in every way to avoid strife, and to maintain harmony and peace. When the convention was opened and I asked a delegate from Chicago to please be seated so the roll could be called, he refused to take his seat, and the sergeant-at-arms was called upon to seat him. There seemed to be a concerted action and understanding that the bolters should rule or withdraw. Several delegates were forced to leave for home before a vote was taken for the election of officers.

In conclusion, I desire to say to the motion picture exhibitors throughout the country that I am working night and day to bring about a condition beneficial to every exhibitor, and to establish our line of business on a firm, substantial basis, whereby each and every exhibitor, large and small, may receive a square deal, and that we may eliminate the possibility of unjust discrimination that has existed heretofore; and to this end I am and will continue to fight until justice and commercial freedom are established, and every motion picture exhibitor enjoys his inrent right of freedom.

M. A. NEFF,
President of Motion Picture Exhibitors League of America.

* * * *

Just for the sake of accuracy in detail and to lend the exact shade of correctness to such productions, the Cines Company of Rome has brought seventy actors and actresses to Rome from Madrid, Spain, including two well-known stage directors. These pictures will all be multiple-reel subjects and are being produced under the personal direction of E. Guazzone, the director of "Quo Vadis."

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The library of educational and scientific films at Berlin, Germany, will be in full working order early in October. Special lectures to accompany the subjects are now in course of preparation, and the cinematograph trade is anxious for the result of this experiment in education by means of the moving picture.

THE EXCLUSIVE SUPPLY CORPORATION

How It Differs from Other Supply Organizations and Why the Feature Program Has Caused An Evolution in the Film Game

The Exclusive Supply Corporation, with New York headquarters in the Candler Building, West Forty-second street, have recently issued an announcement about what they term their "actual exclusive feature program." It is claimed in this announcement that when features first made their appearance in this country, the Itala, the Great Northern, the Gaumont and Solax companies opened a new field for motion picture exploitation.

Asked by a News representative for further particulars in regard to the opening of the new field referred to, John B. Clymer, the advertising manager of the Exclusive Supply Corporation, held forth as follows:

"The Itala, Great Northern, Gaumont and Solax were pioneers in this new field. They supplied features that were not only exceptional and different from the ordinary American-made film, but their large and varied line of advertising matter gave opportunity for special effort and naturally drew marked attention from the public.

"Formerly it was possible for the individual buyer of territory to operate with a single feature, carried under his arm. No office was required. Then a host of imitators sprung up on every side. The regular program combination attempted to make features and began to offer these on 'regular service' without extra charge, in an effort to exterminate the real feature.

"The product of the 'pioneers' has constantly improved, and the demand has increased. Gaumont, Itala, Great Northern and Solax features are selling to-day at higher prices than ever before, which is the best indication of conditions. These companies sell throughout the world, and can easily afford to expend double the sum usually devoted to the so-called American feature, which reaches a limited number of buyers.

"To-day the 'feature man' with his 'show under his arm' has almost entirely disappeared. Instead, we find 'feature' offices in abundance, many of which supply a complete weekly service of features, while others buy one or more subjects intermittently and supply the larger theatres."

"What was the origin of the 'Exclusive'?"

"Why the Exclusive may be said to have been organized under peculiar circumstances. Herbert Blache decided about four or five months ago to resign from the presidency of the Gaumont Company to devote more of his time to Solax productions. Meanwhile, exhibitors were getting more and more dissatisfied with the quality of films that were being put on the market.

"This condition of affairs was talked over at a meeting that was held at the house of Mr. Blache. That meeting was attended by Mr. Blache, Harry Raver, I. C. Oes, and Joseph R. Miles. Mr. Raver, as you know, is secretary and treasurer of the Itala Company, and at that time was general manager of the Film Supply Company of America, of which Mr. Blache was president; Mr. Oes, vice-president, and Mr. Miles, treasurer. Mr. Oes is well known as the efficient president of the Great Northern Company. In the course of the meeting it was resolved to reorganize the Film Company of America under the title of the Exclusive Supply Corporation, which was duly organized about three months ago. Messrs. Blache, Raver and Oes have always been opposed to the forced program—that is, they are opposed to the policy of combinations owning factories forcing upon the exhibitor a majority of mediocre films. This condition made it possible for the Exclusive brands to thrive, as they all possessed merit and are to-day being distributed on a quality basis at higher prices than the combinations are able to secure. The Exclusive was created to supply features to better theatres. Its officers are: Herbert Blache, president; I. C. Oes, vice-president; Harry R. Raver, secretary and treasurer; and Joseph R. Miles, general manager."

"In what respect does the Exclusive differ from other film supply concerns in what you announce as its actual exclusive program?"

"The 'Exclusive' plan differs greatly from any other form of 'program' in America. All films are protected by copyright, and buyers are granted liberal territory exclusively. Releases are so regulated that manufacturers are called on for only a minimum number of productions. This assures high quality which is most desired. Buyers of territory may arrange for a complete weekly supply of features or the addition of single and split reels if wanted. Territory will be sold for one or more features, although preference will be given to buyers who contract for a weekly supply for an extended period. Wholesale rates are granted on yearly full-program contracts.

"Being firmly determined to make the Exclusive Supply Corporation the strongest clearing house for big films in all the world, no effort or expense was spared to secure the selling agency for the All-Star big plays with noted players. 'The Exclusive' completed final arrangements with the All-Star and is authorized to supply its list of popular American successes. These are now in preparation under the personal direction of Mr. Augustus Thomas, whose name alone assures the high quality of All-Star plays. The first All-Star production, as you know, will be 'Arizona.'"

INGVALD C. OES
Vice-President Exclusive Supply Corporation

"What other feature films does the Exclusive control?"

"The Exclusive controls the distribution of the oldest and best feature producers in Europe and America. Among these are the Gaumont Company, the Great Northern Film Company, the Itala Features, the Solax Company, the Ammex Company, the Danmark Features, the Ryno Film Company, and the Dragon Films. Since the Exclusive was organized we have added Louis Pennant Features, selections from the various brands made in Europe. We have

also arranged to handle the output of the Film Releases of America, selected weekly from fourteen different brands, the productions of which are controlled by Richard Edmondson, who sailed for Europe the other day. The Eclectic Film Company have contracted with the Exclusive to supply their big feature productions, such as 'Les Miserables' and 'The Mysteries of Paris,' etc.

"The Exclusive is a large and well capitalized exchange, and has no use for pikers. There is no money in selling one man once or once in a while. The Exclusive proposes to open accounts only with those who take their entire feature program."

In a subsequent chat with the News representative Mr. Blache said, "I have always felt that the feature program is the evolution in the film game. To-day is a sort of period of transition, and the one-reel subjects are gradually falling back into the rear, and in their place the big subjects are taking precedence. As soon as regular feature-buying exchanges are established the small piker exchanges and junk exchanges will be put out of business, and the established exchanges that handle single-reel programs will lose considerable revenue.

"The time is ripe for big features. All the exhibitors throughout the country are demanding multiple reels almost daily. You cannot give them enough of it. The Exclusive Supply Corporation has signed up about fifteen contracts for their feature program and means to add several big feature brands to its already strong program so that exhibitors can receive regularly one feature every day. Now, we have a program of twenty-two reels a week—a feature averaging three reels, five times a week together with seven single reels a week. That output is quite sufficient for any well established exchange."

The Photo-Drama Company is the name of an Illinois corporation organized by George Kleine and E. A. Stevani which owns the negative and all rights to the eight-reel Ambrosio spectacle "The Last Days of Pompeii." Mr. George Kleine is offering no American rights for sale. Mr. Stevani, whose address is 55 Rue street, Lazare, Paris, handles the European rights, all of which have been sold.

THE DOOM OF DARKNESS

Four-Reel Drama, Released by the True Feature Company

"The Doom of Darkness" is a tragedy simple enough to appeal to a child and powerful enough to move the heart of a man. Here is the skeleton of the story:

Professor Thomas Lovelace is a famous surgeon, devoted heart and soul to his work and patients. The fame of his sanatorium is world wide. He can cut with sharp steel into the delicate tracery of men's most vital tissues and save health and life. Professor Lovelace is so thoroughly absorbed in his work that he takes no note of the strain it imposes upon him, until he suddenly feels a sharp pain in his eyes. His nephew and assistant at the sanatorium, Earle Lovelace, is alarmed and prevails upon the professor to consult an oculist, a friend and neighbor.

The oculist gives the professor an examination, and it may be well to say here that the thorough and scientific examination is portrayed upon the screen with absolute fidelity to life. As a result of the examination the oculist forbids the professor to perform any further operations, and the professor promises to take a rest.

Just as the professor is preparing to leave the office of the oculist, a celebrated actress, Agnes Cameron, is brought to the sanatorium of the professor. She is hastily examined by the professor's assistants, who at once realize that her condition is precarious, and that only prompt action by the professor himself will hold out any chance of salvation. They telephone to the professor at the oculist's office.

The oculist attempts to suppress the message as it comes over the wire, but the professor's quick ear has caught up the cry of distress as it echoes through the instrument, and gets hold of the receiver. He learns of his new patient's dangerous condition and rushes to his sanatorium. A hasty examination confirms the judgment of his assistants that no time is to be lost. He knows that the operation will be a very difficult one, but decides to perform it and saves the life of the young actress.

The punishment of Nature for his sublime disregard of the oculist's advice follows swiftly. The overworked eyes of the professor refuse to do their master's bidding, and he is plunged into the doom of darkness. Strong man that he is, this frightful affliction shakes his soul to its very depths, and he cannot reconcile himself to a life of helplessness which his misfortune forces upon him.

The young artist whose life has been saved at such tremendous cost is on her way to rapid recovery. A friend brings her fruit, flowers, books and newspapers, and as she opens one of the journals she is startled by a headline telling of the doctor's blindness and describing the causes leading up to it. The thought that she owes her life to such

SCENE FROM "THE DOOM OF DARKNESS"

heroism gives birth in her soul to the firm resolve that she will make her eyes do the work of the eyes that have saved her life.

As soon as her condition allows, she hurries to Professor Lovelace, and implores him for permission to become his nurse and serve him. The once great but now helpless man gives his consent, and it seems as if the dark road would now be brightened by a woman's pity and gratitude. Indeed, the professor finds his grateful guide so willing and ready for perpetual sacrifice that he tells her that she must not renounce her youth and career from a mistaken sense of gratitude and begs her to leave him. She tells him that her life belongs to him and he, throbbing with affection for his messenger of hope, declares that he would be happy to be united to her forever. Still animated by pity and gratitude, the young woman accepts his offer of marriage and becomes his fiancée.

Love and Fate, however, take a hand when the professor's nephew, Earle Lovelace, returns from his post-graduate course at the university, a full-fledged surgeon and physician. The actress falls in love with him at first sight and he returns her love. They avow their affection for each other in secret, and pledge themselves to sacrifice their own happiness for the sake of the blind professor. Then Earle resolves to go away.

The professor, however, though unable to see, has with the keen hearing of the blind overheard their whispered avowals of love and renunciation, and he decides not to stand in the way of their happiness. He sends a letter to his friend, the oculist, declaring that he has a premonition of death. He tells him in the letter that if any untoward accident befalls him his fortune is to be turned over to the institute for improving the condition of the blind. In conclusion he writes: "And it is my special wish and desire that you inform my nephew, Dr. Earle Lovelace, and my faithful guide, Agnes Cameron, that I will ever remember their kindness to me, and that in life or death they will always have my blessing."

The next day the professor ventures out to his favorite haunt, at the end of a path where there is a dangerous precipice, and now his only guide is his dog.

The day after they find the professor down at the foot of the cliffs, his sightless orbs turned toward heaven, and his heart quite still. The professor no longer stands in the way.

Moving Picture News

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EDITORIAL COMMENT

New methods bring new friends.

* * * *

Our circulation is increasing daily.

* * * *

Every day brings a new opportunity.

* * * *

Each unused opportunity is the equivalent of so much idle or wasted capital.

* * * *

Some men have money, others brains, few both.

* * * *

The public wants a clean moving picture show. We notice the public gets what it wants in the long run.

* * * *

A wise opportunity knows when, where and how to present itself so as to gain acceptance.

* * * *

It seems that even the Governor of the State may be called to account for prostituting an opportunity to serve the people into one for plundering them.

* * * *

Business is not charity, though charity often becomes a business. We are not in business for our health; frankly our object is to make money. We want an "ad" from every producer and a subscription from every exhibitor. What do the producer and exhibitor want?

* * * *

Success is measured by character, not by money or social position. It is more important to know what a man is than to know what he has, excepting, of course, to the few metalized mortals known as the "newly rich."

* * * *

That man is a degenerate—morally rotten—who for mere money shows to his neighbor's children pictures which he would not permit his own to behold. He is many degrees worse than a murderer; there is but one beneath him in the moral scale. Who? Why the maker of the same film, of course.

* * * *

The moral effect of to-day's moving picture show should be of supreme concern to all, from film producer to the man in the rear seat in the audience. Why? Because character is formed in youth; youth rapidly develops into maturity, and the youth have a good right to correct and proper educational pictures. Suppress the unwholesome pictures! Do it now!!

A man's antecedents illustrate and explain his character. Up to elite society, from playing the ponies for a livelihood, by way of sportsmanship and clubdom, upon moving picture profits is quite a trip. And it must form quite an experience. But does it raise the tone of the industry?

MISS TENNANT BACK AT WORK

Barbara Tennant, the popular leading lady of the American-Eclair Company, is back at work in the Fort Lee studio after a pleasant month's vacation at the seashore, most of which was spent driving a 60-hp. auto.

Miss Tennant certainly deserved her rest, since she had been working very hard for the past year in the feature productions of the American-Eclair. The acting of Miss Tennant in such productions as "For the Honor of Lady Beaumont," "Fortune's Pet," "The Superior Law," "The Greater Call," "The Beaten Path," and scores of others have brought her to the front as one of the most popular photoplay stars now appearing on the screen.

The chief charm of her work is the evident sincerity of her histrionic efforts and her wonderfully expressive eyes. On the front cover of this week's issue we present a portrait of Miss Tennant reproduced from one of her latest photographs.

E. O. BROOKS TO LEAVE THE GAUMONT COMPANY

The personnel of the Gaumont Company at Flushing is preparing to shed tears of regret at the departure of their genial publicity manager on August 23d. Mr. E. O. Brooks, who has been connected with Gaumont's for only three months, has quite revolutionized the advertising arrangements of that firm during his brief spell, and the announcements of the firm have been characterized by striking originality. Mr. Brooks informs us that business claims at Montreal compel him to return to that city in order to give personal attention to the booking agency operated by him and run under his name. The E. Oswald Brooks Booking Agency, 442 Birks Building, Montreal, which concern has been entrusted with the handling of such big British stars as Martin Harvey, Lawrence Brough, Quinlan Grand Opera Company (200 members, 75 in orchestra), Matheson Lang & Hutin Britton Company, and a host of other attractions which will tour Canada exclusively and under the Brooks Agency direction. Mr. Brooks further announces his intention of booking "road show tours" for the very biggest of American and British feature films on from five to eight reels, so he will not be altogether lost to the "movies" world, after all.

Mr. Alec Lorrimore is named as Mr. Brooks' successor at the Flushing studios of Messrs. Gaumont.

MARY'S TEMPTATION
Lubin Release

IRENE WALLACE

Who appears as Esther in the historical Imp feature entitled "Jewish Freedom Granted by King Casimir of Poland," to be released shortly by the Universal Film Manufacturing Company

IRENE WALLACE

Irene Wallace, whose portrait is presented on another page, has entered the charmed circle of popular players. She was born in New York and is of Scotch-Irish parentage.

Miss Wallace is a comparatively new addition to the Cinematographic fold, as she only entered the moving picture field a little over a year ago. Previously she appeared for several seasons in musical comedy under Shubert management. Before her engagement in musical comedy she gained some experience in vaudeville as one of May Ward's Dresden Dolls.

There is an old legend according to which the Scotch and Irish are descendents of the Seven Lost Tribes of Israel. It is, therefore, not astonishing that Miss Wallace should be endowed with the Oriental type of beauty and the temperamental requisites that qualify her to appear in Hebraic roles. Her first screen work in Jewish characterization was in "Nihilist Vengeance." Director Sidney Goldin then placed her in the cast of "The Heart of a Jewess." The favorable comments evoked by her acting in that play decided Manager Mark M. Dintenfass to entrust her with the leading feminine role of Esther in "Jewish Freedom Granted by King Casimir of Poland," the historic photo-drama which has just been finished by the Universal Film Manufacturing Company.

Those who have been favored with an advance view of the play declare that Miss Wallace gives a splendid impersonation of the part of Esther, and that the production is destined to be very popular with all classes of moving picture audiences.

THE WAR CORRESPONDENT

Itala "Danmark" Film—Released August 25th

Bretton, a war correspondent, obtains a personal letter from the Minister of War. Bretton meets Clark, correspondent of a rival newspaper. Clark catches sight of Bretton's letters, and resolves to steal them.

The story jumps to the scene of warfare, where Sonia and her father are tending their sheep. The old man is killed by a stray bullet. The two correspondents from the edge of a precipice note a skirmish. Bretton makes a false step and falls. Sonia, in going to his rescue, risks her life. Clark steals the coveted papers. Bretton recovers from his fall and, somewhat smitten by his rescuer, he wanders away. He is arrested as a spy but escapes.

A battle is in progress and both correspondents have their stories ready. Clark is tricked by Sonia and Bretton's telegram goes through. When Clark arrives the wires are congested. Disgruntled, he visits a neighboring theatre. A shell crashes through the building. Clark, among others, is rendered unconscious. Bretton sees the demolition of a majestic war vessel by a hidden mine. Sonia, aiding Bretton, again foils Clark.

DESTROYING THE WIRE

Bretton, to obtain a better view of a land conflict, goes aloft in an aeroplane. Shattered by a shell, it falls. Sonia, who has been captured by the Turks after being wounded, escapes. She sees the aeroplane descend and saves Bretton from being burned to death. Again Bretton is triumphant in getting his story over the wires ahead of Clark. He asks Sonia to return home with him as his wife. The young people on the conclusion of hostilities are congratulated by the newspaper's proprietors. They meet Clark and all differences are ended in a warm handshake.

There is a rapid succession of big and thrilling scenes. A bridge is exploded and the train plunges through the opening into the river. There is much burning of gunpowder, a theatre is destroyed by a bursting shell, and the active manoeuvers of artillery, cavalry and foot soldiers sustain the dramatic interest and cause no end of excitement and suspense throughout the performance.

RICHARD EDMONDSON SAILS FOR EUROPE

Richard Edmondson, after completing arrangements with the Exclusive Supply Corporation for the handling of the products of the Film Releases of America, the company of which Mr. Edmondson is the active head, recently sailed for Europe on the steamship Imperator.

While in America, Mr. Edmondson established an office on the sixth floor of the Candler Building, in which his special representative, Albert B. Ladick, will be in charge. The first release of the new company will be "Doctor Nicholson and the Blue Diamond." As soon as this is well launched many more features will follow.

RICHARD EDMONDSON

Mr. Edmondson is widely known in England and on the Continent as well as in America. He began his experience in the film business in California about nine years ago as an exhibitor, since which time he has operated a chain of theatres and exchanges. He is now going in heavily for the exclusive handling of manufacturers' features.

He controls a number of brands made in Germany, France, Italy, Austria and Scandinavia. His London office is No. 19 Cecil Court. The company's title is the American Film Releases. Special Representative Ladick has for the past fifteen years been in the cotton business. He is an alumnus of Williams College.

THREE SCREEN BEAUTIES IN THREE ODD DRAMAS

This Week's Reliance Program Offers a War Drama, a Rural Drama, and a Society Drama

VIVIAN PRESCOTT, Norma Phillips and Edgena de Lespine are the popular stars featured in the coming week's Reliance program, and each of these well-known beauties is seen in a rôle best suited to her particular talents.

In the release of Monday, August 25th, Norma Phillips appears in "The Girl Spy's Atonement," in which she plays a rôle calling for the strongest kind of acting amid the excitement of camp life and the horrors of the battlefield. Miss Phillips rises to the occasion with splendid effect. The story abounds in exciting episodes that sustain intense interest up to the dramatic climax. It is needless to say that the girl spy overcomes all obstacles placed in her way, and her final triumph is the gratifying outcome of her thrilling experiences.

THE GIRL SPY'S ATONEMENT

Vivian Prescott will be seen in the title rôle of the release of Wednesday, August 27th, entitled "Peg of the Polly P." This versatile little actress, acknowledged to be one of the cleverest performers in filmdom, plays the part of Peg, the daughter of a canal boat captain, amid the picturesque settings of the Lehigh Valley. This is one of the quaintest and most interesting productions of the season, abounding in local color and artistic characterization of American types. Edgena de Lespine will be seen on Saturday, August 30th, in the title rôle of "The Social Secretary," which is excellently adapted to her queenly style of beauty, and gives her ample opportunity to display her exceptional ability as an emotional actress which was one of the strong features of her portrayal of "The Bawlerout." She enacts the rôle of the secretary of social proclivities to the very life, and her fashionable gowns and society mannerisms lend verisimilitude to this most entertaining production.

THE SOCIAL SECRETARY

The poor social secretary is Jean Alden, who is employed by the Braggs, a nouveau-riche family, to introduce them into society, and to teach them what to do and say in the fashionable circles. Jean has no easy task before her, as she finds the Braggs household in considerable disorder. Mr. Braggs is in fear of his servants. Fawcett, his business secretary, is making love to Elsie Braggs, the daughter, intending to marry her on account of her money, and young Braggs is a weakling addicted to cocktails and cigarettes, who falls in love with Jean, greatly to her annoyance.

Meanwhile Jean takes charge of the house, puts the servants in their places, instructs Mrs. Braggs in social deportment, and tries to influence Elsie to be cautious in the selection of her intended husband.

Fawcett grows suspicious of her, and fearing that she will interfere with his plans, persuades Mrs. Braggs that Jean is trying to ensnare her son, which leads to her discharge. Jean, however, before leaving exposes Fawcett as a brutal villain and Elsie throws him over.

Despite every effort on the part of Mrs. Braggs to have her remain a member of the household by marrying her son, Jean refuses, and returns to her little son, who is dearer to her than all the money the Braggs can offer.

Moreover, she has learned to prefer domestic happiness to the vapid pleasures of the social whirl.

PEG OF THE POLLY P

STUDIO GOSSIP

Edward J. Le Saint, one of the producers of the Selig Company in California, is back at the home plant after a three weeks' stay with a group of players at Cascada, high up in the Sierras, where the Pacific Light and Power Company is spending millions on one of the most remarkable engineering projects in this country. This work has been undertaken to meet the growing needs of the city of Los Angeles for electrical power which will be conveyed across three hundred miles of desert, of wilderness and of mountains. The Selig traveling stock company was entertained by Engineer F. M. Thebo, in charge of the big work; his assistant Engineer Starr and Commissary Roberts. His elation of these accomplished men far from the refinements and diversions of civilization, is so complete, that they welcomed the artist almost as heaven-sent, and placed every advantage in their power for the advantage of the actors and the makers of the pictures. In fact, nothing was too big or too difficult for these genial mountaineers to undertake for the sake of the camera crowd. The environment of this great enterprise up in the land where the thunder sleeps, opening its way with terrific explosions of dynamite, with daring workmen skidding across dizzy chasms on slender wire cables, wild little lumber cars flashing down endless shoots, vast volume of blue waters cascading over monster dams and monarchs of the forest felled to make way for great flumes, were some of the sights and scenes amid which the picture players acted out their parts.

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The Western branch of the Lubin Manufacturing Company is located at 4550 Pasadena avenue, Los Angeles, Cal. The studio is beautifully situated and combines with attractive environment, accessibility to a marked degree. The buildings are located upon a beautiful, well-kept plot of ground, 150x450 feet, which presents all the picturesque beauty and variety of coloring usually found in California gardens. In the rear, a large stage, eighty feet square, around which is grouped commodious property room, wardrobe room, scene dock, paint bridge, etc., supplies the facilities for the interior sets. Adjacent to this are the stables and corrals where the horses, saddles and equestrian equipment are kept. In front is a large and handsomely furnished building of the Colonial type which furnishes quarters for offices, dressing rooms, green room, etc. All in all, it is one of the most attractive and best arranged studios in Los Angeles, and the Lubin Company has been complimented upon its attractive and business-like arrangement. In the rear of the studios are the tracks of the Salt Lake Route. An attractive private station has been built there affording facilities for the arrival and departure of characters by train in the pictureplays. The station has been named "Lowry," in honor of Mr. I. M. Lowry, general manager of the firm.

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An extraordinary achievement in night photography was accomplished last week by Director Huntley and Operator Wycoff, of The Selig Polyscope Company, in California, which promises to make the silhouetted sky-line of Los Angeles famed the world over. The camera man planted his instrument on top of Broadway Hill over the tunnel, and after the lamps of nightfall had begun to twinkle, he worked for many hours and was finally rewarded by securing a perfect film of the "City of the Angels," after dark. The lighting system of Los Angeles is in detail and in decoration the most perfect of any city in this country, and the effect secured with the pencils of light and the façades of buildings lining the streets cut clearly against the sky was beautiful beyond compare, giving an effect like fairyland. The success of this experiment means a great deal in the art of pictureplay. The particular drama in which this scene will be used, is entitled "The Shadow of the Bridge." It will be utilized in the form of a dissolve, the visions materializing as the fabric of a dream.

* * * *

A completely equipped hospital will be added to Universal City's list of metropolitan conveniences. Dr. Grover C. Proctor, a rising young resident physician and surgeon of Boston, is to be the physician in charge. The announcement has just been made by I. Bernstein, the new manager of the Pacific Coast branches of the Universal Film Manufacturing Company, who says:

"It is something that has long been needed. There will be no charge for the physician's attention. The only cost to Universal employees will be for the medicine they use. The hospital will be ready for service just as soon as it is possible to build and equip it."

While Universal City has been remarkably free from accidents of a serious nature of sickness, with one thousand persons at the work, the management thinks best to forestall serious results by providing an hospital.

* * * *

Miriam Nesbitt and Marc MacDermott are not confining themselves entirely to picture making, as we learn that they visited recently at the Marble Arch, one of the best known London photoplay houses. The proprietor immediately recognized his talented visitors and Miss Nesbitt was presented with a tremendous bouquet. Marc was less fortunate, as he puts it, for he was called upon to make a speech. He curried instant favor by complimenting the Britons upon their splendid picture houses, and the ideal conditions under which films are projected over there.

Marc has completed arrangements by which he will appear at the famous London Coliseum and deliver a talk on the making of moving pictures. There is no doubt that he can tell the Londoners all about it, as few actors have had the variety of experiences which he has had.

* * * *

Miss Laura Oakley, chief of police of Universal City, the only woman in the world holding such a position, is wearing a handsome gold chief's badge. It was presented to her by the Universal Film Manufacturing Company through I. Bernstein, general manager of the Pacific Coast branches of the Universal. Beautifully engraved are the words: "Chief of Police of Universal City," and in the centre is Universal Company's trade-mark, the whirling orb.

The presentation of the badge was made by Director Phillips Smalley at one of the delightful dancing parties given weekly on the largest motion picture stage in the world by the Universal Company to its employees. Mr. Smalley made a delightful short speech, congratulating Chief Oakley and voicing the prediction that the position she holds will always be handled capably.

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The "Herald Films" are now at work on their first production, a thousand-foot comedy, entitled "Bottled Love." Among the well-known players connected with this company is Babe Saldarini, Madge Kirby, Buddy Ross, Ben Walker and Bill Rising. All these actors are very well known to the patrons of the motion picture theatres, and the comedy is full of laughter from beginning to end. The antics of Babe and Buddy provoke great laughter. Miss Kirby is shown at her best in this production. Mr. Wray Physioc, director of numerous productions, claims this to be his masterpiece.

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Willard Newell, of the famous Newell Bros., long associated with various forms of theatrical productions, has taken a position as a producer at the Selig Polyscope plant. Mr. Newell's intimate acquaintance with standard drama and the lighter forms of comedy, should qualify him well for work in the new direction. The peculiar gift of putting comedy over through the medium of motography, appears to be rather difficult when it follows the strictly legitimate line, and Mr. Newell's success in this specialty argues well for his stewardship in pictureplay making.

* * * *

"The Green Eye of the Yellow God" gives Charles Ogle a splendid opportunity in his role of "Mad Carew," a fearless British officer stationed in India who defied the gods of the Hindus and paid the penalty of death. The well-known Edison player has been suffering a good deal of apprehension in real life because of the serious illness of his wife, who, we are glad to say, is now well on the road to recovery.

Miss Vivian Rich, the versatile little leading woman of the "Flying A," will soon appear in a fairy story especially written to please the little folks.

There will be fairies and witches, kings and princes and the enchantment that is interesting to the little readers of "Grimm's."

"I have always wanted to do something of this kind," said Miss Rich, in discussing the story. "I think we ought to do something to please the little folks." It is possible that a series of them will be made.

* * * *

Harry C. Matthews is producing "Aladdin and His Wonderful Lamp" for the next Venus feature. He is doing this while he has the many thousands of dollars' worth of properties over from his last Arabian picture. It would be hard to get such a magnificent assortment together again. There will be a lot of fine trick photography in "Aladdin." Allen Forrest will play the title, Elsie Albert will be the princess and the genii of the lamp and the ring will be in the hands of Joe Burke and Jefferson Osbourne.

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The hot days of August have started directors L. Rogers Lytton and William Humphrey on their annual vacations; the former hieing himself to the seashore and the latter going to Maine, where they hope to receive fresh inspiration and renewed vigor within the next two weeks for their arduous labors of the fall and winter campaign.

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Mlle. Ideal, the celebrated diver, is to be featured in a two-reel subject entitled "The Diver," by the Vitagraph Company. The picture is now under construction and can be looked forward to as something unusual in which Mlle. Ideal will display her wonderful powers as a swimmer in a most dramatic pictureplay.

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Ben Wilson does not have much time to devote to his chug-chug wagon these days. In fact. the popular Edison player is working about twenty-four hours a day. In addition to playing Captain Bradford in the "Who Will Marry Mary?" pictures, and appearing as the scapegrace brother in "Joyce of the North Woods," he plays five different parts in "The Awakening of a Man," a two-reel film. Mr. Wilson appears in every scene in the entire two reels, but, with his usual cleverness, he has made a distinct character study of each role.

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Lottie Briscoe, of the Lubin Company, at their California studio, occupies one of the prettiest dressing rooms to be found in the whole range of motion picture studios. It is rose pink throughout—rugs, walls, chairs and draperies. Every summer afternoon she is to be found, when opportunity offers, on the grand-stand watching a baseball game, and in winter she is equally devoted to the opera. Between times she finds cheer and comfort in a baby grand piano made to order for her, from her own designs.

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If Mabel Trunnelle were asked to choose the kind of part she wanted to play, her choice would fall upon just such a character as Polly Eccles in "Caste." The lighthearted, winsome girl whose sordid surroundings seem only to increase her gaiety appeals to the clever actress, and her interpretation of the part is one that will stand out in its refreshing beauty as one of the best that this talented photoplay star has done.

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It is astonishing how many of the great legitimate stage directors are going over to the moving picture studios in Los Angeles. James Neill has gone to the Universal, Dave Hartford to the Kay Bee and it is stated that Willus Marks is about to make a third. All in one week, too.

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The European business manager of The Vitagraph Company, is here to study American conditions in anticipation of increased facilities being added to the Paris factory and probably the erection of a large studio in Europe.

Two new directors have been added to the Vitagraph studio staff—Ned Finley and Tefft Johnson, who will in future be recognized as both directors and actors.

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Herbert Prior, whose versatile talents have long since made him one of the leading players on the screen, has written another comedy in which he plays the leading part, "The Desperate Condition of Mr. Boggs."

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Both Jack Johnson and Miss Barbara Tennant, who have been away on vacations, are back at work at Eclair and more of those strong feature productions featuring these two favorites are under way.

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When it was discovered that Millie Bright, the little Eclair beauty, is an exceptionally daring and clever diver, it was decided to stage a production in which she could do some "Kellerman" stunts. It can be expected this fall.

* * * *

If you ever see handsome Charles Horan, of the Dragon films, ask him if he would accept an offer as ringmaster of a circus.

He traveled one week with the Sautell, Lowande and Rollins circus, portraying the ringmaster in a forthcoming state right release, "Her Last Ride."

He rode at the head of the street parade, snapped the whip at each performance, and bossed around the circus help, but "Oh, what a life it is," says he.

Jack Noble, of Dragon films, has been seen on Broadway, and we are real glad that he is around. He says he will be directing again in a few days.

Clarkson P. Ryttenberg is a busy man these days. "The Blindness of Courage" or "Between Two Loves" is going fast, but a few states are still available.

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The artist who makes the "Newlywed" and other trick pictures over at the Ft. Lee studio of Eclair has just finished a comedy subject of five hundred feet which has taken a solid month of hard work to put together. It is entitled "A Vegetarian's Dream" and shows some very amusing antics of vegetables, lemons, etc. This five hundred feet of film is made from some eighty thousand drawings and by some exceptionally clever trick work. When it comes to the showing of the lemons becoming pigs and playing leap frog, this part is not made from drawings and it will keep the public guessing for many weeks to understand how it has been done.

ROMAINE FIELDING

The popular Lubin star actor who was the winner in a recent popularity contest. Mr. Fielding is too well known to need any introduction. His dramas are not only thrilling representations of Western life, but they go to the very heart of things; they get the atmosphere of lives spent in the vast expanses of the world. Therein lies the genius of the man. He understands the real difference between the West and the East.

For Those Who Worry O'er Plots and Plays

Writing Is a Trade

WRITING is a trade—writing is hard work. Literary craftsmen, good ones, no longer affect Bohemianism and permit their hair to grow long. They are workmen who look upon their literary occupation as everyday business. We state this, to some a heart-rending fact, because many of our correspondents seem to think that they must become "inspired"—go into a trance as it were, before the muse will perch upon their shoulders. They appear to have gained the impression that the successful literary worker is quite an extraordinary person, when the fact remains that he is just a very industrious person, with a habit of observation. Take Alfred Henry Lewis, for instance. Mr. Lewis, author of the "Wolfville" stories, etc., is nothing of the traditional author. "Writing is a trade," he said the other day. "It is as much a trade as bricklaying or assembling automobiles. It is a different sort of trade, to be sure, but it is a trade none the less. Writers that I know do not evolve their copy out of their own brains. They are merely assemblers and finishers of other men's things. They merely go about gathering together bits of life. These bits of life, these little expressions and incidents, the writer weaves together and makes into a plot and story. Mark Twain, Stevenson, Conan Doyle, and all the rest of the real writers, were assemblers. They simply worked over the material they had taken unconsciously from other writers, and from life, and had stored away in the cellars of their brains. I can take every one of my books and give you a name and address for every little expression, every little action, every incident."

The same rule applies to photoplaywriting. A moving picture story as completed by the author is apt to contain a little of this and that gathered from the four corners of experience and observation. These little things are assembled, perhaps from a thought germ hastily jotted down in the observer's notebook, and finally there is assembled the completed structure, which is the photoplay script. Photoplay writing is a trade just as is fiction writing. It may take a so-called genius to write the photoplay or the magazine story—but genius, you know, is just a capacity for taking pains and working hard.

Another "School" Thumped

C. J. Caine, a Milwaukee photoplaywright, sends us the following letter and a clipping: "Enclosed find clipping from a local paper which may interest you, as it surely illustrates just what kind of men are running the moving picture 'schools' at present. A friend wanted me to investigate before he took 'lessons.' I visited the 'studio' and had a talk with the 'professor.' I have only been in the photoplay game a year, but I dare say I could direct far better than this man who claimed he had been producing plays for eight years. During my conversation I mentioned several familiar expressions used by photoplaywrights such as 'punch,' etc., and, judging from his blank expression, they were entirely foreign to him. If you consider it worth while, I wish you would publish an account of this in your department, as it is a shame to have such people separating ambitious ones from their money. I have just seen my first script, 'At Shiloh' (Bison) produced and am more determined than ever to succeed. Your advice in the News has been very helpful to me and I wish to thank you for your sincere encouragement." Now the clipping from the Milwaukee newspaper:

BREAK UP "SCHOOL"

POLICE NAB MOTION PICTURE ACADEMY HEAD

Girl Complains He Swindled Her—Would-be Film Stars Find Their Careers Blasted

"Detectives Jacob Laubenheimer and Louis Hartman walked into room 403, Matthews building, Monday afternoon, and arrested Rudolph von Nagel, alias Frank M. Arnold. As they started to leave the room with their prisoner the sound of voice topped them. The voices were those of females. 'Harold—come thou here! How coulds't thou do this thing? Did I not place the jewels in thy hands?' Another female voice replied: 'Ah, Madra! I would kneel before thee! Forgive me if thou canst! To ask thee to forget is more than I can do!' Detective Laubenheimer threw open the door. Seven girls shrieked, clutched their 'lines' and shrank into the corner—and seven dreams of future greatness as moving picture actresses were smashed! Von Nagel, or Arnold, as he was known in Milwaukee, it is charged started a 'school for actresses' two weeks ago with a small table for equipment, and has since been advertising for 'inexperienced girls.' He is charged with obtaining money by false pretenses. The police say he admits charging each girl from $5 to $20, agreeing to pay them from $20 to $50 a week to perform in moving picture plays."

A Line from Chicago

A Chicago scribe, after thanking us for what she is pleased to term some valuable hints, asks how song writers are to know so-called swindling publishers from legitimate publishers. She feels that Mr. E. M. Wicks, song writer, whom we quoted in a previous issue, would be doing an act of great kindness if he would give more hints. "Much hard-earned money has been spent in paying would-be publishers and the returns received by song writers are frequently a few copies of music. I have known of writers who got nothing for their money. I have been beaten badly at that game but, nevertheless, I am still writing songs and looking for a genuine publisher who will take a beginner's work. You are doing a good work in your field of endeavor, now pass along this other request," ends the letter.

We have never attempted to write songs, believing that such inspirations as "In My Harem" and "When the Midnight Choo-Choo Leaves for Alabam'" were beyond our humble talents. However, we sympathize with those who have been victimized by bogus song publishers and that is why we gave space to Mr. Wicks' excellent assertions. We advise those interested in song-writing to address The Writer's Magazine, 32 Union Square, East, New York. Doubtless, Mr. Wicks will give communications his personal attention, providing postage is enclosed with the letter. We believe the magazine publishes a department for song writers.

Thankfully Received

One of our correspondents puts this across: "Your statement that scripts are being returned fresh and crisp is a refreshing bit of information and thankfully received. Not long ago one of my scripts came back with nearly every page smeared with tobacco-stained finger marks. The appearance of the script and the length of time they kept it led me to surmise that they had been using it for a door-mat and hated to part with it." Maybe this writer waxes sarcastic, but there is good excuse. We know his feelings and can sympathize with him.

As to Grammar

Our recent assertion that a slang expression sometimes carries more force than the carefully constructed grammatical sentence evidently started something. Of several arguments pro and con which we have received, we offer the following as Exhibit A: "It depends somewhat on what the 'grammatical error' committed is. There are many slang phrases which, of course, are more or less grammatically incorrect but they convey the meaning of the writer more forcibly than the 'Queen's English.' Ungrammatical expressions, generally speaking, cannot be tolerated. I consider ability to use only grammatical expressions a necessary qualification for writers who hope to be successful. One writer sends in a story based upon a grand idea. Imagine the script couched in ungrammatical expressions and the editor floundering around in a mass of woods which render it an impossibility for him to make anything from it. Use correct grammar, by all means."

Certainly, use correct grammar if possible. But we reiterate that because a man is not highly educated, or an adept at grammar, it doesn't bar him from successful pictureplay writing as it would bar him from other literary pursuits. The best reporter we ever knew couldn't write his story to save his life. He tried to, but the rewrite man was always busily engaged on the reporter's stuff. But that reporter had the ideas. He could find a 'story' where others could find nothing. Maybe you have the ideas and not the ability to develop them in the best of grammar. We repeat, do not let that fact worry you. If your idea stands out and is of value, you will do business with the efficient script editor. And as to "floundering around in a mass of words," it is not the uneducated man, or the writer with limited vocabulary that generally does the "floundering," it is the grammarian, the lover of high-

sounding adjectives, who frequently utilizes two pages of manuscript to tell that which could clearly be described in a hundred words.

Pertinent Pointers

Give thought to your titles.

Always make a carbon copy of everything you write. Don't number your scenes in letters or Roman numerals. Use everyday plain figures at the side of the sheet. We were shown a script the other day, the action laid out as "Scene A; scene B," etc., centered on the page. We do not approve of such innovations.

Script writing more naturally leads to short-story writing than does short-story writing to pictureplay writing. Maybe some of those rejected pictureplay plots could be worked into magazine fiction. We know three writers who have recently worked rejected pictureplays into successful short fiction. We plead guilty to being one of the three.

It isn't the style that counts in the pictureplay script. It is the building up of an idea in as terse a manner as is possible with comprehensive clearness. Let style take care of itself, and perhaps it will if you put over your pictureplay action clearly and concisely and logically.

We do not charge for answering questions by mail. All that is required is a stamped and self-addressed envelope. We are here to do all the good we can, in all the ways we can, and to everybody we can, and so feel no hesitancy about availing yourself of this opportunity. To those who have received no answers to inquiries, we would state that the reason is that the one rule necessary to qualify has not been observed.

Successful dramatists have made a careful and thorough study of the stage. It is also necessary for pictureplaywrights to make careful and thorough study of the moving picture screen in order to succeed. Practical knowledge of the art is gained by familiarity with moving pictures.

How often must we warn ambitious writers not to copy other films? After all that has been said on this subject, a number of would-be pictureplaywrights are persisting in revamping stories they have seen in picture theatres and submitting them to the editors as strictly original stuff. Authors do not seem to realize that when htis action is persisted in, the editors will view everything they write with dark suspicion and that, eventually, all markets will be closed to them.

Ladies and children are great patrons of moving picture theatres. Keep them in mind when writing your plots. Why is it that some writers who are punctilious in the drawing-room will hasten home and write the most nauseating drivel for the moving picture screen? Be clean, and remember that every suggestive picture that is released does an untold damage to the art in general.

Endeavor to write short sentences. Too many scripts are composed of compound sentences and long-drawn-out paragraphs which could well be condensed. Short sentences carry force. An ability to put a good sentence together is desirable.

Biffs and Boosts

Appleton, Wis.—"Three cheers for you for that gentle hint in this week's issue to eliminate the death-bed scenes. I have never known it to fail that when I sought joy at the moving pictures, I would usually find myself weeping instead. Good luck to you and your departments. You have surely done wonders for me in cheering me on my way to fame and fortune in the scenario line."

Los Angeles, Cal.—"You trade-journal editors do more harm than good. Too much attention is paid to such vaporings. You all have something to sell, and if it is not a course of lessons it is a text-book, an operator's manual, or some other graft. I never read your drivel, because you indulge in personal abuse and not in facts."

New York City.—"Dear Mr. Wright: I want to thank you for virtually selling two scenarios for me the other day. From your column I learned that I was trying to write stories instead of pictureplays. I took two rejected scenarios and cut them to the quick, and I made the synopsis of one seventy-five words long and the other under two hundred words. I have sold both, receiving $35 for the two."

New Orleans, La.—"After getting onto your paper, a year ago, and studying your department, I took an old magazine story that I could not sell, rewrote it into a pictureplay, and sold it that way. I received $15 for it, which is considerably more than the price of a year's subscription to the News. Thank you."

Columbus, Ga.—"I write you on behalf of the correspondence schools. I took a course and was treated all right. You have some axe to grind when you jump on these schools so often. What do you know about schools, anyway? Did you ever go to school? I, and many others, believe not."

Indianapolis, Ind.—"Dear Sir: You are a 'nut.' That's all I have to say."

Editorial Etchings

A. W. Thomas is now editor-in-chief of Photoplay Magazine.

Lloyd Lonergan is the name of the editor who has written about two-thirds of all Thanhouser stories ever produced. He has been running his department without any assistance for the past few weeks.

A complete novel from the pen of Maibelle Heikes Justice will appear in the "Red Book" soon. Miss Justice has been writing much of the big stuff produced by Selig and Essanay. She has been spending the summer in Illinois but goes East soon.

Monte Katterjohn, who once conducted a "school" and a monthly magazine for pictureplaywrights, has returned to his "first love," namely, script-writing.

Captain Peacocke, veteran script writer, now on the Universal editorial staff, is a veritable soldier of fortune. He has been a soldier, explorer, revolutionist among other minor experiences. He also writes poetry and short stories, and writes them well.

Hugh D'Arcy, publicity man for Lubin Manufacturing Company, is the author of those noted verses called "The Face on the Barroom Floor." We had the pleasure of hearing the author recite the poem recently and were certainly pleased with the opportunity to hear an accomplished recital of immortal verse.

With the "Professors"

"You can easily write a photoplay in twenty minutes after learning the proper form, and each play is worth from $25 to $100 to you," so reads a New York City "institute" prospectus we received to-day from a long-suffering subscriber. The above we honestly regard as the limit in "school" literature.

A Toledo, O., newspaper prints an advertisement addressed to "boys and girls," urging them to spend vacation in learning "to weave a plot and receive big money." Complete course costs only $2.50. We would remark that there are childish scripts a-plenty without foisting more upon the defenseless script editor.

Lifted from Fiction

The editor of this department upon several occasions has secured the permission of certain magazine editors to use his stories in moving picture form and they have met with a ready sale. Now comes Miss Maibelle Heikes Justice with the script, "When Tony Pawned Luisa." This is a dramatization of Miss Justice's story of the same name which appeared full page in the Sunday New York Herald. It is interesting to note, for it is the first fiction of Miss Justice to appear on the screen, although she is a prolific writer of short stories. The film is a Lubin release and the script is followed closely in regard to plot. This is a note of interest to script writers—that fiction is sometimes written so that it can be lifted almost direct to the screen despite the fact that so many say the contrary.

WM. LORD WRIGHT.

Helen Marten is nursing a badly bruised knee as the result of a little realism in a scene taken during the recent trip of the Eclair Company to the Adirondacks. The picture under way was "The Wolf," a coming release. Miss Marten was hidden in a cupboard and then in order to get the action "over" it was necessary to have this cupboard fall with Miss Marten in it. It was impossible to "fake" the scene and so the little lady had to stand for the rough handling. It was a bad fall and she got some severe bruises but was game and finished out the scene before she let out a yelp.

Mr. S. L. Lesser, of San Francisco, president of the Golden Gate Film Exchange, and who is also identified with the Pacific Feature Film Company and the Northwestern Feature Film Company, of Portland, Ore., is on a business trip to New York. Mr. Lesser reports big business for the feature film and he will make some good contracts while in this city.

Joe Brandt will leave for Europe on Tuesday, August 26th, to organize a big publicity campaign for the Universal Film Manufacturing Company. He will be away three months.

FEATURE FILM NOTES

"Arizona," the All Star Feature Corporation's play in motion pictures, is nearing completion. Augustus Thomas and Laurence McGill have been handling an army of men and horses during the past three weeks. The heaviest of the two hundred and ten scenes required to present the play have already been made. The first three thousand feet of positive film showing the progress of the work was projected at the company's exhibition rooms on Monday for the benefit of the officers of the company and a few of the leading players. An officer of the company states that it will not be necessary to retake any of the scenes made so far as the general quality is excellent. "Arizona" is scheduled for release about September 15th.

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The All Star Feature Corporation announces that negotiations have been concluded for the acquisition of "Soldiers of Fortune," one of the most popular novels of the past decade, by Richard Harding Davis, and later dramatized by Augustus Thomas. The author has granted to the All Star Feature Corporation the sole rights to the book and the rights for use of the play have been granted by the Henry B. Harris estate. Augustus Thomas is preparing the scenario for motion picture reproduction and "Soldiers of Fortune" with a star cast will be the second release of the All Star Feature Corporation.

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A newly organized corporation, whose large capital has already caused several widely-known and experienced feature exchange men to acknowledge their readiness to cast their lot with it, has been in active negotiation with Joseph R. Miles, manager of the Exclusive Supply Corporation, for the handling of the Exclusive's feature output in Eastern Pennsylvania and Southern New Jersey.

G. H. Verbeck, of the Buffalo Film Exchange, was in New York last week for the purpose of gathering details about the Exclusive's proposal for New York State.

H. J. Palmer, known in the exchange business in Knoxville, Tenn., intends contracting for the exclusive program for South Carolina, Georgia and Florida.

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Through a mix-up at the wharves, a large consignment of films, including a number of prints of a new Itala feature, was accidentally shipped to Vera Cruz, Mexico, instead of being delivered to the Exclusive Supply Corporation's offices in the Candler Building, New York City.

H. C. Moran, representing the Judson Freight Forwarding Company, who handle the Itala import shipments, is actively pursuing the errant features. By the aid of wireless he has communicated with the captain of the coast vessel, who will endeavor to transfer the cases to a northbound vessel.

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What promises to be quite an innovation is assured by the announcement of Warner's Features, Inc., that all-star features of four, five or six reels will be produced at intervals of three months with the star talent of their manufacturers working together in one gigantic company. These productions will be included with the regular output of three three-reel features weekly as an added attraction. It is not difficult to enthuse over the prospect of seeing Marion Leonard, Gene Gauntier, Constance Crawley, Edith Bostwick, Jack J. Clark, Arthur Maude, and those child actors, Matty and Early, working in harmony in one big motion picture.

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Warner's Features, Inc., have secured some notable productions for their feature program to be inaugurated the middle of September. Chief of interest among those is a four-reel version of Count Tolstoi's great tragedy, "The Living Corpse," produced in Europe, where the original settings were to be had in keeping with the theme. The character of Fedia Protassoff is portrayed by Dillo Lombardi, an actor of great power and versatility. Maria Jacobini plays the part of Lisa, the wife, while Livia Mertins is responsible for the role of Mascha, the gipsy.

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Joseph Spero, who has held important executive positions with both the Mutual and Universal film companies, has affiliated himself with the new Warner's Features, Inc., as assistant field manager to H. M. Warner. Mr. Spero has left New York City for a tour of inspection of the Warner exchanges, stopping first at Washington, D. C., where he will remain long enough to place that office in readiness to handle the exclusive feature program to be released on September 15th, and then proceed through the South and West. Mr. Spero is very well known to exhibitors the country over, having established offices for the Mutual Film Corporation in Springfield, Mass., and Buffalo, N. Y., and reorganized the Mutual offices in Cleveland, Toledo and Detroit. While connected with the Universal, Mr. Spero opened offices for that organization in Springfield, Mass.

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A coterie of recognized screen stars has been induced to sign contracts with Warner's Features, Inc., to appear in three-reel features as a part of the exclusive feature program to be instituted about the middle of September. Among those secured up to this time are: Gene Gauntier, Marion Leonard, Constance Crawley, Elsie Albert, Edith Bostwick, Jack J Clark, Arthur Maude and Matty and Early, the clever juveniles. Negotiations are on foot with several other well-known interpreters of the silent drama whose names will be announced at a later date. Warner's exclusive feature program promises to be a huge drawing card and meritorious in every way.

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"Francesca da Rimini"—Dante's immortal story—picturized by America's premier dramatic director, J. Farrell MacDonald, in three parts, from the version by Gabriele D'Annunzio—this is the latest announcement of Warner's Features, Inc. The photoplay has been completed and will be included in the feature program to be inaugurated about the 15th of September. Miss Constance Crawley takes the part of Francesca; Arthur Maude that of Giovanni Malatesta (Giancotto), the lame brother. Director MacDonald was fortunate indeed to secure the services of those renowned international artists. Miss Crawley first came into prominence at His Majesty's Theatre, London, under Sir Herbert Tree. She holds the world's record audience, having played to 10,000 people at the Greek Theatre, Berkeley, Cal. (This is 2,500 more than Bernhardt at the same place.) Miss Crawley is a direct descendant of Sir Walter Raleigh, the best actor of his time in England. Arthur Maude has made himself well known in the States. He played for five years with Mr. Martin Harvey in England, then came to America and toured this country with Henry Irving.

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Mr. Machat, of the Standard Feature Film Company, Inc., of Boston, has purchased the New England States territory of the three-reel Dragon feature "The Blindness of Courage" or "Between Two Loves."

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The American-Eclair Company has just completed a three-reel production of "Rob Roy" and has under way a magnificent portrayal of "Evangeline," also in three reels. This company has made a number of classical productions with great success and will continue to produce recognized literary classics. It is a peculiar coincidence that both of these productions which are now in pictures with the Eclair trademark attached should be under preparation for production in dramatic form on Broadway this fall. It happens, however, that the Eclair Company had made arrangements to film both "Rob Roy" and "Evangeline" long before any one connected with the company had any idea that the same books were to be used for Broadway productions. The director who put on "Rob Roy" had already done this film in Europe some time ago and the "Evangeline" scenario had been accepted and work began on the preparation for the production at Ft. Lee just ten days before the first announcement was made of the coming production with Miss Edna Goodrich in the title rôle.

THE BLINDNESS OF COURAGE, OR BETWEEN TWO LOVES

Dragon Three-Reel Feature—Produced by the Ryno Film Company

A most interesting Dragon feature production is about to be released under the title of "The Blindness of Courage, or Between Two Loves." It was thrown on the screen last Thursday for the benefit of a News representative, and proved exceptionally effective.

The military scenes are capitally depicted, and the acting throughout is of an equally high order of merit. The military costumes of the period in which the plot is laid are most picturesque, and the gorgeous make-up of the Indians, in all its variegated assortment, also lend life and lustre to the production. The main incidents of the romantic story are as follows:

The Governor of one of the French forts in America, about the time of the French and Indian War, has a very beautiful daughter, with whom all the young courtiers are infatuated. Of all these courtiers the captain and the young lieutenant are the favored suitors, and the girl being of a rather frivolous nature is unable to decide between the two.

One evening at a reception and ball given by the Governor the girl has been the attraction of all the courtiers, who insist on waiting on her, and in a fit of pique she calls all the courtiers about her and proclaims she will marry the man who brings to her a relic taken from the sacred burying

SCENE FROM "THE BLINDNESS OF COURAGE"

ground of the Indians, which can be seen from the window far up on a cliff overlooking the sea. The courtiers eagerly accept these conditions and decide to set out immediately, but the captain stops them at the door and declares that the man who volunteers to go must first meet him in mortal combat.

The young lieutenant accepts the challenge and the two, with their respective parties, set out on their quest.

Upon reaching the foot of the cliff they are warned by the Indians not to ascend, but they disregard the warning. The two parties meet and soon the captain and lieutenant are seen fighting the duel in which the lieutenant wounds the captain and leads his party up the precipice. The captain is in a rage, and connives with the Indians to revenge their dead chieftain, from whom the relic has been taken.

The lieutenant in the meantime is flushed with victory at having gained his point, and soon descends the precipitous incline and joins the Indians in their stockade council chamber where a banquet is in progress.

At a given signal when the lieutenant and his party are seated the Indians rush in upon them and an explosion occurs in which most of the lieutenant's party are killed. The lieutenant escapes, but he is blind and gropes his way about the mountain, where he is found in a pitiable condition by an Indian girl. She leads him back to the camp where the Indians threaten to kill him, but are restrained because they are very superstitious about killing a man who is blind.

The captain in the meantime returns to the fort with the news that the entire party has been annihilated. He now arduously presses his suit for the girl's hand, and the Governor is very much in favor of it.

The lieutenant wanders abjectly through the Indian camp and is closely attended by the young Indian girl, who is deeply in love with him. However, he is kept a close captive and cannot make his way to the fort. Nightly he sees visions of his loved one for whom he has risked his life, but he is silent and goes through the ordeal manfully.

The Governor's daughter, being satisfied that the lieutenant is dead, agrees to marry the captain. On the eve of the wedding the lieutenant sees a vision of the altar of the little old church where the girl and his rival are being made one. He gets up with a start and rushes out of the wigwam into the cold night, where he wanders, trying to find his way back to the fort.

The Indian girl, however, has seen him leave the wigwam and is close in pursuit and just saves him from drowning as he is blindly wading into the river. He begs her to leave him, and tells her the story of the girl back in the fort. Finally she is persuaded to lead him to his people. They arrive at the fort just as the priest is about to perform the ceremony. The lieutenant rushes into the blockade, and with raised hands stops the ceremony. He is not recognized and the only way he has of proving that he is the lost lieutenant is by drawing the relic of the Indian chieftain from his shirt and showing it before the astonished congregation. The Governor's daughter rushes to him and fondly embraces him. The lieutenant relates the captain's treachery, and the captain leaves in shame, while the lieutenant is wedded to the Governor's daughter.

Then the little Indian girl returns to the trysting place by the big river and mourns for her lost lover.

Ramo will produce two releases each month. Some excellent subjects are already announced. On September 1st "The Worker" will be released and "Cards" on September 15th. Both are three-reel subjects, and Manager C. Lang Cobb assures us they are fully up to the standard. Excellent posters have been prepared and good business is predicted for the Ramo this fall.

The above illustration shows Forsyth, an Edison camera man, taking a scene from "Starved Out." The whole story centers around the houseboat, which is the property of Ashley Miller, the Edison Director. It is only occasionally that the camera man is given a chance to do "heroics," that generally being the lot of the actor or the actors. In this particular case Forsyth had his troubles, though as a matter of fact he did not fall overboard—it would have been a much better story if he had.

WILLIAM LORD WRIGHT'S PAGE

GEORGE KLEINE, the man who put Cines in Cinematography, called on Senator Hanna, of Ohio, thirteen years ago. It was on the eve of the McKinley Presidential campaign, one of the most exciting political battles in the history of the United States. Kleine had an idea. He wanted to put William McKinley in moving pictures and show those pictures to the people of every cross-roads in this country.

Senator Hanna, as everybody knows, was about the smoothest political manager in Christendom. McKinley rather liked the moving picture publicity idea but Hanna pondered. He said to Kleine: "The motion picture is dead, and your idea would prove a fizzle."

That was thirteen years ago. Who peered the farthest into the future, Senator Hanna of Ohio, or George Kleine?

* * * *

"Let George Do It" seems to be the axiom in moving picture land. Needless, perhaps, to remark, George does it. What he has recently done with "Quo Vadis" has caused weeping, wailing and gnashing of teeth along the Rialto. What he will do with "The Last Days of Pompeii" —but that is another story, per Kipling.

When "Quo Vadis" opened in the Hippodrome at Cleveland, O., recently to S. R. O., George Kleine dropped into the city. He was discovered by Archie Bell of the Plain-Dealer, and Mr. Kleine said some pertinent things anent moving pictures. "The moving picture is still in its infancy," said Mr. Kleine. "Such films as 'Quo Vadis' merely show the possibilities that lie ahead of us in this department of the moving picture business. In everything we follow the lines of least resistance. We have been so busy preparing the films that we thought would make money, that several distinct lines have never been touched. We haven't had time to even get our logical bearings. Just to speak of myself, why, I have plans for the future that make everything I have yet offered seem to be mere child's play. The educational end hasn't begun. Motion pictures will not supplant books in the public schools, according to my opinion, but they will revolutionize our educational system. Instead of being bored, the child in school is going to love to learn by seeing. Another field is the news picture. When this field is properly developed, all the news events of the world will be available in picture as they are in the daily newspaper. Miscroscopical work has barely been touched. The day will come when every country doctor will be able to see operations performed by the world's most eminent surgeons. Another field will be devoted entirely to public health.

"Just look what we accomplished with the film called 'The Fly Pest.' In my opinion this film did more to warn people of the fly horror than anything else in the world. It was adopted for a systematic campaign against flies by twelve state boards of health in America. The state of Louisiana put the pictures on a special train and permitted all the inhabitants of the state to see them. It was the picture that really started the national campaign showing what is possible in all other lines of warning the public against disease."

Mr. Kleine is probably the only leader in cinematography that practically "grew up in the business." His father was a manufacturer of stereopticons and his youth was spent in an optical store. He outfitted lecturers. He went in for motion pictures as soon as anybody and he made money from the jump. Then with a comfortable fortune, Kleine thought he would retire and enjoy himself. Did he? He did not. A few weeks of the retirement business got on Kleine's nerves and, in a short time, he was "up to his neck" in moving picture business details and will be in the business now until the end of his life.

"European makers are ahead in choice of subject, manner of production, treatment of subject and acting," asserts Mr. Kleine. "The actors in 'Quo Vadis' are not great actors at home, not celebrated actors; but they are good actors. Even the members of the mob are good actors. Our next production, "The Last Days of Pompeii,' will be a larger production than 'Quo Vadis.' We heard of a big strike in an automobile factory at Turin. We sent our agents there and engaged the men for pictures. We have about 3,000 persons in the new film, and the entire city of Pompeii was built of stucco with the giant Vesuvius towering behind it. The destruction of Pompeii and the volcanic explosion will last seven minutes before the camera. It will be the biggest spectacle ever witnessed by the world—seated in a theatre.

"We have to be careful in making announcements. What is called competition has swamped many. Some of us who care to engage in purely legitimate transactions, and quickly put $100,000 into the making of a great feature film, will find our idea has been stolen bodily by a small firm, a fake film is offered to the public and we are in danger of losing the value of much of our advertising. I notice that our advertisements say something about this 'Quo Vadis' being a spectacle that cost $150,000. It may be interesting to note that over $200,000 was spent on it before we took in one penny at the box office. In some ways this picture teaches manufacturers a lesson. I think it is about as long as a pictureplay should be; that is, a film drama should not be longer than an acted drama, and the people become weary after two and a half hours, no matter how good the attraction may be. I shall prefer silent pictures until the day arrives when we may have exact reproduction of the human voice—and this is certain to come. I think a voice speaking in the 'Quo Vadis' pictures would be resented by the public that views them. By watching the silent pictures, particularly those made by foreign actors, we are learning to understand pantomime as never before in the history of the world. That is a good thing, it seems to me, for pantomime is one of the highest forms of dramatic art."

"Will motion pictures take the place of the regular drama?"

"There will always remain the desire to see actors in life. I think that films will not supplant actors, and I think that actors who become well known to film patrons, gain in popularity as a result. At the picture exposition in New York recently, nothing struck me more forcibly than the popularity of the actors of the different companies who were recognized by the visitors at the palace of liberal arts. Some of these actors received marks of favor rarely accorded to a regular actor of the stage. I believe Julia Marlowe would become a more popular actress and E. H. Sothern a much more popular actor if motion pictures of their performances were shown among people who are deprived of seeing them because of their box office rates, and because via the moving pictures they would be enabled to give performances in cities that have never been and never will be visited by them. The cry that moving pictures are hurting the regular theatre is absurd. I believe the minds of the younger generation are being prepared for the theatre as never before in the history of the world."

"What will be your next big move?"

"For obvious reasons I cannot give my plans in detail, but in the immediate future I shall devote myself to one particular line. I am arranging to have several celebrated actors and actresses visit the scenes of famous plays and enact the tragedies on the ground. Also, we are arranging with several of the most famous composers to rewrite and personally supervise the cutting of their scores for orchestras which will accompany the filmed enactments of their operas which will be acted by the most famous living singers.

"Motion picture actor's salaries have increased as have the salaries of regular actors on the stage," concluded Mr. Kleine. "When somebody filmed Henry E. Dixey years ago and gave him $1,000 for posing, the manufacturer felt as if he were giving away his soul. To-day the prominent actor would want $1,000 for reading over the contract before breakfast. Just before I sailed for Europe

a representative of Liebler & Co., called upon me making a proposition to film Viola Allen in 'The Christian.' For this privilege I found that I would have to pay $10,000 cash to Miss Allen, one third of the world's rights to Hall Caine, a percentage of the gross receipts to Liebler & Co., and a few other percentages that would make the deal rather complicated."

George Kleine has accomplished much for the uplift and refinement of the moving picture. He will do more. He is not one of those personages who think that the filming of the classics is uninteresting and tiresome. He has a heap of good common sense and knows that the clergyman, the schoolmaster, and the father and the mother, are all with him in his endeavor. For what is more enjoying and at the same time educating than an accurate presentation of "Quo Vadis," "The Last Days," or any other classic for that matter? More power to Kleine and his kind, say we!

LORIMER JOHNSTON

Lorimer Johnston, now directing the first company of the American "Flying A" players, presages great things from this talented group of actors.

Mr. Johnston is a native of Kentucky, being a grand-nephew of the celebrated Confederate General Albert Sidney Johnston, who was in command of the Confederate army at the time of his death, which occurred during the first day's battle of Shiloh. Mr. Johnston was for

some years on the dramatic stage and has to his credit not only a series of successful productions of plays in New York, but has successful plays in his own writing. Two years ago he realized the great advance the moving pictures were making, and also that therein lay a field to which the knowledge he had gained of the stage and the world in general through extensive travel in America and in many parts of Europe, Asia and Africa could well be applied to the production of pictures. He therefore went to Europe and for a year studied in the studios at Rome, Paris and Copenhagen. On his return to America he became a producer in a Chicago plant and after some time there went to the Pacific Coast where he is now director with the American Film Mfg. Co. He has already scored with a number of two-reel productions such as "Truth in the Wilderness," "The Scapegoat," "Adventures of Jacques" and "For the Crown."

Mr. Johnston holds the distinguished honor of being the last holder of an office of which Benjamin Franklin was the first. He was appointed Bearer of Dispatches for the President, and held this office for six years, running into the second year of Mr. Cleveland's administration, when the office was abolished by the Democratic party in their endeavor to a policy of retrenchment and the office has never been restored. The holding of this office gave Mr. Johnston the opportunity of meeting the elect men of Europe, not only the reigning monarchs which was an essential part of his duties, but the various Ministers who held the Portfolio of Foreign Affairs in their own countries. Among these were Benj. Disraeli (Earl of Beaconsfield), Gladstone, Andrassy, Gortchikoff, Casimir-Perier, and many others. Mr. Johnston has a record of fourteen transatlantic trips and his voyages elsewhere have taken him to Wadi-Elforo (at the second cataract of the Nile) into the Soudan. He has made extensive research in the ruins of Nineveh, and was a guest of the Rajah Brooks at Sarawak in Borneo. Speaking a number of languages, his one great ambition is to take a company to the out of the way places of the world and produce such pictures as shall form the value of advanced study in motion picture production.

The cover of The Photoplay Magazine for September has a three-color reproduction of a photograph of Jack Kerrigan and Vivian Rich posing on a mountain top. The contents embrace photographic art studies of leading players, stories written from current photoplays, biographies of well-known players, and other matter of interest to photoplay fans. The illustrations and the absence of decorative borders adds much to their effectiveness. The publishers deserve much praise for their efforts to raise the standard of photoplay publications.

JUST IN TIME
Rex drama.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

In 1911 the Inventors' Guild petitioned President Taft to secure the appointment of a special commission for the purpose of making a thorough and careful study of the American patent system and situation and to report to Congress such changes as might be found expedient. President Taft responded by sending a special message to Congress on the patents system in which the recommendations of the Guild were indorsed. Congress did absolutely nothing in the matter. There is good reason to believe that President Wilson is not indifferent to the subject, judging from his comments thereon in his "New Freedom," where, referring to the difficulty many inventors now experience in "reaping the full fruits of their ingenuity and industry," he states emphatically that "one of the reforms waiting to be undertaken is a revision of our patent laws." Whether he will give the matter special and personal attention is another story, and dependent largely upon the manner in which the subject is urged upon him under present strenuous conditions. If, however, the Chambers of Commerce throughout the country would heed the request of the Inventors' Guild, as set forth in our report last week, the desired result would be assured. Representing, as said chambers do, the industrial interests of hundreds of thousands dependent upon justice and fairness in the granting and upholding of patent rights, their united request could not be ignored by either President or Congress. Thus far the Cleveland Chamber of Commerce is the only body of this character which has considered the patent situation at all; and its admirable, critical analysis of the obnoxious Oldfield Bill, and report on the patent system of the United States generally, is much to be commended. The question has been up to Congress so often, and in so many forms, that it is obvious that both House and Senate are indifferent; and that extraordinary pressure must be brought to bear if relief is ever to be attained.

Patent No. 1,068,747 to Charles Dupis, of Charenton, France. This invention relates to kinematographic films which consist in a strong paper band provided with lateral feeding perforations and with axial openings, and in transparent positive images, obtained, for instance, by photography on gelatin, which fill these openings in such a manner that the thickness of the film is uniform at all points. This combination of opaque paper and transparent gelatin provides a band for animated projections which is economical and practically fireproof, and which combines the advantages of paper as regards strength, flexibility and preservation of the dimensions with those of the gelatin as photographical substratum and for transparency. Fig. 1 is an enlarged top view of a band constructed in accordance with this invention; Fig. 2 is a transverse sectional view on the plane 2-2, Fig. 1. *a* is the layer of images; *b* designates the strong paper band; *c* the feeding perforations, and *d* the openings filled with gelatin d^1, for strengthening the layer *a*. Reference to the specification is desirable for a clear understanding of details of the process of manufacture, the article claimed being a kinematographic film, which presents transparent images and is provided with feeding perforations, consisting in a band of strong paper provided with openings and in photographs on gelatin, filling said openings in such a manner that the film is of uniform thickness in all its parts; the feeding perforations being cut upon the edges of the paper in operative relation to the images. It is to be noted that a band for projections, according to this invention, will facilitate the realization of colored and stereoscopic projections, as the thinness of the membrane of images allows of superposing several such membranes and obtaining a band still flexible and thin. Said colored photographic pictures on colorless background will be preferably obtained by hydrotype.

Fig. 1

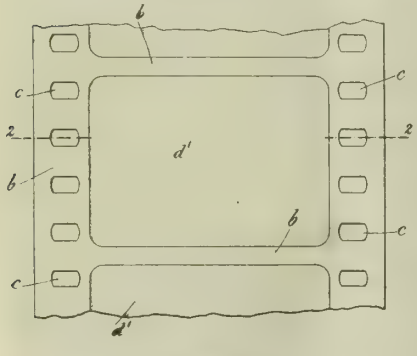
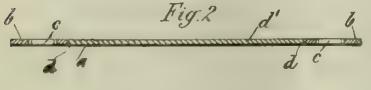
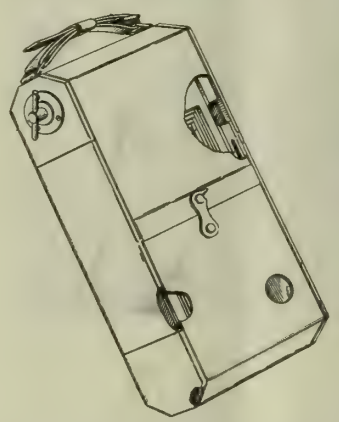


Fig. 2



Consul General James A. Smith, at Genoa, reports that the Italian Government has planned a stricter supervision of motion pictures in Italy and levying a tax on cinematographic productions. A bill has recently been introduced in the Italian Chamber of Deputies by the Minister of Finance providing for a tax of 10 centesimi ($0.0193) per linear meter (3.28 feet) of film (imported as well as that of domestic production). The bill also provides for a censorship of motion pictures which are to be produced in Italy, prohibiting films portraying pictures distasteful or contrary to public decency and morality, especially those reproducing scenes of cruelty, etc., or which might be an incentive to crime. The establishment of this censorship in all Italy will no doubt necessitate the purchase of a large number of motion-picture machines by the public authorities for censoring films, and presents a possible trade opportunity for American manufacturers of motion-picture machines. For information in this respect la Direzione Generale della Pubblica Sicurezza, Rome, Italy, should be addressed.

The accompanying perspective view, partly in section, represents a camera of the packet folding type, invented by Joseph Goddard, of Rochester, N. Y., who assigns the patent, No. 1,068,889, to the Seneca Camera Manufacturing Co., of that city. The primary object of the invention is to provide a simple and improved camera of this type, whereby the loading and unloading thereof may be accomplished with the greatest facility, the camera having a casing provided with a back formed in sections, which are hinged respectively at the opposite ends of the casing and overlap or form a light tight joint in the center of the back, at which point the back sections may be provided with a catch for retaining them in closed position, the back sections, when opened, affording free access to the film compartments, as well as the film passageway across the back of the camera, and connecting the film compartments. The back sections of the casing are also flanged to seat in complemental grooves formed in the casing to effect a light seal between these parts, and the flanged casing sections co-operate with shiftable spool-centering and retaining members whereby such members are locked in operative position when the back sections of the casing are closed. The principal



claim is for the combination of a casing having spool compartments at opposite ends thereof and an exposing chamber between said compartments, and a pair of closure sections hinged to the casing at points adjacent to the respective compartments and serving to uncover and to close said compartments and the exposing chamber of the casing.

The Cameragraph Company, of Kansas City, Mo., has applied for registration of "THE CAMERAGRAPH" as a trade-mark for apparatus for exposing and developing prints, claiming use since August 1st, 1909.

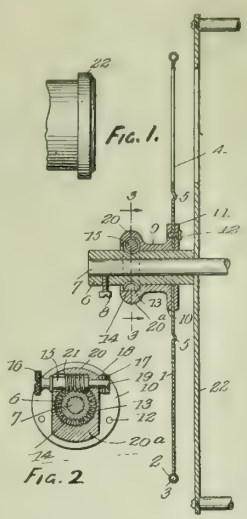
The Societe Francaise des Films et Cinematographs Eclair, of New York, N. Y., has been granted registration No. 62,230 for a trade-mark for moving picture films, the same consisting of the representation of winged figure with trumpet and laurel wreath, used since May 1st, 1912.

JAN 9. 1854
ASTOR LIBRARY OPENED.

Perhaps our readers are not aware that the full text, illustrations, etc., of all of the patents and trade-marks cited herein from time to time are accessible, under certain restrictions, in the Patent Department of the Public Library, which department contains also copies of most foreign patents, particularly those of England, France, Germany, etc. This Public Library Patent Department is a continuation of that fostered by the archaic Astor Library, before its consolidation with the Lenox and Tilden Libraries; and, unfortunately, it also inherits and continues the exclusive, domineering policy there inaugurated over books donated primarily and specifically for the benefit and free use of inventors, patentees and others interested in the arts and industries. That is to say, that while the public has access to the main library and reading rooms until 10 p. m. daily, the Patent Department is closed at 6 p. m., depriving inventors, attorneys and others of the evening hours, the time most available and convenient for ordinary research and investigation. This is a hardship that ought to be remedied, but even this condition of affairs is an improvement as compared with the past, as witness particularly the above conception of the artist, "Chip," of beloved memory.

Truly these be previous and strenuous times. The Panama-Pacific Exposition will be the first world's exposition ever held to commemorate a contemporaneous event—which is going some. At this rate, how long will it be before we are celebrating events *in posse?* Surely, cinematography is capable of taking time by the forelock and demonstrating the fact that "coming events cast their shadows before." Why not? It has already rendered visually obvious the impossible. Furthermore, why should the "sun" erupt exultantly because Mars zigzagged around the North Pole in less than 36 days, when anyone can cover the same route by cinematograph in less than 30 minutes, and at considerably less trouble and expense?

A simple, easily operated device for adjusting the shutter, which may be applied to existing moving-picture machines, is shown in vertical and transverse section in the accompanying views, in which the shutter, 1, is in the form of a disk having its edge beaded at 2, and a reinforcing wire, 3, is inserted in the bead. The disk is provided with three equidistant segmental openings, 4, and is annualarly grooved to form a rib, 5, on the inner face. The outer edges of the openings, 4, are very close to the bead, 2, and the inner edges are close to the rib, 5. The disk is mounted on a sleeve, 6, secured on shaft, 7, by a set screw, 8. The disk is held on the sleeve by means of collar, 9. A washer, 11, encircles the sleeve, and screws, 12, are passed through washer and disk and engage the collar to secure the parts together. The sleeve, 6, is provided with an annular series, 13, of teeth, forming a worm wheel integral with the sleeve, and the collar, 9, is provided with an internal annular groove, 14. A worm shaft, 15, is journaled on the upper side of the sleeve, and transversely thereof, and is provided with a milled head, 16, and the other end of the shaft is reduced, as indicated at 19, and passes through an opening in the collar, and is engaged by a washer, 17, secured by a pin, 18. The collar, 9, is enlarged, as shown at 20 and 20a, and the enlarged portion, 20, is recessed at 21 to receive the worm shaft. It will be evident that the worm shaft, 15, and the worm wheel constitute not only a means for turning the shutter, but also a means for holding it in adjusted position, since it is obvious that the shutter could not be turned without turning the worm wheel. The invention is that of William P. McIlvanie and Wilfred S. Quinby, of Bellingham, Wash., and the patent is No. 1,068,912.



We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Miatt

The steady increase of business, some tempting orders for feature scenarios, lured Nell Shipman from the quiet seclusion of her California home to the moving picture metropolis of the world.

Headquarters have been arranged on the seventh floor of the Candler Building, West Forty-second street.

This industrious photoplaywright is working on a series of single-reel scenarios for Lawrance D'Orsay, the English actor, who will have ludicrous adventures on the screen, with militants in England, exciting episodes with the Home Rule faction in Ireland, and thrilling encounters with Texas cowboys, before he succumbs to the allurements of the American heiress.

UNCLE TOM'S CABIN
Imp 3-Reel Feature.

Manufacturers' Synopses of Films

RELIANCE

PEG OF THE POLLY P (Aug. 27).—Peg is the daughter of a canal-boat captain. Her heart is given to young Bill, who assists her father. But, although the captain is satisfied with the match, Peg's ambitious mother has other plans for her daughter and engages her to a fashionable barber in the city. When Bill protests he is discharged and he leaves the canal boat vowing vengeance on the barber. He arrives in the city and going to the barber shop proceeds to pitch into the barber only to find that he has the wrong one, the other fellow having left town to join a party on the Polly P. At the party the barber incurs the displeasure of all the men on account of the tremendous hit he makes with the girls, that is all save Peg, who is distinctly annoyed by his attentions. The climax is reached when the barber in a spirit of jollity offers to shave the captain's whiskers for nothing. The men, egged on by the captain, throw him into the canal. He lands on shore and tells his troubles to the constable, who boards the boat and places the captain under arrest. On the way to the lockup they meet Bill running away from another constable. They join forces and assisted by the captain's wife they put the two constables to rout. Then jumping into the canal boat they start off at full speed. The constables catch up with them but too late, however, for they have passed the stone marking the state boundary and cannot be touched. Peg's mother removes her objection to Bill and the lovers are happily reunited.

THE SOCIAL SECRETARY (Aug. 30).—The Braggs, a family of newly riches, employ Jean Alden as their social secretary She is to introduce them into society and teach them what to do and say. Jean finds the Braggs' household in great disorder. Mr. Braggs is afraid of his servants, and his business secretary, a designing young fellow, is making love to pretty, frivolous Elsie Braggs. The Braggs' son is a weakling addicted to cocktails and cigarettes. He proceeds to fall in love with Jean but she laughs at the idea She takes charge of the house and puts the servants in their places, instructs Mrs. Braggs and tries to influence Elsie into the right direction. Fearing that this very competent young woman will interfere with his game, the secretary tells Mrs. Braggs that Jean is planning to marry her son. The old lady, very indignant, discharges the girl who, very much amused, packs and makes ready to leave the house. On her way through the hall she sees Elsie hurriedly flinging some jewels into a small satchel and surmises what is about to happen. She enters the room and asks Elsie if she is going to elope. Elsie defiantly says, yes, she is. Jean begs and pleads with her to no avail. As a last resource she tells her the story of her own young girlhood when she left a rich home with a man who wanted only her money. Elsie listens but at the close says the man she loves would not be as the man who betrayed and deserted the other girl. Fawcett, tired of waiting at the gate, enters the room. Jean gets between them, he pushes her aside, when she persists he strikes her brutally. With a face filled with triumph, she turns to Elsie and asks her what she thinks of him now. As he faces Elsie she shrinks from him, finally flinging herself into Jean's arms. Seeing that he has lost out, he leaves the house. Elsie tells her parents what she had been about to do and calls Jean her saviour. Filled with gratitude and remorse Mrs. Braggs tells Jean that she may marry her son. But Jean declines. Realizing that she can no longer remain with them she accepts a large check from Mr. Braggs. She returns to her little son, her most important reason for refusing the heir to the Braggs' millions.

TRUE FEATURE

THE DOOM OF DARKNESS (4 Reels).—Professor Thomas Lovelace, a famous surgeon, has overtaxed his eyes through many delicate and difficult operations. His nephew and assistant at the sanatorium, Dr. Earle Lovelace, induces him to have his eyes examined and the oculist tells the professor that he stands in danger of losing his sight. At this moment the Professor's assistants at the sanatorium telephone him that a famous actress has just reached his sanatorium and is in danger of death unless he operates at once. Disregarding the advice of the oculist, the Professor operates again and goes blind. The patient whom he cured learns of his sacrifice, and offers to care for him and he accepts the offer. Later on the woman becomes acquainted with the nephew of the physician and falls in love with him. He returns her affection but they decide to deny themselves for the sake of the blind man. The latter, however, has overheard their confession of love and their self-denial and refuses to stand in the way of their happiness.

THE HIGHER COURAGE (2 Reels).—There are two kinds of courage, the brutal physical courage and the higher courage. Sometimes these are found together, at other times one excludes the other. The gamekeeper's assistant, who plays the lead in this story, is a handsome, fine looking man, but he has all the tenderness of a woman's heart. His duty requires him to control the game preserves of his master. He sees two poachers and wants to take them prisoners. He is in a protected position and even when they take the alarm it would be easy for him to save his life by firing at them, but the thought of shedding blood is unbearable to him and he lets the poachers escape. But consequently, he is taunted as a coward and shunned by everybody in the village. Opportunities, however, come soon to let him show that while he cannot bear the sight of blood, he has the higher kind of courage. At the risk of his own life he descends on a thin rope along a steep precipice for hundreds and hundreds of feet, in order to bring assistance to a woman tourist who had fallen into the depths of a mountain gorge. Later, he sees a tame deer which has escaped from the preserves, and has caught its foot in a tangle of briar. He takes terrible chances in getting to the deer which is away up on a mountain, and he liberates the suffering animal. When his master, who had joined in the general derision at his cowardice, is about to be shot down by two poachers in ambush, the supposed coward rushes upon the poachers just as they are about to fire and throwing up their guns saves his master's life. In a terrible fire he braves the flames and proves himself a hero. Through a mere accident, his brave deeds become known and the coward of yesterday becomes the hero of to-day. He regains the love of his sweetheart who had begun to doubt his courage and the film ends with a very pretty wedding scene.

SELIG

THE WATER RAT (2 Reels) (Aug. 25).—In the prologue of "The Water Rat" two young collegians, Anthony Markham and Alan Strange, compete for honors as swimmers. The first named is a strange, taciturn personage, while the second is exactly opposite. Both are suitors for the hand of Rosalie Latimer, the daughter of a banker. Alan wins the watch by a head, but Markham comes up afterwards and accuses him of "boring." This starts something, which ends in a nifty fight, and Alan hands Markham one on the jaw. When Markham staggers to his feet he exclaims: "I'll be revenged on you if it takes me all my life."

Two years pass by; Alan has struggled along in the bank, but sees no chance to win the object of his adoration. Markham lives in a lonely house with his only servant, a secluded and mysterious life. His source of income is unknown, but his appearance is good, and he has a position in society. He is likewise an open suitor for the fascinating Rosalie. Lord and Lady Monteagle visit the banker's home, bringing with them diamonds galore. The latter detail is so notable that the Chief of Scotland Yard sends Detective Locksley. Locksley, Alan and Markham are discussing a number of robberies that have occurred in that neighborhood, when Lady Monteagle trails by them and the diamond necklace she wears falls to the floor. The gallant Alan picks it up and returns it to her. Banker Latimer is importuned by his guest to put the diamond necklace into his safe. He delegates this duty to Alan, who carefully takes it and locks it up in the vault at the bank. This fine necklace excites the cupidity of Markham, and he follows his enemy, Alan, and watches him open the vault and put in the jewels. When Alan starts to return, Markham knocks him senseless. He takes the key to the vault from his pocket, opens the door and possesses himself of the necklace, leaving no trace of his identity. Alan is picked up by a member of the constabulary. He is nevertheless placed under arrest. He protests his innocence and is believed by Rosalie, who importunes Locksley to ferret out the real thief and save the man she loves.

Locksley sends for an operative to help him on the case and they finally conclude to center their attention upon Markham's house—a mediaeval looking structure, overgrown with ivy. He has been studying up the habits of the young man and has concluded that "the water rat," despite his good appearance in company, has some associations with these strange and continual crimes. They come across a scarecrow, and the assistant, by donning the rags of the hideous object and hiding his head in the deep, tattered hat, manages to secure a position that gives him a commanding view of the premises.

Locksley observes an athletic figure jump from the water tower into the river and swim away before he can detect who it really is. Next morning the papers report another mysterious robbery of a bungalow twenty miles away, and the detective couples the strange departure of the man from the tower with the new outbreak. The detective visits the mysterious mansion, is well received by the servant, and is asked to wait a few moments, but he grows irritated over the delay, and, looking out of the window, sees the servant making away with a precious package in a boat. His operative, disguised as a scarecrow, sees the some movement with so much suspicion that he takes to the water in pursuit. The man in the boat hits him on the head. He then makes a get-away, and the detective rushes out and restores his unconscious associate. He finds a little package in the canoe that the fleeing one has overlooked, opens it and discovers a magnificent diamond ring that belongs to Lady Monteagle.

Locksley again visits the house of Markham, ascends the winding staircase, and then finds himself dropped into the river below. Fortunately, he is a strong swimmer and gets away. Next time he goes up the stairs more cautiously. He attains the top room of the turret, and, with his associate, enters it. Markham is there gloating over his plunder, but, being quick, he picks up a pair of guns and covers both men. The imperturbable Locksley drops his new monocle and reaches down to lace his shoe. Rising up, he lifts the table and throws it violently against Markham. The latter's aim is so disturbed that he misses both shots; then he hears help coming up the winding stairs and takes a header from the window into the river below. But this is his last dive—the dive of death. Mistaking distances in the slight depths of the shallow water, he strikes a stone and dashes out his brains. Alan is relieved from the dreadful stigma as Rosalie clasps her arms about him and coos: "My hero!"

LUBIN

THE TENDERFOOT HERO (Aug. 23).—Tom Milford who is foreman of the Hayden ranch and Sylvia Hayden, daughter of the ranch owner are in love. Hayden has been notified that Archie Hollister, son of an old friend in the East, is coming to visit the ranch owner, are in love. Hayden has cowboy brings word to the ranch that Simms, a troublesome neighbor, has been illegally interfering with the ranch supply of water. Hayden and Milford ride out to stop Simms and have a quarrel with him. Meanwhile Hollister, the tenderfoot, arrives, carrying a bulldog. His appearance causes the cowboys

much amusement. Later it develops that Simms is engaged in selling ammunition across the border to Mexican revolutionists. He learns that the authorities suspect him and thinking to divert suspicion from himself and at the same time get revenge on Milford he conceals a box of ammunition in Milford's bunk house and sends an anonymous letter to the sheriff suggesting that a search of the bunk house will disclose important evidence. The scheme works and Milford is taken into custody when the ammunition is found in his quarters. Before things have gone very far Hollister, whom the cowboys have been joking and hazing, discovers that Simms is the real culprit and, after an exciting adventure with him, causes his arrest, reunites the lovers and himself becomes the hero of the ranch.

GAUMONT

HIS STOMACH AND HIS HEART (Aug. 14).—Mr. Weighty is an epicure whose tastes are somewhat difficult to please. An excellent cook is the apple of his eye. Having been invited to dinner at the Graysons, he does ample justice to an excellent repast—and forms such a high opinion of the cooking that he actually desires to thank the cook. This worthy dame, gratified by the unusual compliment, then shows him a certificate which she, Mary Sauce, had received with the first prize in a competition. To the intense disgust of his host he is afterwards discovered in the kitchen bribing the worthy Mary to resign her post with the Graysons and enter his service at an increased salary. The perfidious cook subsequently does so, and Weighty gets all manner of dainty dishes concocted for him. It seems however that she is not destined to remain in his service long, for her fame as a culinary artist has spread about, and the manager of an important restaurant writes to offer her the post of first cook at a salary of $2,000 per annum. The news comes as a shock to Weighty, who for the first time in his life does some hard thinking. He racks his brain to find some means of retaining her services, and comes to the conclusion that by marrying her, he would effect a permanent solution. Alas, "the best laid schemes o' mice an' men gang aft a-gley," as Mr. Weighty finds out the day after his marriage. His wife, in her newly established position, has come to look down on the profession of a cook and has engaged an elementary amateur whose products turn out to be as gall and warmwood to the superfine tastes of Mr. Weighty.

AN EXPLORER'S TRAGEDY (Aug. 19).—This pathetic story concerns a Polar explorer and "the girl he left behind him." The opening scene shows us Morris Parvill's loved ones awaiting news of his return, and their joy when receiving news that he is hurrying home to their fond embraces. Morris at last reaches home, and his sweetheart is happy in the knowledge that the Polar wastes have seen the last of her beloved. But the "wanderlust" again seizes Morris, and when Captain John Hugon makes a special trip to see his lieutenant, bearing with him a letter from the heads of the Geographical Society stating that the Government has placed further funds at their disposal, torn between love of his sweetheart and the Call of the Frozen North, Morris eventually steals away once more.

An interminable period of waiting now ensues. Days, weeks, months, pass slowly by, and Gertrude's heart is breaking with the suspense. Her only consolation is the diary in which she jots down her innermost sacred thoughts.

Next we are shown the expedition. Morris is writing in his pocketbook: "* * * Only three of us now remain. Captain Hugon dying. Sledge lost. Provisions will last two days only and the first food depot is 120 miles to the South. Fierce blizzard. Those who are dear to me * * *"

And then one evening ill news knocked at the door of the old homestead, a telegram is received, sent by the Navy Minister, "who regrets to inform the Parvill family that a part of the Captain Hugon Expedition has perished sixty miles from the Pole. The body of Morris Parvill has been recovered * * *" But we must draw a veil over the sufferings of the bereaved ones. It is only such as they who can realize the suspense, the anguish, the heart-breakings, involved in Polar exploration.

AMERICAN

WHILE THERE'S LIFE (Sept. 1).—Rose had hoped to marry Brill and hers was the true love, but the sister became Mrs. J. Brill and Rose made the entry in her diary, then fell into a restless sleep.

Six months of marriage found Mrs. Brill seeking some other attractions besides the hearth and she resumed her music, while the husband as a chemist was busy in research.

A friend, "Drummer" thought he saw a business opportunity for himself in Mrs. Brill's ability and gave her all the assistance and encouragement he could, which caused the wife to forget her husband's existence. This preyed so on his mind that he became forgetful and as the wife was leaving one evening against his wishes, he made an error which caused an explosion and resulted in his blindness.

The wife was so far advanced as to make public appearances professionally, and in her selfishness, she killed her husband's chance of recovery at the critical moment, but this did not matter when a big offer to tour was made her, and she accepted, leaving and probably breaking her marriage ties forever, which gave Rose, whose attention and devotion to the husband had been constant, every reason to feel that for herself—while there's life—she had every reason to hope.

THE POISONED CHOP (Sept. 4).—Mr. and Mrs. Green are a young married couple with one child, a boy of three. Mrs. Green is given a beautiful collie dog as a present by her brother. She becomes devoted to the animal and, in her husband's opinion, neglects the child.

Enraged at his wife's conduct, Green determines to get rid of the dog at all costs.

He first tries to lose the collie, but it finds its way home, and the same thing happened when he gives it away to a friend. Finally he decides on poison and administers the fatal dose on a tempting mutton chop which he takes from the kitchen of his own house. The poisoned cutlet is placed in a dish and laid in the outhouse where the collie is sleeping.

A tramp steals the poisoned meat from the dog's plate and puts a bare bone in its place. Afterwards, not liking the odor and appearance of the meat, he changes it for another cutlet which he steals from a dish in the Green's kitchen when the cook's back is turned.

A gardener's boy, who happens to look through the outhouse window, sees everything that takes place.

Mrs. Green goes out walking and bids the maidservant take care of the little child during her absence. The maid, not wishing to be troubled with the boy, puts him in the outhouse with the dog. The child plays with the dog and shares its food.

On his wife's return, Green inquires for the child. Mrs. Green questions the servant and is told that he is in the outhouse. On hearing this, Green is overcome with horror. He confesses everything to his wife and shows her the packet of rat poison with which he has attempted to kill the dog. Believing that her child is poisoned, Mrs. Green is in despair; carries the child into the house and summons a doctor.

The gardener's boy, meanwhile, tells Green how he has seen the tramp steal the poisoned cutlet. Green at first is overjoyed to learn of the child's safety but quickly remembers that the life of the tramp is now in danger. Fearing to be guilty of murder, he starts off in search of the man. The boy and the dog follow him, and, before long, a policeman joins in the quest.

The tramp, after walking for some distance, sits down by the side of the road to enjoy his stolen meal. He has just finished the cutlet when Green rushes up and snatches the bone from his hand. Green then explains what has happened, and, to his horror, hears that the poisoned cutlet has been returned to his own kitchen.

He rushes away frantically in the direction of home.

Mrs. Green and the doctor watch the child anxiously but are at last satisfied that he is safe. The doctor takes his departure and Mrs. Green orders dinner to be served at once.

The cook fries the dish of cutlets and they are placed upon the table before Mrs. Green. She is about to begin to eat when the door of the room is opened and Green rushes in. He has heard from the cook of his wife's danger and arrives just in time to snatch the dish from the table.

Everything is now explained and forgiven. The husband and wife embrace each other and their child, while the dog also is petted and caressed. The tramp is rewarded by a liberal supply of rations, a cold bottle and a box of cigars.

VITAGRAPH

THE CALL (Special Feature in Two Parts) (Aug. 30).—Lucile has married Ed Wilson but still continues to receive visits from Tom Hughes, a former suitor and friend of her husband, who works in the same office with him. Tom generally announces his arrival by a yodeling call outside the house and is always given an enthusiastic welcome by both husband and wife.

Estrangement results between Ed and Lucile when she sees Tom getting along in the office better than her husband. Ed becomes discouraged and takes to drink, and is finally discharged from the office. Tom suggests to him that the right thing to do would be for him to drop out of Lucile's life and give her a chance for happiness with another man.

Late one night, Ed leaves the house and starts for the West. Chance, in the form of a railroad accident, favors him and he is able to lose his identity by changing clothes and papers with an unrecognizable victim. Tom identifies the papers and the dead man is buried as Ed Wilson.

Two years later Lucile marries Tom. Ed, meanwhile, has assumed the name of "Bill Stanton," and is making good as a forester in the great Northwest. Within a few years he becomes enormously wealthy and one day, by chance, he meets a clerk from his former office. He hears of Lucile's marriage to Tom and is told also that Tom had so neglected and ill-treated her that she had died, suspicion pointing to Tom as her murderer, though nothing could be proven against him.

Ed resolves to be revenged on Tom and starts toward the city, sending word that he is coming. His letters become more and more frequent until the thirteenth announces that he is in the city. By means of the call which Tom has formerly used when calling at his house, Ed reduces Tom to a state of absolute terror. He finally enters Tom's house and the final act of his vengeance is accomplished. In the struggle between the two men Ed is shot and dies a few moments after his victim.

EDISON

JOYCE OF THE NORTH WOODS (In Two Parts) (Aug. 29).—John Dale sacrificed his good name, his liberty and the girl he loved to save his younger brother Philip from disgrace. Philip, not man enough to refuse the noble sacrifice, married Ruth Cranston, the girl his brother had loved, and became a wealthy and respected citizen during the five years John was in State Prison.

John, released from jail, assumed the name of Gaston and, plunging into the Maine woods, began his life anew. With illusions, faith, love—everything shattered and ruined—the friendship which he formed with Joyce

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Birkdale was far removed from anything approaching the sentimental. His feeling for her was rather that of a father than a lover. He worshiped her glowing youth and innocence with the same abstraction of motive with which he worshiped the spring winds or the rising sun.

To Jude Lanzoon, Joyce's accepted suitor, however, the platonic nature of Gaston's attitude was by no means apparent. He fiercely resented Gaston's familiarity with his affianced bride, and bitterly upbraided Joyce for allowing it.

After their marriage the situation did not improve. Gaston accompanying Jude to his home one day, grew a little too warm in his sympathy for Joyce while the husband supposedly slept. Jude waited until Gaston left and then fiercely charged his wife with infidelity, and striking her across the face, drove her from his door. Joyce fled to Gaston for protection, while Jude attempted to arouse the resentment of the woodsmen against the man he claimed had ruined his home. Realizing that his affection had changed to love, Gaston left Joyce and plunged into the words.

Gaston's old sweetheart Ruth, widowed by Philip Dale's death, coming into the woods with her aunt and brother met Joyce. Joyce, recognizing her place in Gaston's life from a photograph she had found, and thinking that Gaston must still love Ruth, prepared to leave them together. At this point she received a letter telling her that Gaston was seriously hurt, actually a trick on the part of Jude to lure her into the woods. Jude's stratagem was foiled by the death of its instigator, and the widowed Joyce, meeting Gaston in the woods, learned that she was the only girl he had ever really loved. This was splendid news to Jock Filmer, Gaston's friend, who adored Ruth, and things ended in a very satisfactory manner for everybody concerned.

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LUX

A TIMELY REMINDER (Sept. 5).—James Grant paints a portrait of his child upon her deathbed. Time goes on and he foolishly gives way to dissipated habits which cause him to neglect his devoted wife. One night, while enjoying himself with his friends he desires to show them a portrait he has painted of a lady to whom he has been paying undue attention. He writes a note to his wife and sends a servant home to fetch it. The wife substitutes the portrait of her dead child and thus recalls her husband to his better self in a pathetic and effective manner.

POWERS

THE REINCARNATION OF A SOUL (Sept. 5).—Edwin August presents a psychological study in eight episodes dealing with the gradual development of inherent thieving proclivities in a child until the age of manhood. The parents see the tendency but are unable to cope with it and finally, believing the son to be deliberately criminal, the father expels him from the house. The son's decline is rapid and results in a term in jail from which he emerges a typical jail bird, the consort of pickpockets and yeggmen. At times there are flashes of his better instinct striving to overcome his weakness but these become fewer and fewer as he passes down the social scale.

At the time when things seem darkest he is in his hovel looking out into a heavy electrical storm. A flash of lightning strikes and at the same moment his soul is reincarnated. When he rises he marvels at his condition but is unable to explain it. Wandering out upon the street he enters an art gallery. It is students' day and he strolls through looking at the paintings. He comes upon a girl copying a painting that vaguely recalls something familiar. The girl is his former sweetheart but he does not recognize her. He watches her work and finally, impelled by something within, he takes the brush from her and with a few well directed strokes turns the work into a masterpiece. She asks an explanation and he tells her that he himself painted the original. She explains the original was painted over two hundred years before but he still insists. Struck by his sincerity she attempts to solve the mystery and later finds the explanation in a treatise on reincarnation. The thief has been conquered by the soul of the artist. They are married and later a reconciliation with his parents is effected.

GEM

THE TALE OF A FISH (Sept. 1).—Ferdie and Bertie are persistent suitors for the hand of Ethel, who loves Jack, who, absorbed in his books, pays but little heed to her. The other two suitors are loved by two charming girls but ignore them. Ethel, not knowing which to select, offers her hand as a prize for a fishing contest, the winner to marry her. Ferdie and Bertie are at once on the job but are annoyed by their other sweethearts and catch no fish. Jack forgets about the contest until roused by Ethel and then falls asleep while angling. The other boys in despair then secretly buy each an enormous fish from a small village lad. Ethel, seeing the wonderful fish they have caught and realizing that either may win her hand, secretly buys an enormous fish from the boy and attaches it to the hook of sleeping Jack and steals away. Bertie is at the hotel and as he displays the wonderful fish he is the hero of the hour when Ferdie comes in with a still larger fish, in fact, a young whale, and is about to claim Ethel's hand when Jack dashes in with a fish of gigantic proportions and claims the girl, much to the amusement of the small boy who discreetly maintains silence.

Father gives his consent to the marriage and scheming Ferdie and Bertie slink away thoroughly discomfited.

IMP

"THE PURSUIT OF JANE" (Sept. 4).—At a fashionable summer resort, life has become a dull bore to all the guests except Violet and Daisy Meredith, two young sisters who are being sought after by Sir Algernon Coldstream and Henri St. Ives. Mr. Smith, of New York, a purely American product, finds himself neglected by the younger feminine contingent and becomes the prey of some elderly ladies. This period of calm is broken by the sudden and unheralded advent of Mrs. Jane Garner, a young dashing widow, who finds that through an error no rooms have been reserved for her occupancy. Mr. Smith, Sir Algy and St. Ives, stricken almost to paralysis by her charms, desert everyone else and beg for the privilege of giving up their rooms to the widow. Coins are tossed and Smith wins the privilege of sleeping on the billiard table and resigning his suite of rooms to the adorable Jane.

As the days pass, Violet and Daisy find themselves deserted and a stern race is on between the American and Sir Algy and St. Ives for the widow's hand. The rivals are watchful and give each other no opportunity to be alone with Jane for even a moment.

At last the girls, tearful at being so deserted, appeal to the widow to be merciful and choose one of the three and be done with it and give them a chance at the others.

Jane, really weary of the collective attentions of the trio, determines to be alone for one afternoon at least and hires a boat to row out to the sunset rocks and enjoy a little solitude until the late evening, when the tide coming in covers the rocks. She finds that the boatman has only two rowboats left after renting her own, and realizing that she will be pursued by the rivals, she bribes the boatman to bore holes in the bottoms of the boats. After she has landed on the rocks, her fears are verified, for Sir Algy and St. Ives rent the remaining boats, and give Smith of New York the laugh as they start for the rock. They agree that the first man to reach Sunset Rock shall be left alone with the widow and make a brave start, jeering at Smith, who has got into a bathing suit with the intention of making the rock by a mile swim.

Algy and St. Ives soon outdistance him, but later their boats begin to fill up and finally, waterlogged, capsize and Smith, at first swimming hopelessly behind, forges ahead and leaves them sitting, soaked to the skin, on their overturned boats, from which they are rescued by Violet and Daisy, who, donning bathing suits, swim their ex-suitors to the shore and safety.

Smith, arriving at the rock, finds the widow asleep and determines to put her in a position where she will be at his mercy. He raises the anchor of the boat and getting in it calmly awaits her awakening. She, about to return to the mainland, finds her boat gone and in the possession of the imperturbable Smith, who demands her hand in marriage as the price of taking her off the rock. Although she has grown to care for him, the widow refuses to be driven and says "No" with emphasis, and Smith, nothing daunted, waits for the tide to rise. As the moon comes up, the widow is standing submerged to her knees on top of the now tide covered rock, but though in tears still defiantly gives "Nay" to his pleas. He relents and takes her into the boat and just to be properly femininely inconsistent she then consents, and, a bedraggled pair, they return to the hotel to receive the congratulations of the guests and learn that Sir Algy and St. Ives have returned to their first loves, Violet and Daisy, in a properly humbled and repentant spirit.

The Art of Scenario Writing

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REX

THE EVIL POWER (2 Reels) (Sept. 4).—Dr. Kaishian, an adept at hypnotism, uses his occult powers for the gratification of his voluptuous cravings. One day he visits a department store and there meets a beautiful young saleswoman, whom he fascinates by his overpowering personality. Unable to resist his magnetic eyes, Nora becomes a willing slave, and is duly ensconced in his home. Here she is soon disillusioned, but the Oriental servant, Nagen, prevents her from escaping.

Dr. Kaishian in the park, observes a beautiful woman, walking with her husband, William Armstrong. Contriving a ruse whereby he can scrape an acquaintance, he brushes rudely into the couple, and in profuse apology, tenders his card. When the Armstrongs return home, they find one of their children ill, and their regular physician being out on a call, they think of their chance acquaintance Dr. Kaishian, who is summoned.

The wily doctor loses no time to enmesh Mrs. Armstrong, and before he leaves he has reduced her to a state of servility by the exercise of his hypnotic talents. He compels her to follow him, immediately, from the house. She attempts to write a letter to her husband stating that she is going against her will, and just has time to blot it, when the hypnotist tears it up, and forces her to inscribe another, stating that she is leaving voluntarily, and that he will never see her again.

The distracted husband is told by the maid that she suspects Dr. Kaishian is at the bottom of his wife's elopment, and Armstrong rushes to the home of the doctor, and that oily individual professes deep solicitude. He exacts an apology from the husband, even while the wife sits in a hypnotic state behind the curtains in the same room. Nora, burning with anxiety to expose the evil doctor, is ruthlessly seized by the Hindoo servant, who bears her away. When Armstrong leaves, the doctor hastens to the room where Nagon has concealed Nora and orders him to place her in a dry cistern, and drown her by turning a flooding device. While the Oriental is manipulating the mechanism, the girl seizes the opportunity to wrest from him the iron lever, and deals him a terrific blow upon the head, and escapes, while the water wells up and makes him suffer the fate he had intended for her. Upon Armstrong's return from his futile quest the maid rushes forward with additional evidence that the wife is a prisoner in the doctor's house. This is furnished by the blotter she used when she wrote the first message that the doctor tore up. This time he determines to succeed.

The Armenian is prepared for the terrific encounter that ensues. Through the rooms the wrathful Armstrong and the now terrified hypnotist battle, until he reaches where he has a gun concealed. He stands in front of a curtain, and just as he is about to fire at Armstrong, Nora, who is on the opposite side, plunges a stiletto into his side, and he falls agonizedly endeavoring to solve the mystery of his death, while his shot goes wild.

Armstrong recognizes his wife's scream, locates her, and is again happy with her and her children. The police come and discover the evil doctor's body, but not before Nora is far from the house of iniquity.

CRYSTAL

LOST IN THE NIGHT (Sept. 7).—Dick Halstead, a jewelry salesman, is sent to deliver a necklace worth $6,200 to a Mrs. Collingwood, a neighbor of his friends, the Barrys. Tom Barry and his young wife invite Dick to spend a night at their house. As he had to deliver the necklace to his wealthy patron the following day, he accepts. He shows the necklace to Tom and Pearl and they are fascinated by its beauty. They lock it in their safe, the combination of which is known only to Tom and his wife. They retire. Mrs. Barry, who is addicted to the sleep-walking habit, although this is unknown to her husband, gets up in the middle of the night, opens the safe, takes out the jewels, and relocks the safe. She then wanders around the house and finally goes out into the garden, where she hides the necklace in the hollow trunk of an old tree. She returns to bed. The next morning they come down to breakfast, and, Dick being ready to leave, they all go upstairs and Tom opens the safe. To their consternation, they find the jewels gone. Dick, nearly frantic with despair, does not know what to do, and Tom and his wife are at a loss to know how to account for the mysterious disappearance, inasmuch as they were the only two who knew the combination to the safe. The strange part of it all was that no other article of value in the safe had been touched. Tom insists that he is responsible to Dick for the loss, as it happened in his house, and immediately mortgages his home to make good Dick's loss, and thus saving his position. Mrs. Barry is nearly heartbroken, and when the detectives gave up all hope of ever finding the thief her sorrows were enhanced. A year passed and during that interval, almost every night Mrs. Barry, working under the influences of the subconscious mind was wont to arise and go to the hiding place of the jewels and try them on. The mortgage on the home is due and is about to be foreclosed for non-payment, when one night Pearl being ill, Tom goes out to get some medicine for her. She falls asleep and as usual goes out and gets the necklace. When he returns she is holding it in her hand, though it can be seen that she is fast asleep. He cries out in his astonishment and accuses her of being a thief, but only succeeds in awaking her, and then realizing that she had done all this in her sleep, he takes her in his arms and readily forgives her failing as her finding the necklace enabled them to place Dick absolutely right with his firm, and their money being returned to them, the mortgage was not foreclosed and their home saved.

ECLAIR

STEEL (2 Reels) (Sept. 3).—Martin Van Buren (the steel magnate) introduces the Count de Fourviers to his daughter Nancy in hopes that she will marry a title. Nancy finds the French nobleman amusing, but her heart and soul are bound up in her father's technical expert, Gannett Roberts, a splendid American, who is working to perfect a formula of his which will revolutionize the steel industry by producing a metal as resistant as steel, but of only half its weight. Robert feels that if he can only amass a fortune, he may be able to win Nancy's hand.

Success crowns his efforts, and he submits his precious new metal to a stringent test under the direction of the naval authorities. Van Buren, realizing the tremendous value of Robert's formula, invites him to the house and asks him to name his own price—within reason. Roberts loses his head and blurts out that he wants nothing but Miss Nancy, for she would be all in all to him. The magnate sneers at the inventor's presumption, and seeing Nancy with the Count at the end of his spacious halls, points towards them and tells Roberts that she is not for such as he, but has been nurtured to grace the family tree of France's most aristocratic family, the Fourvierses. Roberts takes her engagement to the Count for granted and leaves dejectedly.

Van Buren quickly gets into communication with Luigi, an unscrupulous employee of his, and tells him the formula must be obtained from Roberts regardless of ways or means. Accordingly, Luigi arranges to have two pals of his trip up Roberts, with whom he has scraped an acquaintance. When the tripping occurs, Luigi deftly "frisks" Roberts' billfold, which contains the valuable formula. They part shortly after. Roberts suddenly becomes suspicious of the glib stranger and searches his pockets. Upon discovering that his billfold is missing, he follows Luigi and reaches his door just as the thug motors off to Van Buren's mills. Roberts and his assistant, Cherry (whom he had fortunately met with), cling to the rear of the machine, but its careenings throw them off when they have almost reached the end of the trip. Leaving the injured Cherry on a rock, Roberts overtakes Luigi just as he has concealed the billfold under a secret trap in the cellar of the mills, in accordance with Van Buren's instructions. Luigi refuses to return the stolen billfold or to reveal its whereabouts. They engage in a struggle, and Roberts is almost overcome, when Cherry, who has limped to the mills, enters on the scene with a revolver and holds off the ferocious Italian. Then Roberts and Cherry bind Luigi to a stone post and leave him with the cheerful information that the gunpowder fuse they light near him will blow him and the mills to atoms in an hour, unless Van Buren will allow him to give up the formula.

Roberts forces Luigi's chauffeur to drive him to a doctor's, where he leaves young Cherry, and then to the Van Buren mansion. Although it is late, he forces the butler to call his master. But Nancy meets the butler on his way to her father, and, learning that Roberts is downstairs, hurries to find out what brought him there at that hour. With bloodshot eyes and hot breath he jerkily tells her of the theft of his precious formula—the work of a lifetime—by her father's hirelings, and that very shortly the powder mills in which Luigi is bound will blow up unless her father will restore the formula to him. She sees that he is maddened at his loss, and soothes him by telling him how much she loves him; that she will straighten everything out for him if he will only drive back as fast as he can and save the mills and the man.

Nancy almost drags Roberts to the machine, and they begin a breakneck trip against time. Luigi, after struggling against his fetters until the blood flowed at shoulders and wrists, was enabled by superhuman effort to reach the key controlling the secret trap. It flew back with enough force to extinguish the perilously short flue; then he became unconscious from exhaustion. Roberts was relieved at this discovery, when he arrived, and overjoyed to discover his billfold, with the formula intact, where it had been concealed under the trap. He cut Luigi's ropes and released the man.

Walking out in the clear air, he was inspired, by seeing the countryside parson's beacon light glimmering in the distance, to ask Nancy to marry him then and there. She bravely consented, with the stipulation that he must get into communication with her father and get his consent. So they telephone from the parsonage, and the discomfited magnate reluctantly withdrew his objections when Nancy told him she would never become a countess and had the formula he wanted, anyway. So they were married and, as the old fairy tales have it, presumably lived happily ever after.

VICTOR

THE LOST COPPERHEAD (Sept. 5).—Prof. Robert Markham, a noted bacteriologist, has a wife whose tender heart will not allow her to see cruelty shown to helpless animals, and when her husband, in spite of her protests, persists in the practice of vivisection, she leaves him and, with her baby boy, makes a home for herself by dressmaking, vowing she will return only when he promises to discontinue his obnoxious experiments.

Years roll by and the wife, stifling the yearnings of her heart, keeps her vow. The professor in his work finds himself in need of a toxin extracted from the deadly copperhead snake. He writes to a friend in the West, who sends him the reptile by parcel post. The letter carrier, in making his rounds, absentmindedly leaves the box containing the snake on a chair at a fruit-stand, where it is found by the professor's little son and a girl playmate, who have come there to buy candy. They take the box to their front stoop and proceed to open it. It is tied very tightly, however, and they have some difficulty in untying the cord. The mailman in the meanwhile has delivered the letter telling of the snake's arrival, and on the professor asking him for the box, remembers his carelessness. He tells the professor, who immediately telephones the police, who, on their arrival at the professor's house, and learning the facts, rush out in search of it.

On coming to the fruit-stand, the Italian tells them of the little boy and girl who took it away. He points out the direction they took on leaving, and the professor, mailman, and police start after them at top speed. Passing a saloon, some quarreling toughs delay the police for a few moments. The letter carrier, however, rushes on until he stumbles over a dirtheap and strains his knee. A passing bicyclist, hearing his story, loans him his wheel, and the chase is on again. The children have by this time removed the cord, and are just about to raise the fatal lid when the mailman rides up, snatches the box from them, and flings the accursed thing to the middle of the street, where, happily, an automobile crushes out the venomous life.

The professor and the police, having quieted the quarreling toughs, now arrive, and the

former, overjoyed at the escape of the children, gives the girl a dollar bill and offers the same to the boy, who refuses, saying that his mother would not allow him to take money from a stranger. The professor asks to be taken to the mother, and, on seeing her, recognizes his long-lost wife. He begs her to come back home with him, which she does after he promises her that he will never again experiment on helpless animals.

FRONTIER

FLIRTY FLORENCE (Sept. 4).—The lives of some people connected with circuses and carnivals, it is known, have (at times) been considered a bit sandy. Our story deals with "Flirty Florence," the wife of Jim Baker, who is with a carnival company. Business had been none too brisk, and it was necessary to resort to some measures to get sufficient money to carry the project along.

Jim decided that Florence must try her wiles on the wealthy young lawyer, Horace Bradley by name, a successful practitioner in the town that they were then working. She fixes herself up as fascinating as possible and succeeds in interesting Bradley to the extent that he agrees to go with her the following day to the carnival and look over the grounds, as Flirty Florence has informed him that she had money to invest and the carnival business appealed to her. The next day Miss Frost, an eccentric old maid, finding it impossible to use three opera tickets herself, brings them to the Bradley home just as Mr. Bradley is leaving for the office to keep his engagement with Florence. The mother-in-law can see no reason why he can't accompany them to the opera; his excuse that he has an engagement at two, and that he can't break it, isn't satisfying to her. Mrs. Bradley, the loving little wife, is satisfied that her husband is honest in the extreme, and she kisses him good-bye, believing implicitly in him.

We next see Flirty Florence and Bradley come from his office building, get into an automobile and ride away. Next we see them riding in the auto; Flirty Florence is gradually but surely winning him over and Bradley is completely absorbed in Florence. The automobile which carries Miss Frost comes into view close up to them; she sees Bradley with a strange woman and is greatly shocked, and decides to follow them. We next see the automobile containing Florence and Bradley draw un to the curb; they alight and go into the carnival grounds. The auto with Miss Frost comes into view; she sees them and decides it is her duty to tell the wife, and goes off with that intention in view. She arrives at the Bradley home just as the wife and mother are starting for the opera. She induces them to get into her automobile, telling them what she has seen. They start away towards the carnival grounds, the mother and the old maid trying to fire the gentle little wife with a feeling for revenge. They arrive at the carnival grounds and a search for Bradley and Flirty Florence is started.

In the meantime Florence has missed no opportunity to impress Bradley with her charms, while Jim Baker, the husband, has kept very close in the background waiting for his opportunity. The merry-go-round stops; Florence and Bradley get off. Mrs. Bradley, the little wife, comes into view, and sees what she apparently thinks is unfaithfulness on the part of the husband. The demon of jealousy takes full possession of her, and she demands an explanation from him. Florence, seeing the game is up, starts to get away. The wife grabs her, and when the dust clears, the little wife demonstrates her ability as a scrapper, for Florence has received a very good beating. Officers come upon the scene and a general mixup ensues. The wife, realizing now that her husband is in danger of arrest, very cleverly arranges for his escape. She rushes him to the auto and hurries him away. Florence apparently gets her just dues, for she is hurried to the police station. The next morning Mr. Bradley hobbles out onto the lawn, looking as though he had passed through a Texas cyclone, the mother-in-law storming in the background. Mrs. Bradley comes out of the house with the desire to go to her husband, but the mother prevents it.

In the meantime the husband has picked up the morning paper, in which he reads of the arrest of Florence, the most notorious blackmailer known to modern times. He is sufficiently quick-witted to grasp the opportunity. The wife and mother-in-law rush to him; he shows them the article, tells them that he knew her all the time, and was arranging to have her arrested and prosecuted. The mother-in-law is a bit skeptical, but the little wife swallows the story, and the world knows that where ignorance is bliss it is folly to be wise. The ending scene shows Florence locked behind the prison bars, not so very much worried, for apparently it is not the first time, and as justice is satisfied our story should be complete.

NESTOR

THE OATH OF CONCHITA (Two Parts) (Sept. 1).—A story of the Mission-Indian days of sunny California, when sandaled padres, dark-skinned senoritas, and quick, silent Indians moved about the few sparsely scattered missions, is told in "The Oath of Conchita."

The padre feels the call to preach to the wilder tribes and ascends the tortuous trails to the mountain village home of Conchita, where he teaches the Indians kindly ways and good deeds. Conchita, daughter of Pedro, is impressed by padre's earnest teachings, and is prevailed on to accompany him down to the mission to be instructed.

The days pass, and happy hours with Conchita awaken forbidden love in the padre's heart, which he conquers only by the timely arrival of Ricardo, a Spanish grandee, who wooes and wins Conchita and marries her.

But another, El Sombriado, the black one from the mountains, has a life-long love for Conchita, companion of his boyhood days; and having lost her through marriage, he comes down to the mission and slays Ricardo even as the ceremony is concluded. Conchita takes her oath of vengeance and follows El Sombriado to the mountains. She, in turn, is followed by the padre. At the wayside shrine she renews her oath, and the padre, close on her heels, is in the meantime captured by El Sombriado and a few renegade friends.

Conchita discovers the padre a prisoner and releases him, to be followed by El Sombriado and his men. A meeting takes place beneath the wayside shrine and El Sombriado, now maddened by jealousy, attacks Conchita with his knife. Conchita, fresh from the renewal of her oath, meets him knife in hand, and in the struggle that follows El Sombriado falls back against the cross of the shrine. Aged by time and weather, the arc of the cross falls and, striking the "Black One" on the head, ends his life. The padre offers a prayer over the dead Indian, while the others flee in terror, thinking the punishment of El Sombriado divine.

Conchita is returned to her mountain home by the padre, who then seeks solace in the rosary and cell, while Conchita goes back to her father's home, her oath fulfilled.

PATHE FRERES

PATHE'S WEEKLY (Aug. 25).

THE HOSTAGE (Aug. 26).—In this interesting film a physician is captured by Arabs and held as a hostage until the Caid, held by the French soldiers, is released. They threaten to kill the physician if the Caid is not released in three days. While the physician is awaiting death, one of the Chief's daughters is bitten by a snake, and the physician succeeds in curing her. Soon thereafter the physician escapes through the aid of the Chief and his daughter, and on reaching civilization has a vision of his rescuer being in trouble. He secures the release of the Caid from the French authorities and arrives at the Arab camp just in time to rescue his rescuer.

$1,000 REWARD (Aug. 27).—Tom Fitzsimmons is discharged from the ranch where he's a cowboy because he has the nerve to propose to the ranch-owner's daughter. Disheartened, Tom seeks what solace he can find in a nearby booze emporium, and there in a penny dreadful he reads of a holdup. This determines his course, and he goes out to become a bandit. In holding up the stage coach, however, he finds that he is in reality holding up the holdup man, Red Bill, for whom $1,000 reward is offered. He completes his capture, collects his thousand-dollar reward, and, returning to the ranch, dazzles the owner's eyes with his crisp thousand-dollar bill and wins the girl.

THE COOK'S REVENGE (Aug. 28).—Bridget O'Hooligan is in love with Pat Flaherty, the cop on her beat. She is the kitchen lady in Mr. Randolph's house and often entertains Pat, who is a corpulent body. One day, while regaling himself on Mr. Randolph's beer, he is discovered by Randolph and forcibly ejected. Miss O'Hoolihan determines to have revenge, and when Mr. Randolph goes for an auto ride she fills his thermos bottle with coffee strong enough to kill an ordinary man. On the ride the water gives out, and as a last resort the O'Hoolihan brand of coffee is poured into the radiator. The auto promptly goes crazy with nervous indigestion. On his return from his perilous ride Mr. Randolph telephones the police to come and arrest the queen of the kitchen. Imagine his mortification when Bridget's friend, Pat Flaherty, comes to make the arrest and turns the tables on Mr. Randolph.

A DAY WITH A HINDOO FAMILY (Aug. 29). In this beautifully colored Patheplay an intimate and interesting view of Hindoo life is shown. The women do housework while the men feed their cattle. After the house is cleaned, the women, in order to make their homes more hospitable, draw grotesque figures in the soil before their doors. Nearly all of the water is carried by the women; they move in lines like automatons to and from the well.

On the same reel:

THE ROAD TO MORITZ, FRANCE.—This travel picture is beautifully photographed and very interesting. The railroad which winds its way perilously along the mountain by means of extensive and beautiful stone viaducts is a remarkable feat of engineering skill.

On the same reel:

THE VALLEY OF THE BOURNE.—Another colored picture consisting of a series of exquisite views of this beauty spot of France. The Bourne is a tributary of the Isere and rushes over cascades and beautiful waterfalls, a turbulent and beautiful stream.

THE BLIND GIRL OF CASTLE-CUILLE (Aug. 30).—This beautiful Patheplay is adopted from Longfellow's poem by the same name. It tells a story of a beautiful girl, in love with a man and about to marry him. A witch tells her that her lover is false, but she has faith in him. One day, when he brings a rabbit in to eat and hangs his powder horn above the mantelpiece, the girl accidentally knocks the powder horn down and is blinded by the exploding powder. After this her lover goes away, and in the springtime he sees a vision of his former sweetheart with a friend of hers, Baptiste, and he returns to the village and marries Baptiste. As the wedding procession passes the blind girl's house, she asks her brother whose it is, and on learning the identity of the happy couple, follows them to church with the intention of killing her rival. But a vision of an angel appears before her eyes and stays her hand and she falls dead before the altar.

GREAT NORTHERN

THE HYPNOTIST (Aug. 23).—This is an excellent one-reel comedy which is built around a subject never before attempted in moving pictures. The funmaking forces of the Great Northern acting forces are seen at their best and the result is a most enjoyable film comedy. Jack and Jim, according to the story, are in love with the same girl, and each is endeavoring to use all the arts of persuasion to win her over. Jack is stout and jolly and Jim is thin and prides himself upon being an amateur hypnotist. At a house party Jim displays his cleverness to good advantage and succeeds in keeping the guests amused.

This angers Jack, who stoutly maintains that the hypnotic spell is simply a fake and that he defies anyone to place him under the influence. Jim accepts the challenge and proceeds to do the Svengali act with his rival. There is immediate action. The portly Jack is made to believe that he is a gallant soldier, and after being supplied with a military cap and toy musket marches throughout the house in quest of the imaginary enemy. He encounters all sorts of obstacles and manages to overcome them through the medium of demolishing almost everything in sight, although human life is spared. The warfare of the "general" might have gone on for an indefinite period had not Jim been notified of the dilemma. At that precise moment the amateur hypnotist was courting the girl in the story, and at her behest he consents to awaken Jack from his hypnotic spell. The finale is amusing, and, of course, Jack accepts the inevitable when he is told of the depredations he has committed while under the spell of hypnotism. It is an amusing little conceit.

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PICTURE MUSIC

Ernst Luz

The Drum and the Picture

I HAVE always refrained from discussing the drum and its musical influence in picture playing, knowing that there was a greatly varied opinion among the exhibitors as well as picture critics. There is no doubt but what many appropriate effects can be obtained by a competent drummer, which assist in the featuring of many pictures, still experience has proven that the work of picture drumming is a very much overworked vocation. In many instances the entire musical program is left to the mercy of the drummer, and he has been taught to take advantage of it, for which he receives much harsh criticism, very often well deserved. A drummer may become overly zealous in his work, feeling that unless he obtain numerous effects his services will not be required, for truly we can not class his results as being musical. The drummer and his various traps are, nevertheless, indispensable in proper musical combinations. Not so very many years ago a piano and drum combination was a musical disgrace, while to-day it is very popular, and appreciated by many. It is hardly probable that people of a more or less refined intellect would at any time patronize a place where the drum was featured. There are so many effects that can be accomplished with a drummer's traps that to enumerate them would take up a great deal of valuable time. In this very fact lies the danger of his very often ridiculous overwork. There is seldom a picture projected wherein there is not some suggestion to which he can put some noise effect, often realistic, more often not so realistic and very often ridiculous. The drummer's real value depends upon what intelligence he can inject into his work, for of what value are any of his effects if he immediately after ruins them by some unnecessary noise? Were the drummer to concentrate upon the pertinent points in the picture, accentuating only that which is of value to the picture story and possible for him to correctly imitate, not burlesque, he would find his endeavors more universally appreciated. To be competent in making imitations, it is first necessary that one should be acquainted with the original. Because a trap is advertised to produce a certain effect or imitation does not necessarily mean that it will do so, for in many cases the sounds produced are nothing like the original and give nothing more than a ridiculous suggestion. Because they often produce a laugh, they are tolerated, no one ever taking the trouble of making a canvass to ascertain as to whether the laugh was one of ridicule or commendation. My experience has conclusively proved to me that in 50 per cent of such instances the audience snickers at the ridiculous endeavor, for those that are not acquainted with the original sound are unmoved. This only applies to the overzealous drummer, who has been taught to believe that the moving picture theatre is destined to be a noise factory, à la "Coney Island." However we may try, we will never be able to deny that the picture's greatest triumph will be realized when it portrays the greatest morals, or well-acted stories, with easily understood clarity in its perfect quiet and wordless style. There can be no doubt but that the picture's novelty depends on its ability to entertain in perfect silence as far as the screen action is concerned. Why we should try to inject ridiculous noises into the work other than those which would add to the musical tone of the theatre is a still unsolved problem to me.

When inteligently worked in connection with a musical program there are many excellent opportunities afforded for the use of numerous traps in a manner that will have a tendency for renewing picture interest. The most important of these may be in explosion or blast effects, for in picture playing such action at all times is a cue for the temperamental change in the music; the sound imitation, which is best accomplished on a tympani, is an assistance in making a segue at such a point, hiding any roughness that may occur in making an abrupt change from one number to another. The more forte such an imitation is made the better, making a decrescendo as the new musical number opens. Train effects when well done at opportune moments are most always appreciated. When some little judgment is used many opportunities will arise when this imitation can be used as a solo. Some time ago several pictures were released in the same week opening or closing with train scenes which afforded excellent opportunities. In these pictures I allowed the drummer to open the picture on the first title with his imitation, breaking in on it by anticipating the end of the scene with my first number. This same solo effect is just as easily accomplished at any other point in the picture, if in laying your music for the picture you use the screen action as a segue cue, allowing your drummer to make the imitation between the two numbers. When making solo work of this action it should be remembered that it can only be effective when the action on the screen is well defined, and not too short, which again has a tendency to make the noise ridiulous. Church bells afford solo opportunities when the action or suggestion is not too long drawn out on the screen. Pistol shots, gongs, doorbells, fire-alarms, door-knobs, telephone, in fact all imitations of that which is inanimate, are very often suggested in the picture, when their use is a great assistance to picture clarity. Anything that excites interest at poines essential to the clarity of the picture plot will be appreciated if nearly well done. I might cite hundreds of pictures wherein imitations have been important factors, still I know that two unnecessary ones are made to every one that is really called for. Bird and animal imitations are usually very crude, often ridiculous, and should be avoided while any good musical number is being rendered, unless it is positively essential to picture clarity. Such imitations give the music a discordant effect and must certainly be very annoying to any one at all musically inclined. The baby cry is possibly the most annoying of the animate effects, seemingly never to tune with any number and is very often unnecessarily overworked. It is seldom that you have a picture wherein the crying baby is necessary to the picture story; more often the director is cursing because it is crying and when such undesired action occurs in sentimental, romantic, pathetic or plaintive scenes, while you are playing appropriate music, the imitation creates a very annoying discord, which is seldom understood by the audience and reacts unfavorably upon the music. In dramatic pictures extreme care should be taken so as not to overwork the imitations, avoiding all the animate imitations not positively necessary to picture clarity, at the same time endeavoring to make the inanimate imitations solo work whenever possible. Many of the imitations can again be humored by the musical number being played, such as horses' hoofs which can always be done in perfect rhythm and tempo to the Western style intermezzo or galop. Boisterous action such as falls, struggles, battles, etc., must always be accompanied by likewise appropriately placed boisterous music, which when properly combined can be made very realistic and exciting, having an annoying effect only when too long drawn out in the picture, when a change to a heavy galop will very often relieve the monotony. There seems to be an insistent cry for all the effects possible in the comedy pictures, there being so many of the near-comedy style released, which virtually cry for help, that I have never given the matter of comedy imitations a serious thought. Basing my views on the fact that during the projection of a comedy picture, no one really cares to be serious or overly critical, it is very probable that whatever humor can be created, ridiculous or otherwise, lightens the mental activities, which is the desired mood for the audience if the picture is to be at all appreciated. In programming such pictures I play the popular music of the street, during which I give the drummer full privilege to go the limit. It is to be hoped that some day all pictures will be properly plotted by the manufacturers before release as to necessary music and trap effects, which will eventually relieve the picture theatre of the very many annoying noise effects.

Through the generosity of George Kleine, the various orphan asylums of Cleveland poured their thousands of homeless waifs into the B. F. Keith Hippodrome one day last week as the guests of Mr. Kleine, to see "Quo Vadis."

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
June 28—The Exploits of the Randin Gang (2 Parts—Dr.)	
July 5—The Little Puppet Seller (2 Parts—Dr.)	
July 12—In the Hands of Conspirators (2 Parts—Dr.)	
July 19—The Triumph of Strength (2 Parts—Dr.)	
July 26—The Missionary's Sister (2 Parts—Dr.)	

AMERICAN

Aug. 9—His Sister Lucia (Dr.)	1000
Aug. 11—The Adventures of Jacques (2 reel Dr.)	2000
Aug. 14—The Mystery of Tusa (Dr.)	1000
Aug. 16—An Even Exchange (Dr.)	1000
Aug. 18—A Tide in the Affairs of Men (Dr.)	1000
Aug. 21—The Golden Heart (Dr.)	1000
Aug. 23—Flesh of His Flesh (Dr.)	1000
Aug. 25—For the Flag (2 reel Dr.)	2000
Aug. 28—From the Portals of Despair (Dr.)	1000
Aug. 30—Jack Meets His Waterloo (Dr.)	1000
Sept. 1—While There's Life (Dr.)	1000
Sept. 4—A Poisoned Chop (Dr.)	1000
Sept. 6—Mysterious Eyes (Dr.)	1000

BISON

Aug. 9—The Snaker (2 reel Indian Dr.)	
Aug. 12—Campaigning with Custer (2 reel Dr.)	
Aug. 16—Soldiers' Three (2 reel Dr.)	
Aug. 19—The Iron Trial (2 reel Ind. Dr.)	
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.)	
Aug. 30—The Gratitude of Wanda (2 reel Dr.)	
Sept. 2—Pelleas and Melisande (3-reel Dr.)	
Sept. 6—The Love of Men (2-reel Dr.)	

BRONCHO

July 23—Grandad (2 reels)	1994
July 30—War Time Mother's Sacrifice (2 reels)	2000
Aug. 6—Joe Hibbard's Claim (1 reel)	1017
Aug. 13—The Quakeress (2 reels)	2025
Aug. 20—Heritage of Eve (2 reels)	2060
Aug. 27—The Madcap (2 reels)	
Aug. 31—The Broken Thread (1 reel)	
Sept. 3—Gambler's Pal (1 reel)	
Sept. 7—May and December (1 reel)	
Sept. 10—Judge's Son (1 reel)	

CRYSTAL

Aug. 10—Starving for Love	
Aug. 12—How Women Love (Dr.)	
Aug. 17—Pearl and the Tramp (Com.)	
Aug. 17—One Wife Too Much (Com.)	
Aug. 19—A Greater Influence (Dr.)	
Aug. 24—Caught in the Act	
Aug. 24—Hypnotized	
Aug. 26—His Aunt Emma (Com.)	
Aug. 26—That Crying Baby (Com.)	
Aug. 31—The Red Heart (Dr.)	
Sept. 2—Much Ado About Nothing (Com.)	
Sept. 2—Baldy Belmont and the Old Maid	
Sept. 7—Lost in the Night (Dr.)	

DE-KA-GE (Features)

June 23—Death or Divorce	
June 30—The Stain	

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.)	1000
July 7—The Ticket-of-Leave Man (Dr.)	2000
July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000
Aug. 11—Sea Waif	

ECLAIR

Aug. 6—The Honor of Lady Beaumont (2 reel Dr.)	
Aug. 10—Clara and Her Mysterious Toys (Trick Com.)	
Aug. 10—A Woman's Trick (Com.)	
Aug. 13—The Thirst for Gold (2 reel Dr.)	
Aug. 17—Her Tutors (Com.)	
Aug. 20—The Beaten Path (3 reel Dr.)	
Aug. 24—"13" at Table (Com.)	
Aug. 24—Sea Worms (Scientific)	
Aug. 27—The Better Father (2 reel Dr.)	
Aug. 31—The Runaway Uncle (Com.)	
Sept. 3—Steel (2-reel Dr.)	
Sept. 7—A Vegetarian's Dream (Com.)	
Sept. 7—The Habit of Field Spiders (Sc.)	
ECLECTIC—	
Aug. 19—Nero and Britannicus (3 reels)	2400
Aug. 22—Mysteries of Paris	4800
Sept. 1—Thrust of Hate	

FRA—	Feet
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	

FRONTIER

Aug. 9—On the Ranger's Roll of Honor (Dr.)	
Aug. 14—The Suffragette Tames the Bandit (Com.)	
Aug. 16—The Retribution of Ysobel (Dr.)	
Aug. 21—Sailing Under False Colors (Com.)	
Aug. 23—The Eyes of the God of Friendship (Dr.)	
Aug. 28—A Much-Wanted Baby (Com.)	
Aug. 30—Maya; Just an Indian (Dr.)	
Sept. 4—Flirty Florence (Com.)	
Sept. 6—The Surgeon of Abajo (Dr.)	

GAUMONT

Aug. 20—Gaumont's Weekly No. 76	
Aug. 21—A Tree-mendous Proposition (Com.)	
Aug. 26—Saved by His Child (Dr.)	
Aug. 27—Gaumont's Weekly No. 77 (Top.)	
Aug. 28—Two Jilted Lovers (Com.)	
Sept. 2—The Fatal Bell (Dr.)	
Sept. 3—Gaumont's Weekly No. 78	
Sept. 4—"Some" Fireman (Com.)	
Sept. 9—An Actor's Adventure (Dr.)	
Sept. 10—Gaumont's Weekly No. 79	

GEM

Aug. 4—Bob's Baby (Com.)	
Aug. 11—A New Way to Win a Girl (Com.)	
Aug. 18—The Would-Be Detective (Com.)	
Aug. 18—The Elks at Rochester (Top.)	
Aug. 25—What Girls Will Do (Com.)	
Sept. 1—The Tale of a Fish (Com.)	

GREAT NORTHERN

July 12—The Jolly Recruits (Com.)	
July 12—Short Scenic Subject	
July 19—A Country Cousin (Com.)	
July 19—Short Scenic Subject	
July 25—The Governor's Daughter (2 reels)	
Aug. 3—A Shot in the Dark	
Aug. 9—The Five Copies (Com.)	
Aug. 16—A Mistaken Identity (Com.)	1000
Aug. 23—The Hypnotist (Com.)	562
Aug. 23—The South of Sweden (Sc.)	391

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.)	
Aug. 16—A Dash for Liberty (Dr.)	
Aug. 23—The Steel King's Last Wish (Dr.)	

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels)	

IMP

Aug. 21—In Search of Quiet (Com.)	
Aug. 23—The Statue	
Aug. 23—Pen Laughs by Hy. Mayer	
Aug. 25—Uncle Tom's Cabin (2 reel Dr.)	
Aug. 28—His Mother's Song (Dr.)	
Aug. 30—Binks Advertises for a Wife	
Aug. 30—Hy. Mayer; His Merry Pen	
Sept. 1—The Trail of the Serpent (Dr.)	
Sept. 4—The Pursuit of Jane (Com.)	
Sept. 6—The Hawk Shaw	
Sept. 6—Humors of Summer, by Hy. Mayer.	

ITALA (Features)

June 30—The Death Knell	
July 14—The Fatal Grotto	
July 14—Branded for Life	
July 28—Unmasked	
Aug. 11—The Greater Love	
Aug. 25—The War Correspondents	
Sept. 8—A Leap of Despair	

KAY-BEE

July 25—Flotsam (2 reels)	1995
Aug. 1—Banzai (2 reels)	2000
Aug. 8—House of Bondage (3 reels)	2875
Aug. 15—Flames in the Ashes (2 reels)	2700
Aug. 22—The Orphan of War (2 reels)	2080
Aug. 29—The Green Shadow (2 reels)	
Sept. 5—The Iron Master (2 reels)	

KEYSTONE

July 21—Love and Courage	
July 24—Get Rich Quick	1000
July 28—Just Kids	1000
July 31—Prof. Bean's Removal	1000
Aug. 4—Cohen's Outing (Com.)	1000
Aug. 7—A Game of Pool—The Latest in Life Saving	1000
Aug. 11—The Riot	1000
Aug. 14—A Chip of the Old Block	1000
Aug. 21—The Fire Bug (2 reels)	1000
Aug. 25—Baby-Day—Kelp Industry	1000
Aug. 28—Mabel's New Hero	1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor	

LEWIS PENNANT—	Feet
Aug. 6—Condemned to Death	
Sept. 1—Decreed to Die	

LUX
By Prieur

Aug. 1—Oh! Wat'er Wet Day (Com.)	535
Aug. 1—The Girl I Left Behind Me (Com.)	436
Aug. 8—The Triumph of Love (Dr.)	535
Aug. 8—Should Women Work (Com.)	390
Aug. 15—The Poisoned Dagger (Dr.)	950
Aug. 22—Over the Garden Wall (Com.)	450
Aug. 22—The Registered Letter (Dr.)	510
Aug. 29—His Chance (Dr.)	950
Sept. 5—A Timely Reminder (Dr.)	910

MAJESTIC

Aug. 16—The Fickle Tramp—A Horse Unfed	
Aug. 17—House Hunting—Artillery Practice at Montauk Point	
Aug. 19—The Other Side of the Fence—Grand Canyon of Arizona	
Aug. 23—Bashful Bachelor Billy	
Aug. 24—The Lady Killer	
Aug. 26—One Round O'Brien's Flirtation	
Aug. 30—A Perilous Ride	
Aug. 31—A Chapter of His Life	

NESTOR

Aug. 22—Some Runner (Com.)	
Aug. 25—Weighed in the Balance (Dr.)	
Aug. 27—The Passing of Bad Hutchins (Dr.)	
Aug. 29—Two Hearts and a Thief	
Aug. 29—Cupid's Bad Aim	
Sept. 1—The Oath of Conchita (2-reel Dr.)	
Sept. 3—Gold and Water (Dr.)	
Sept. 5—Won by a Skirt (Com.)	

PILOT

July 17—Granny (Dr.)	1000
July 24—A Sure Tip (Com.)	500
July 24—The Bug Professor (Com.)	500
July 31—Loyal Hearts (Dr.)	1000
Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Aug. 13—The Great Towel Robbery (Com.)	
Aug. 15—Fate's Vengeance (Dr.)	
Aug. 20—The Little Skipper (Dr.)	
Aug. 22—The Sea Urchin (Dr.)	
Aug. 27—Everybody's Wearing Them (Com.)	
Aug. 29—The Folly of It All (Dr.)	
Sept. 3—The Surrender (Com.)	
Sept. 5—The Reincarnation of a Soul (Dr.)	

RAMO

Aug. 13—Love and Gold (Dr.)	1000
Aug. 20—Dangerous Sympathy (Dr.)	1000
Aug. 27—Springtime of Love (Dr.)	1000
Sept. 1—The Worker (3 reels)	
Sept. 3—The Black Opal (Dr.)	1000

RELIANCE

Aug. 18—The Smugglers Sister	
Aug. 20—The Counsel for the Defense	
Aug. 23—Success (2 reels)	
Aug. 25—The Girl Spy's Atonement (1 reel)	
Aug. 27—Peg of the Polly P (1 reel)	
Aug. 30—The Social Secretary (1 reel)	
Sept. 1—Feeney's Social Experiment (1 reel)	
Sept. 3—Between Home and Country (1 reel)	
Sept. 6—The Glow Worm (2 reels)	

REX

Aug. 14—Sally Scraggs, Housemaid (Com. Dr.)	
Aug. 17—The Animal (Dr.)	
Aug. 21—The Diamond Makers (2 reel Dr.)	
Aug. 24—Just in Time (Dr.)	
Aug. 28—A Woman's Stratagem (Dr.)	
Aug. 31—The Call (Dr.)	
Sept. 4—The Evil Power (2-reel Dr.)	
Sept. 7—The Light Woman (Dr.)	

SOLAX

Aug. 29—A Child's Intuition (Dr.)	1000
Sept. 3—Men and Muslin (Com.)	1000
Sept. 5—Retribution (Dr.)	1000

THANHOUSER

Aug. 15—The Lie that Failed	
Aug. 17—Waiting for Hubby	
Aug. 19—The Spirit of Envy	
Aug. 22—The Medium's Nemesis	
Aug. 24—An Unromantic Maiden	
Aug. 26—The Ward of the King (2 reels)	
Aug. 29—A Spartan Father	
Aug. 31—Frazzled Finance	

VICTOR

Aug. 8—Nature's Vengeance (Dr.)	
Aug. 15—The Heart of a Jewess (2 reel Dr.)	
Aug. 22—The Ghost (Dr.)	
Aug. 29—His Vacation (Dr.)	
Sept. 5—The Lost Copperhead (Dr.)	

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

President—Robert Goldblatt.
Vice-President—James Daisie.
Secretary-Treasurer—Robert Levy.
Recording Secretary—George Epstein.
Sergeant-at-Arms—Ed. Spinola.
Business Representative—J. A. LeRoy.
Office—133 Third Avenue.
Telephone—Stuyvesant 619

OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The last regular meeting of the M. P. M. O. U. No. 1 on Monday, August 18, 1913, was attended by 250 members despite the exceedingly warm weather. Regular routine of business was quickly transacted. Meeting closed at 4 a.m.

* * * *

We are sorry to note that death has invaded the homes of two of our brothers. Bro. Samuel Faub lost his infant daughter, 10 weeks old, on Monday, and Bro. George De Angelo had the misfortune to be deprived of his grown sister, nineteen years old, on Thursday of this week. The members of M. P. M. O. U. No. 1 extend heartfelt sympathy in the brothers' bereavement.

NOTICE

The next regular meeting of the M. P. M. O. U. No. 1 will be held on Monday, September 1, 1913, at Teutonia Hall, 66 Essex Street, 12 o'clock, midnight. A full attendance of all members is required.

J. A. LE ROY,
Bus. Representative.

NOVELTY ADVANCE SLIDES

The value of the Advance slide to advertise feature pictures ahead has been recognized by moving picture exhibitors everywhere. Yet, when this method of advertising was introduced by Joseph F. Coufal, the general manager of the Novelty Slide Co., the idea was treated with but little consideration.

At the present time there is not a feature film manufacturer of any importance that does not include the Advance slide as an important part of his publicity matter, and as a consequence the Novelty Slide Company have made arrangements with the leading producers to prepare attractively designed slides for all special feature releases.

Beautifully colored Advance slides, each containing a scene from the feature, a short descriptive matter and space for date, can now be secured for all the multiple reel releases of the General Film Co., Mutual Film Corporation, Universal Film Mfg. Co., Exclusive Features, Warner's Features, and other special films.

The great value of the Advance slide lies in the fact that an exhibitor can advertise his feature directly before his regular audience once every performance, a week or more in advance if he chooses, and at the very small cost of 25c. per slide. Thousands of exhibitors are using Novelty Advance Slides to-day and thousands more will avail themselves of this beneficial advertising medium this fall.

The Kinemacolor Company has closed a contract with Jake Wells, the Southern theatrical magnate, for the permanent installation of the Kinemacolor in the twenty theatres of his circuit. Mr. Wells plans to handle the Kinemacolor productions for the entire South. Atlanta, Birmingham, Savannah, Norfolk, Richmond and other cities on the Wells circuit will begin the new form of entertainment, consisting of a Kinemacolor headliner, followed by an hour of black-and-white feature and miscellaneous subjects. Later on regular road shows will play subsidiary circuits of the smaller Southern cities. Mr. Wells has found the big feature picture shows the most profitable form of entertainment in his popular-priced theatres, and with the Kinemacolor pictures he expects to attract the best class of patrons.

FRED J. BALSHOFER IN NEW YORK

"The wanderer has returned," meaning that the above well-known film man is back in the town of pretty girls and feature films. Mr. Balshofer arrived from Los Angeles, California, on Tuesday, August 19th, where he has been since January of this year, taking full charge of the business, and laboratory end of the Broncho and Kay-Bee studios. He will be in New York for several weeks, looking after various details of the company's business and incidentally getting acquainted again with his friends in and out of the picture business, which are legion.

KLEINE-AMBROSIO PRODUCTION, "LAST DAYS OF POMPEII," IS MASTER WORK, SAYS KLEINE

Mr. George Kleine, who has recently returned from Europe where he watched the production of 'The Last Days of Pompeii" has much to say concerning the splendor of the big eight-reeler which he and E. Stevani jointly own. "The work of Nydia, the blind girl, is the finest bit of pantomime I have ever been allowed to witness," said Mr. Kleine. "I predict an enormous success for her when the film is finally released. The scene in which Vesuvius destroys the city is a rare work. This single scene will last seven minutes before the camera, the longest scene probably in motion pictures. No money has been spared anywhere. You will remember that the story calls for only one lion, who is terrified at the eruption and refuses to kill Glaucus. In the picture, the entire arena is dotted with lions, while 4,000 people look on. Owing to a big strike in the mills near Turin, we were enabled to gather these 4,000 men together, a feat of some importance, you will admit, when you see the film."

R. S. Hanford, business manager of Moving Picture Stories, of New York, has severed his connection with that publication to become advertising manager of The Photoplay Magazine, published in Chicago. Mr. Hanford is an experienced advertising man and has an intimate and thorough knowledge of the moving picture industry. He started Moving Picture Stories for Frank Tousey, Inc., the publishers, last January.

"HALLBERG" LIKES THE HOT WEATHER

J. H. Hallberg, the Economizer Man, reports fine business even if the weather is a little warm. He has sold Powers' No. 6-A equipment to Frank Brothers, Waterbury, Conn.; three Powers' No. 6-A machines to Blanding Electrical Supply Co., Binghamton, N. Y., and one Simplex Machine to the same concern; A. C. to D. C. Economizer equipment to E. W. Lanke, new Studio Theatre, Bridgeport, Conn. This A. C. to D. C. Economizer is equipped with the new double lamp attachment which Mr. Hallberg will be pleased to exhibit to any of his customers who may be interested.

SCENE FORM "BETTER FATHER"
American Eclair release

LICENSEES OF PATENTS CO.

BIOGRAPH

Aug. 4—The Widow's Kids (Com.)..... Feet
Aug. 4—Cupid and the Cook (Com.).....
Aug. 7—Under the Shadow of the Law (Dr.)
Aug. 9—The Reformers; or the Lost Art of Minding One's Business (2 parts—Dr.) .....
Aug. 11—I Was Meant for You (Dr.).....
Aug. 14—Come Seben, Leben (Com.).....
Aug. 14—Papa's Baby (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....
Aug. 18—The Suffragette Minstrels (Com.)...
Aug. 18—Father's Chicken Dinner (Com.).....
Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....

CINES
George Kleine

May 13—Relics of Ancient Rome (Sc.).... 175
May 13—Willie's Alarm Clock (Com.)..... 825
May 17—Gulf of Togulio (Sc.) 350
May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....

EDISON

Aug. 4—The Substitute Stenographer (Dr.).1000
Aug. 5—Dolly Varden (Dr.).....1000
Aug. 6—The Romance of Rowena (Com.)...1000
Aug. 8—His Greatest Victory (Dr.).....1000
Aug. 9—By Fire and Water (Dr.).....1000
Aug. 11—The Treasure of Captain Kidd (Dr.).1000
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.)... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000

ESSANAY

Aug. 5—Homespun (Dr.).....
Aug. 6—Their Promise (Com. Dr.).....
Aug. 7—The Incriminating Letter.....
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cabin (Dr.).....1000
Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....

KALEM

Aug. 8—The Hobo and the Hobble Skirt (Com.) .....
Aug. 8—Coney Island (Sc.).....
Aug. 9—The Alibi (Dr.) 1000
Aug. 11—For Her Sister's Sake (Dr.).....1000
Aug. 13—The Skeleton in the Closet (Special —2 parts—Dr.).....2000
Aug. 15—The Millionaire and the Goose (Com.) .....
Aug. 15—The Amateur Burglar (Com.).....
Aug. 16—The Escape (Dr.).....1000
Aug. 18—The Substitute Engineer (Dr.).....1000
Aug. 20—Breaking Into the Big League (Special 2 parts—Dr.).....2000
Aug. 22—Fool Luck (Com.).....
Aug. 22—Deceiving Uncle Asa (Com.).....
Aug. 23—The Smuggler's Last Deal (Dr.)...
Aug. 25—The Blind Basket Weaver (Dr.)....1000
Aug. 27—The Invaders (special, 2 parts, Dr.).2000
Aug. 29—The Captivating Widow (Com.)....
Aug. 29—Mike, the Timid Cop (Com.).....
Aug. 30—A Railroad Conspiracy (Dr.).....1000

LUBIN

July 28—The Widow's Wiles (Com.)..... 400
July 28—Rastus Among the Zulus (Com.).... 600
July 29—The Call of Her Heart (Dr.).....1000
July 31—The Fatal Scar (W. Dr.).....1000
Aug. 1—The New Gown (Dr.).....1000
Aug. 2—The Message of the Rose (W. Dr.).1000
Aug. 4—The Governor (Dr.).....1000
Aug. 5—Getting Married (Com.)..... 400
Aug. 5—Roses for Rosie (Com.)..... 600
Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....2000
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
Aug. 29—His Conscience (Dr.).....1000
Aug. 30—His Last Crooked Deal (W. Dr.)..1000
Sept. 1—A Mountain Mother (W. Dr.).....1000
Sept. 2—Trimming a Boob (Com.)..... 400
Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000

G. MELIES

June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000

PATHE FRERES

July 31—Pathe's Weekly .....
July 31—The Call of the Blood (Western)...
Aug. 1—A Study of Bird Life.....
Aug. 1—Monte Carlo, Monaco.....
Aug. 2—Where Clouds and Mountains Meet.
Aug. 2—Colombo, Capital of the Island of Ceylon .....
Aug. 4—Pathe's Weekly .....
Aug. 5—The Love Letter .....
Aug. 6—Grand Canyon of New York, Ausable Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....
Aug. 11—Pathe's Weekly .....
Aug. 12—Every Double Causes Trouble.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....
Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....

SELIG

July 23—The Unseen Defense (Dr.).....1000
July 24—In Moroland (Edu.)..... 500
Two Artists and One Suit of Clothes (Com.) 500
July 25—The Acid Test (Dr.).....1000
July 28—The Stolen Face (Dr.).....1000
July 29—Henrietta's Hair (Com.)..... 500
Borrowing Trouble (Com.)..... 500
July 30—The Taming of Texas Pete (Dr.)..1000
July 31—Man and His Other Self (Dr.)....1000
Aug. 1—Through Another Man's Eyes (Dr.).1000
Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) 500
The Devil and Tom Walker (Dr.).. 500
Aug. 5—A Mansion of Misery (Dr.).....1000
Aug. 6—The Stolen Moccasins (Dr.).....1000
Aug. 7—The Galloping Romeo (Com.)..... 500
The Grocer's Revenge (Com.)..... 500
Aug. 8—Miss "Arabian Nights" (Com.)....1000
Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
Aug. 12—The Magician Fisherman (Com.).. 500
The Broken Vase (Dr.)..... 500
Aug. 13—The Coast of Chance (Dr.).....1000
Aug. 14—An Apache's Gratitude (Dr.).....1000
Aug. 15—Moro Pastimes (Edu.)..... 500
Brown's New Monetary Standard (Com.) 500
Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tobias Turns the Tables (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000

URBAN ECLIPSE
George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 435
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Aug. 7—The Penalties of Reputation (Dr.).1000
Aug. 8—A Gentleman of Fashion (Com.)...1000
Aug. 9—The Curse of the Golden Land (Dr. —2 parts).....2000
Aug. 11—When the Press Speaks (Com.)...1000
Aug. 12—Joys of a Jealous Wife (Com.)..... 500
Aug. 12—Bingles' Nightmare (Com.)..... 500
Aug. 13—The Flirt (Dr.).....1000
Aug. 14—Keeping Husbands Home (Com.)..1000
Aug. 15—The Lady and the Glove (Dr.).....1000
Aug. 16—The Line-Up (Dr.—2 parts).....2000
Aug. 18—Slim Driscoll, Samaritan (Dr.)....1000
Aug. 19—Those Troublesome Tresses (Com.).1000
Aug. 20—Better Days (Dr.)..... 700
Aug. 20—Picturesque Calcutta (Top.)..... 300
Aug. 21—A Maid of Mandalay (Dr.).....1000
Aug. 22—Playing the Pipers (Com.).....1000
Aug. 23—The Feudists (Com.—2 parts).....1600
Aug. 25—When Glasses Are Not Glasses (Com.) 1000
Aug. 26—A Doll for the Baby (Dr.).....1000
Aug. 27—Which Way Did He Go (Com.)... 900
Aug. 27—Penang, Straits Settlements..... 100
Aug. 28—Quaint Calcutta (Top.).....
Aug. 28—He Fell in Love With His Mother-in-Law (Com.)..... 750
Aug. 29—The Clown and the Prima Donna (Dr.) 1000
Aug. 30—The Call (Dr.—2 parts).....2000

TODAY "FLYING A" PRODUCTIONS ARE A MEANS TO EXHIBITORS' SUCCESS MORE POTENT THAN THE PROTECTION OF THE SUN DISK FETISH OF THE EGYPTIAN AND MORE CERTAIN THAN THE SECURITY OF THE CASTLE WALLS OF MEDIEVAL EUROPE EVER WERE TO THE PEOPLES OF THOSE AGES.

WHILE THERE'S LIFE
How a woman's selfish ambition brings about a tragedy.
Handsome One and Three Sheet Posters.
Release, Monday, Sept. 1, 1913.

THE POISONED CHOP
A dog, a chop and a tramp cause quick transitions from fear and misgiving to joy and contentment.
Handsome One and Three Sheet Posters.
Release, Thursday, Sept. 4, 1913.

MYSTERIOUS EYES
An innkeeper's duplicity exposed and his scheme frustrated.
Handsome One and Three Sheet Posters.
Release, Saturday, Sept. 6, 1913.

AMERICAN FILM MFG. CO.
6227-35 Evanston Ave., Chicago, Ill.

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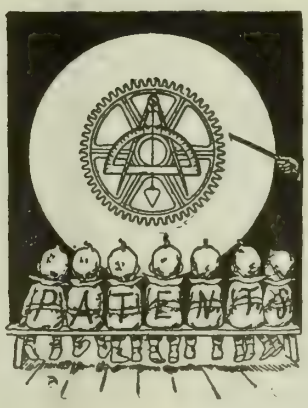
MIATT PROCURES
PATENTS
1868-1913



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MOVING PICTURE NEWS

VOLUME VIII
No. 9

AUGUST 30
1913

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KING BAGGOT

Who plays the title role in the "Imp" Feature Production of "Ivanhoe," which is shortly to be released by the Universal Film Manufacturing Company.

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII **August 30, 1913** **Number 9**

ALL STAR COMPLETES "ARIZONA"

Augustus Thomas' Everlasting Success Soon Ready for Screen and Phenomenal Sales Recorded for Territory

Very soon "Arizona" will be with us. Tents have been dismantled and Fort Grant, where a week ago bustle and activity reigned supreme, now presents a scene of desolation. The Canby Ranch, famous in Mr. Thomas' play, has been torn down and the debris cleared away. This ranch house and adjoining buildings formed perhaps the most unique background ever used in a picture subject of the type of "Arizona." No scenery was used in its construction. "Use lumber, lathe and plaster and make every setting realistic," was the order given by Augustus Thomas when he first took command of the production department of the All Star.

The cavalrymen and cowboys have returned to fort and plains and the Broadway stars who enacted the principal parts in "Arizona" are now in rehearsal with the various theatrical productions with whom they held contracts. All the rush and roar of field action is over and America's greatest play has become a human film document to be shown over and over again to men, women and children all over the world.

It is interesting to note the previous successes of this unique Western heart story. Twelve years ago it ran at the Herald Square Theatre for three hundred nights. Chicago supported the show for several months which was a phenomenal record in those days. As many as nine companies were operating in the United States at one time to tremendous receipts.

A special company was sent to London where "Arizona" played at the Adelphi Theatre for three months and then toured the provinces for over four years. During the London run, the King and Queen occupied the royal box on two occasions and paid compliments to several members of the company.

"Arizona" has been played in Australia, South America, Japan, the Philippines, Spain and Portugal. It is now running in many American cities, in fact, New York saw an all-star revival of the piece at the Lyric Theatre which broke all records for summer business at high prices. The Harlem Opera House later duplicated the Lyric success. That the film will be a success goes without saying as it will have all the prestige and reputation of the play to back it up. Besides Augustus Thomas has taken four acts, which the play is limited to, and developed them into two hundred and ten in the picture. He has idealized the play and brought out details of the story which strengthen the picture to a marked degree.

Cyril Scott as "Denton" was an ideal selection for the part. Handsome, with fine military bearing and stage presence yet strong jawed and rugged in appearance and temperament, he is fit realization of the character, in fact Mr. Thomas picked "types" for all the many characters in the big film. Francis Carlisle as Colonel Bonham, Robert Broderick as Canby, Charles Graham as Kellar, Mr. Davenport he realizes the value of all-star productions as an attraction as Tony, Lizzie McCall as Mrs. Canby, Alma Bradley as Lena, H. D. Blakemore as Doctor Fenton, William Conklin as Hodgeman, Gertrude Shipman as Estrella, and charming Gail Kane as "Bonita" are shining examples of his excellent judgment. In fact, a real Chinaman is used to portray the Canby cook. Again, cowboys and cavalrymen used in the film represent the real thing. No stage soldiers or alleged cowpunchers for Augustus Thomas.

Al H. Woods was perhaps the first "outsider" to see portions of the "Arizona" film. Before he left the All Star office President Raver had closed contracts with him for the German Empire at a sum which reaches into five figures. Mr. Woods, besides his large theatrical interests in America, controls upwards of sixty theatres in Germany, and for these houses.

The remaining American territory is going rapidly, according to authentic reports. A large percentage has already been sold, in some cases for the first year's output of the All Star, which includes "Soldiers of Fortune," by Richard Harding Davis, and other big successes.

The All Star Corporation combines the necessary elements for the making of big films. Selwyn and Klein, with the American Play Company and Authors' Producing Company back of them; George Cook, with his lithographing establishment; Augustus Thomas, author, director and man of affairs, and Harry Raver, experienced through hard knocks from the ground up and trained from the theatre, black tent, film exchange, publicity, factory, laboratory, studio and as an importer of films besides holding down responsible official positions in several corporations, this is a quintet not to be lightly considered.

DOOMED TO DIE, OR THE VIAL OF WRATH

Drama in Three Reels. Release September 3rd, by Union Features

"Doomed to Die," presents an absorbing plot, and the tragic climax is the only logical outcome of the story. Dr. William Burton, a middle-aged bacteriologist of considerable fame, marries Annette Verdier, a beautiful girl whose life had been saved by him when she was about to succumb to a dangerous illness. Annette engages in a flirtation with the doctor's friend, John Armand, a neurasthenic. Armand writes a love letter to the indiscreet young wife which is shown to the doctor by his loyal but officious housekeeper.

Meanwhile the doctor has discovered the bacillus of hydrophobia, and when Armand's servant calls for an opiate the doctor is so inflamed at his friend's treachery that he substitutes the deadly hydrophobia bacillus for the opiate with the deliberate purpose of a horrible revenge.

DEATH OF DR. BURTON

Armand grows more and more feverish from day to day. Then as the inevitable end approaches he is established in the doctor's apartments for "better observation and treatment." Thereupon the doctor reveals to him the cause and purpose of his revenge.

Armand finally goes stark mad, and runs about on all fours, gnawing the furniture and barking like a dog. The doctor, to make his revenge complete, pushes his wife into the room with the madman, locks the door and leaves her to her fate. Annette manages to elude the fury of Armand for some time, but he is just about to leap at her throat, when the doctor relents and rushes to her rescue. The madman, turning on the doctor, almost tears him to pieces, and then falls dead at his feet.

Dr. Burton dies from loss of blood, while Annette is weeping at his bedside convulsed with grief in consequence of the double tragedy that her faithless course has brought about.

JOE BRANDT SAILS FOR EUROPE

Joe Brandt, having spread the fame of the Universal program from Maine to California through his novel publicity methods, sailed on Tuesday, August 26th, on the Kaiser Wilhelm II for London, where he will give the Britishers some idea of why the Big U has made itself a power in the American film field.

Mr. Brandt is well equipped for his task, which includes the organization of an English publicity department for the exploitation of the Universal output in Europe, and a sales campaign in co-operation with John Tippett, who has been made general European sales manager for the Universal films. He laid the foundation for his business career by graduating from the University of the State of New York with the degree of LL.B., and was admitted to the bar the same year. From the practice of the law he entered the national advertising field, and for several years was identified prominently with the Hampton Advertising Agency.

As manager of the New York office of the Billboard and advertising manager of the New York Dramatic Mirror, successively, he formed the nucleus of an acquaintance with the film field that secured for him the position of private secretary to Carl Laemmle. When Mr. Laemmle joined his interests with the Universal, Mr. Brandt became advertising manager of that corporation. Later his duties were broadened to include the editorship of the Universal Weekly, and the direction of the entire advertising and publicity interests of the Big U. In this connection he inaugurated a campaign of publicity that covered all of the exhibitors' conventions from one end of the continent to the other. He thus got acquainted with numerous exhibitors, exchangemen, manufacturers and exploiters of films generally, and made it a point to interest them in the Universal program.

A large delegation of friends from the Universal offices and the Screen Club were at the docks of the North German Lloyd to wish Joe bon voyage. Mr. Brandt's successor as head of the publicity department of the Universal Film Manufacturing Company will be George U. Stevenson, who has been associated with him as fellow-editor of the Universal Weekly for the past six months.

JOE BRANDT

KING BAGGOT

King Baggot, whose portrait appears on our frontispiece page this week, is now with the Imp Company in England, where he has been impersonating the title role in "Ivanhoe," the spectacular feature shortly to be released in this country by the Universal Film Manufacturing Company.

Mr. Baggot made his first appearance in motion pictures in 1909 with Florence Lawrence at the Imp studio in New York. This was at the invitation of Harry Saulter, who had played with him in "The Wishing Ring" the previous season. Since then he has played on an average in one picture each week, and has written and appeared in many of his own scenarios produced by the Imp Company.

Born in St. Louis in 1879, young Baggot became apprentice to an electrical contractor at the age of fifteen. At eighteen he entered the real estate business with his father and during the next three years he distinguished himself as a soccer player, playing against such teams as the Thistles of England and the Shamrocks of Canada.

In 1890 he organized the Players' Club of St. Louis and made his debut as an amateur actor. This led to his engagement to play Horatio in "Hamlet" with a professional stock company at Koerner's Garden, St. Louis. After some stock experience in Chicago, he returned to St. Louis, and appeared with the late Lawrence Hanley in Shakespearian productions. Mr. Baggot's first New York engagement was as juvenile lead in "The Queen of the Highway." After that he was engaged by Charles E. Blaney and appeared for several seasons as the matinee idol in "More To Be Pitied Than Scorned," returning to St. Louis each summer to play with the Suburban Stock Company, comprising such stars as James K. Hackett, Virginia Harned, Amelie Bingham, Wilton Lackaye, Maude Fealy and others.

After terminating his engagement with Mr. Blaney, he appeared in a number of Broadway successes such as "Mrs. Wiggs of the Cabbage Patch," "Salomy Jane," "The Squaw Man" and "The Bishop's Carriage." His final appearance on the speaking stage was as leading man to Marguerite Clark in "The Wishing Ring."

In addition to being one of the most popular players in the motion picture world, Mr. Baggot is extremely popular in sporting circles. He is an ardent fight fan, and never misses a pugilistic bout that comes anywhere near the vicinity of his local habitation. Mr. Baggot was elected the first president of the Screen Club in 1912, which is additional proof of his popularity with all sorts and conditions of men who move in camera circles.

"The Last Days of Pompeii," by Pasquali, is said to be the most sensational film and the greatest spectacle ever produced. In addition to wonderful acting, costumes of great magnificence and massive and costly setting, the eruption of Mt. Vesuvius is shown which completely destroys Pompeii. One scene alone is without a parallel in the dramatic or motographic history, viz., in the chariot races at the amphitheatre four chariots, each drawn by four horses at full gallop, are dashed together, killing five horses.

FOR THE CROWN

The second of the "Adventures of Jacques," which production proved immensely popular throughout the American continent and is proving a big hit abroad.

Lorimer Johnston is the author and producer, and much credit is due him for the splendid settings, the perfect costuming and great care with which the most minute details are worked out.

Warren Kerrigan again plays the part of Jacques, and his dramatization of the character is immense; he very

WARREN KERRIGAN IN "FOR THE CROWN"
American release.

ably portrays the cavalier of the Louis XIV period, and is intelligently supported by a talented cast, including Vivian Rich, Jack Richardson, George Periolat, Louise Lester and a host of others whose faces are very rapidly becoming very popular with moving picture fans.

Little Helen Armstrong deports herself as the infant king in a most admirable and commendable style, and lends a very apt touch of child life to the production.

HAUPTMANN'S "ATLANTIS"

The distinguished German literary genius, Gerhart Hauptmann, is the latest celebrity in the world of letters to give consent to have one of his masterpieces reproduced in moving pictures. The Great Northern Film Co., after persistent urgings, obtained his consent to produce his masterpiece, "Atlantis," and neither effort nor expense has been spared in depicting the thrilling incidents set down in the novel of the talented German author. To thse who have read the story of "Atlantis" the task will be fully appreciated, and when it is announced that the feature is to be shown in nine reels, the magnitude of the task will be appreciated. Hauptmann insisted that nothing be done by halves, and the Great Northern management, being the pioneers in the field of features, gratified his every wish; including the selection of several principals, the settings and the far away travels of company and cameramen in order to supply the atmosphere which had been provided in the book.

The Scandinavian-American liner C. J. Tietgen, 12,000 tons burden, was chartered with officers and crew at a cost of $6,000, and 500 passengers were placed aboard the steamship in order to lose nothing along the lines of realism as so graphically set down by Hauptmann. At the request of the author, the principal role has been enacted by Madame Orloff, of Vienna, and the "Armless Wonder," Arthur Stoss, is played by Unthan, who was Hauptmann's model for the original of the story.

Gerhart Hauptmann, the winner of the $10,000 Nobel prize for literature, has taken a lively interest in the film production of "Atlantis," and the outlay of the Great Northern Co. for this feature is estimated at $60,000.

The appearance of Mrs. Fiske, America's greatest artiste, in motion pictures, marks another epoch in the history of film progress. "Tess of the D'Urbervilles," Thomas Hardy's inspired story, made famous on the stage by Mrs. Fiske's glorious portrayal and just recently produced by the Famous Players Film Company, is one of the greatest subjects ever introduced into motion pictures. The powerful combination of one of the foremost actresses of the day and the most noted work of a famous novelist should serve to place the Famous Players on an even more important plane than it has before occupied. This production is the first of the "30 Famous Features a Year," to be released by the Famous Players on its extended program.

Joe Hopp, of the Standard Film Exchange, Chicago, was a visitor to the metropolis this week.

Ben Wilson caused about as large a local disturbance as the big storm which struck New York recently. Like everyone else in the studio, he was caught without an umbrella. He had been working for George Lessey that afternoon in a scene in which an umbrella played an important part.

Richard Tucker, a bank clerk, was accused of stealing ten thousand dollars, which had fallen into an open umbrella at the side of a desk. Ben Wilson, as his brother-in-law, had stuck by him until he was proven innocent. Wilson thought of the umbrella when he started home but forgot the ten thousand dollars. It had stopped raining when he left the studio but began again when he reached Webster avenue. As he raised the umbrella the ten thousand dollars in stage money was scattered on the pavement and every sheltering doorway was vacated by loungers and refugees from the storm who eagerly helped to pick up the money, in hope of a reward. There were several harsh words spoken when Wilson smilingly walked on and they found themselves in possession of pieces of wet paper not worth a postage stamp.

SCENE FROM "THE DOOM OF DARKNESS"
Four-reel Drama. True Feature Film Co.

Moving Picture News

Published Every Saturday by the

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Vol VIII August 30, 1913 No. 9

EDITORIAL COMMENT

There are rumors of further combinations of film producers.

Appearances indicate that the most recent combination will control the greater part—more than eighty per cent—of the film output in this country.

Advocating the elimination of disastrous price-cutting, we believe in reasonable competition, and deprecate such combinations as are likely to run foul of the United States statutes prohibiting unlawful monopolization in any industry.

Dishonest competition is equally as bad as unlawful monopoly, both of which should be eliminated in order that a middle, reasonable-price ground may afford a firm foundation in all branches of the industry.

It will be interesting to watch the proceedings between the Eastman Kodak Company and the Ansco Company, involving the basic film patents. We will report them as they progress. Good luck to both, but may the right prevail eventually.

With the announcements of the numerous feature releases by the manufacturers it is evident that the multiple reel is bound to be the popular form of film entertainment, for the present, at least. Owing to the keen competition by all of the companies to outrival their competitors, a splendid program is offered and the best artists have offered their services in the feature productions of dramatic successes in film form.

The elimination of objectionable stories has been partly accomplished and in their stead the public is offered the best of historical and dramatic scenes. From an educational standpoint no other form of amusement has accomplished so much for the masses; from an entertaining and educational standpoint, the production of such magnificent films as "Quo Vadis," "Last Days of Pompeii," "Mary Stuart," the Bernhardt and Mrs Fiske productions, "Arizona," "Ivanhoe," and "Robin Hood," and many others, in addition to the wonderful scientific subjects, we may feel that the future of cinematography is assured on a firmer, nobler and better basis than at any time since its inception.

MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA

Official Call for Illinois and Indiana Convention

The motion picture exhibitors of the State of Illinois will meet in convention at Peoria, Tuesday and Wednesday, September 23rd and 24th. Every member of our league is urged to attend the convention, and every bona fide exhibitor in the State of Illinois, whether they are members or not, are invited to attend. This will be the most important convention ever held in the State of Illinois, as new set of officers will be elected to fill the vacancies of all officers who bolted the New York national convention. Every exhibitor will be entertained and the evening of the 24th a big banquet will be served.

Signed, M. A. NEFF, President of
The Motion Picture Exhibitors' League of America.

The exhibitors of the State of Indiana will meet on Tuesday, September 30th, and Wednesday, October 1st, either in Indianapolis or Muncie. Big preparations are being made for this convention. Every member of the M. P. E. L. of A. is expected to attend. Splendid entertainments are being planned and a big banquet will be held at night. Every bona fide exhibitor in the State of Indiana is invited to attend. Officers will be elected to fill the vacancies of the delegates that were suspended by the national organization in New York

Signed, M. A. NEFF, President of
The Motion Picture Exhibitors' League of America.

NEW ORGANIZATION IN MASSACHUSETTS

Massachusetts State Branch No. 21 of the Motion Picture Exhibitors' League of America have voted to immediately disband and return their charter. A new organization has been formed calling itself The Motion Picture Exhibitors' League of the State of Massachusetts and will be, for the time being, an independent organization.

The Gaumont Weekly No. 77 contained a rather complete review of the Diggs-Caminetti trial in San Francisco. This was the first animated record covering this international story to appear anywhere. Another film on the same subject will be released September 1st, but the Gaumont Weekly beat all its competitors in handling this important news matter.

Business, which has recently progressed at a rapid rate with Gaumonts, necessitated extension of office space, and to meet the needs of far away friends, who when visiting New York have little time to visit Flushing, it was decided to open central offices in The World's Tower Building where they have taken the fifteenth floor. This in addition to giving Gaumonts more office space will enable visitors to call at 1503 World's Tower Building and see some of the great attractions that will shortly be released.

SCENE FROM "STEELE"
(2 Reels) American Eclair.

BIGELOW COOPER
Popular Player with Thomas A. Edison, Inc.

IVANHOE

The Spectacular Three Reel "Imp" Feature Adapted from Scott's Famous Historical Novel. Produced in England with King Baggot in the Title Role, and to Be Released Shortly by the Universal Film Manufacturing Company.

The first view of the Ivanhoe films was presented this week in the projecting room of the Universal Film Manufacturing Company in the Mecca Building. The production may be unquestionably characterized as a stirring drama, whatever difference of opinion may exist in regard to its artistic merit. In order to bring the striking scenes of Scott's novel within the compass of a three-reel feature Herbert Brenon, who had charge of the production in England, had to resort to a decidedly free adaptation, but in the main the mediæval atmosphere has been well reproduced.

The piece is presented by an excellent cast headed by King Baggot as Ivanhoe. Leah Baird is seen to advantage as Rebecca and Evelyn Hope is also well cast as Rowena. Herbert Brenon offers a most effective character sketch as Isaac of York, and W. Scott Craven invests the part of Richard Cœur de Lion with royal dignity and commendable vigor.

King Baggot renewed his claim to histrionic versatility by his capital portrayal of the title role. He looked the daring Knight Templar to the very life, and his attractive personality and manly bearing make it a matter of small wonder that both Rebecca and Rowena should have fallen in love with the gallant knight.

The production reveals in living action the wonderful pageantry and the exciting and complex life of the days of Richard Cœur de Lion, Robin Hood and Ivanhoe. Retainers, lords and ladies, knights templars, monks, priests, prisoners, jailers and men-at-arms galore are introduced, and the production also abounds in characteristic pictures of the period, presenting strong contrasts between the Saxons and the Normans. Approximately five hundred persons are involved in the various episodes, notably the battle scenes in which about fifty horses appear in action. The battle scenes are enacted with mediæval realism so far as they could be reproduced in these modern days of air ships and dynamite. The armored knights go into action duly fitted out with the requisite assortment of swords, spears and shields. The Greenwood men of Robin Hood and the adherents of Front de Bœuf engage in vigorous combat, and fight in a manner that denotes expert direction and ample rehearsal.

With the object of lending pictorial similitude to the scenic settings the producers prevailed upon the Duke of Beaufort to place Chepstow Castle, one of the finest relics of mediæval architecture, at their disposal in order to make use of it as a substitute for Torquilstone Castle described by Scott. Chepstow Castle is in Monmouth, and is built on the limestone cliffs overhanging the river edge. It is perched high above the surrounding country, and its ruined battlements and ivy-covered walls still suggest the strength and power of the mediæval lords.

The scenes that are enacted at Torquilstone Castle consequently create the requisite illusion and are imbued to some extent with the genuine atmosphere of the Middle Ages. The battle scenes in front of the castle are particularly convincing in their vivid realism. The interior scenes of the castle also add to the mediæval realism of the production, among others the dungeon scene in which Isaac of York is tortured to induce him to give up his accumulated gold, and the scene in which Rebecca is pursued by de Bois Guilbert.

Another scene that will probably attract even more attention than the battle incident in front of Torquilstone Castle is the scene of the third reel in which Rebecca is about to be burned as a witch at the instigation of de Bois Guilbert. Most effective also is the scene in which Ivanhoe arrives and proclaims that he is ready to fight as Rebecca's champion, and then engages in mortal combat with her accuser.

It is needless to say that the reproduction of the natural scenery surrounding Chepstow Castle forms a decidedly picturesque ingredient of this classic film. The woodland scene in which Robin Hood blows his bugle and his men flock to him from all points of the compass may be said to be one of the most unique and effective pictures that has been thrown on the screen in a long time.

Now that we have given an idea of the merits of the acting and the pictorial presentment of this spectacular feature, it may be of interest to relate the incidents of the story in accordance with the manner in which they have been adapted for moving picture purposes.

In the days when Richard III, known as Cœur de Lion, or the Lion Heart, was King of England there lived at the

IVANHOE (KING BAGGOT) PROTECTS ISAAC OF YORK (HERBERT BRENON) AND REBECCA (LEAH BAIRD)

mansion of Rotherwood, not many miles from where Sheffield now stands, a Saxon nobleman named Cedric. Cedric had had troubles enough during his stormy life, but never had he been known to bend the knee before the Norman tyrants. One of the greatest sorrows of his life had been that his son Wilfred, better known as Ivanhoe, had not shown the same aversion to the custom and manners of the conquerors.

Ivanhoe had shown himself such an apt adherent of the Normans and such an assiduous attendant at the Court of King Richard that that monarch had rewarded him with the gift of the manor of Ivanhoe. All this annoyed Cedric, who at first contented himself with remonstrances.

With Cedric there dwelt a beautiful Saxon girl of the blood-royal of England. Her parents had died in her youth, and Cedric had adopted her and cherished her as a daughter. It chanced that Wilfred looked with eyes of love upon the fair Rowena, and Cedric, resolved that the rare Saxon pearl should mate with none who had knelt to the Normans, bade Ivanhoe begone and trouble him no more.

These were the days when Christian Knights were fighting for the true Cross in the Holy Land, and Ivanhoe proceeded to join the standard of Richard the Lion Heart. At

this point begins the story of Ivanhoe, or rather the adaptation of Scott's novel as it is thrown on the screen.

Cedric, sickened with the insults to which the Saxons were subjected and brooding over the disappointment he had had in his son, grew daily more morose. He was greatly cheered, however, by the knowledge that Athelstane, the noblest Saxon of them all, desired her hand in marriage.

Of Ivanhoe there had been no news, and in his absence Prince John bestowed the barony of Ivanhoe on Reginald Front de Bœuf—Reginald Bull's head, so named on account of his tremendous neck and head. This man was one of the worst types of Norman nobility. His licentiousness, greed and cruelty had made his name a thing to shudder at far and wide. He lived in his castle of Torquilstone, from which he governed the barony of Ivanhoe which bordered on the estate of Cedric the Saxon.

Athelstane now arrives and with the connivance of Cedric, who well approves his cause, urges his suit with Rowena, who, however, still cherishing the memory of her old playmate, Ivanhoe, rejects his proposal. This interview is witnessed by a Palmer, a holy man, licensed by the Pope to bear arms in defence of the Cross. A smile of delight passes over the face of the Palmer as the Saxon lady refuses the suit of the noble Athelstane, for the priest's hood and gown conceal no other identity than that of the banished Ivanhoe, who, on his return from his adventures in the Holy Land, chose this disguise that he might once more be near his father and his sweetheart, and learn their present feelings toward him.

After this interview, the Palmer approaches Rowena, who, unable to penetrate his disguise, but knowing he has just returned from Palestine, asks him for news of her lover, Ivanhoe, whereupon the *soi-disant* holy man hands her a

EVELYN HOPE AS LADY ROWENA

scroll in the handwriting of Ivanhoe, which gives her great joy.

Meanwhile Prince John, who sees in Cedric an undoubted partisan of Richard Cœur de Lion, whose throne the prince is seeking to usurp, is seen approaching the castle. In his company are Reginald Front de Bœuf, Cedric's evil neighbor, and Sir Brian de Bois Guilbert, a Knight Templar, and a libertine of the lowest order. Their intention is to capture Cedric and his ward, Rowena, and bear them to Front de Bœuf's castle of Torquilstone, there to extinguish the last dying ember of Saxon chivalry, and wipe out one of Richards' most powerful allies.

Their arrival is announced by Gurth, the Swineherd, to his master, Cedric, who bids them welcome to his table, trying the while to conceal his hatred of these Norman libertines.

ROBIN HOOD AND FRIAR TUCK

The scene then changes to the forest where are seen two weary travelers using what remaining strength they have to gain shelter before sunset. These are the wealthy Jewish money-lender, Isaac of York, and his beautiful daughter Rebecca. Seeing Cedric's mansion in the distance, the two hasten to its portals and crave food and shelter for the night. They are admitted, and while everyone shrinks in disgust from the Jew, who is forced to eat his meal with the Palmer at the fireside, Rebecca, whose superb beauty has aroused the sensual passion of Sir Brian de Bois Guilbert, is conducted by that Knight to a seat by his side at the table.

While de Bois Guilbert is trying to ensnare the virtuous Rebecca, Front de Bœuf is thinking of the probable wealth of her father, Isaac, and resolves that some of his wealth shall be extracted from him. Meanwhile de Bois Guilbert, flushed with wine, becomes insulting in his attentions to Rebecca. who is, however, protected by Ivanhoe, disguised as the Palmer.

The Knights retire to complete their plans for the capture of the Saxons and the Jew and his daughter. Ivanhoe, overhearing this latter part of the plan, hastens to advise Isaac and Rebecca of their danger. He urges them to escape and conducts them to the gate of the castle where, however, the party is met by Gurth the Swineherd, who refuses to unlock the portal until Ivanhoe reveals his identity. Then he allows Isaac and his daughter to pass out, whereupon Ivanhoe finds himself attacked on all sides by Front de Bœuf. Brian de Bois Guilbert and de Bracy. Drawing his sword, Ivanhoe, with his back to the wall, fights on, till stunned and weakened by loss of blood from his wounds, he sinks fainting to the floor.

When Ivanhoe recovers consciousness he sees his father, Cedric, and his sweetheart, Rowena, being borne off captive by the villainous Norman Knights. Unable to follow or succor them, he drags himself painfully into the forest and falls fainting at the feet of Isaac and Rebecca. The fair Jewess deplores his sorry plight, and her heart is moved strangely by a new-born love for the handsome and valiant stranger.

When Ivanhoe again swoons from loss of blood, Rebecca and Isaac leave him to fetch water to bathe his wounds. While thus engaged, they are discovered and captured by Front de Bœuf and his men. who, having safely bestowed their prisoners, Cedric and Rowena, in the castle of Torquilstone, had gone to seek the Jew and Jewess who had escaped them. So that, when our hero recovers from his swoon, he discovers that his new-found friends have vanished, and the sight of a troop of armed men disappearing in the distance indicates their capture. Suddenly through the woodland glades there rings upon his ears the sound of jovial laughter.

Crawling to the spot from which emanated this token of mirth, Ivanhoe is overjoyed to find himself in the presence of his king, Richard Cœur de Lion, under whose standard he had fought in the Holy Land. Close by are Robin Hood and Friar Tuck, the jovial priest whose merry jests have caused Richard to indulge in boisterous laughter. All agree to rescue Cedric and Rowena as well as the Jew and Jewess. Then at a blast from the horn of Robin Hood hundreds of Greenwood men respond to their leader's signal, and at once begin their march on the castle of Torquestone.

In the meantime the Normans begin to work their wicked will upon their helpless captives. Rowena and Cedric are left more or less in peace, but Isaac of York is not so fortunate, for the avaricious Front de Bœuf is preparing to extract, by means of torture, a goodly part of the fortune of the unfortunate money-lender. In another part of the castle Sir Brian de Bois Guilbert is endeavoring to force his odious attentions on Rebecca, who, driven to desperation, threatens to throw herself from a precipice. But Rebecca's leap and the torture of her father are stayed, for on the woodland air is borne the faint notes of the horn which announces the approach of Robin Hood and his merry men coming to the rescue.

De Bois Guilbert and Front de Bœuf leave their prisoners and rushing to the main courtyard leap to horse and sound the call to arms. Shortly afterwards the Norman knights pour in hundreds from the portals of the castle. Then ensues a bloody battle. In the thickest of the battle may be seen the stalwart form of Ivanhoe, while almost equal in prowess are the feats of the Black Knight. The terrible onslaught of the brave Greenwood men forces the Normans to take refuge within the castle walls. The door is speedily broken

RICHARD COEUR DE LION AND IVANHOE CHALLENGE THEIR ENEMIES

down by the attacking force, and another fierce fight takes place in the courtyard.

Meanwhile Rebecca, seeing that the victory of her friends is now assured, goes in search of her father, when suddenly she finds herself face to face with her persecutor, Sir Brian de Bois Guilbert, who, seeing defeat inevitable, has forsaken the fray. With a yell of triumph, he seizes her in his iron arms, and throwing her across his saddle rides away with his prey.

The day is now decided in favor of the attacking party, and quickly the captive Cedric and his daughter and the Jew, Isaac, are released. And thus for the first time since Ivanhoe's banishment Cedric looks upon the face of the son whom he had disinherited, but whom he now embraces and pardons.

There is still more work, however, for the valiant arm of Ivanhoe, for Isaac tells the tale of his daughter's capture by de Bois Guilbert. A fruitless search is made for her in the forest, after which the rescuers and the rescued camp for the night in the leafy glades of Sherwood. It happens, however, that there is one witness to the abduction of Rebecca, and this is none other than our old friend Gurth the Swineherd, who follows the knight and captive to the castle which forms the headquarters of that branch of the Good Templars to which de Bois Guilbert belonged. Here, finding his advances still repulsed, and filled with feelings of hate for the defeat his arms had sustained, de Bois Guilbert causes Rebecca to be brought before a tribunal of the Order of Good Templars on a charge of sorcery.

The trial is brief. Rebecca is found guilty and is sentenced to be burnt at the stake in three days' time. There remains but one chance for Rebecca to escape with her life, and that is to find a champion to do battle with one of her accusers and establish by his victory or defeat her innocence or her guilt. This chance she adopts, and taking a mailed glove she flings it down as a sign of challenge.

Gurth, who witnesses the scene, thrusts himself forward and asks to be allowed to find a champion for her. This privilege is granted, and he sets off on a journey which results in his finding Ivanhoe and Robin Hood. On hearing of Rebecca's danger, Ivanhoe at once decides to champion her cause, and promises to appear in time to save her from her awful sentence.

The day of execution arrives. A big dais has been erected, which is quickly filled by a throng of Knights Templars eager to see the dying agony of the Jewish maiden. Rebecca is bound to the stake, and the faggots lie piled round her feet. A blast is blown on the trumpets of the heralds to demand if there be a champion who will come forward to do combat to prove the innocence or guilt of the prisoner.

There is no response.

A second blast is blown and the crowd seems a-tiptoe with expectation. Still there is no response. Presently there is a stir amongst the crowd. Isaac of York forces his way through the throng and rushes to embrace his daughter. He has come to see if gold or the promise of gold will save her. He is hurled aside and made a captive.

Again the trumpet blows. Still there is no response. The Grand Master of the Templars gives a signal, and the torch-bearers approach and set fire to the faggots. An ill-suppressed groan of pleasurable anticipation arises from the spectators when suddenly an armored knight approaches, aand kicks the burning faggots aside. The knight then uplifts his vizier and discloses the features of Ivanhoe. Thereupon he challenges de Bois Guilbert to mortal combat. A fierce combat ensues which results in the death of de Bois Guilbert. Ivanhoe is adjudged the victor by the Grand Master of the Templars and Rebecca is set at liberty.

Now arrives the Black Knight, who has cast off his disguise, and appears as Richard, King of England. He causes the arrest of the treacherous and cruel Knights Templars. Ivanhoe is knighted for his prowess in arms and his loyalty to his sovereign, and the manor and lands of Ivanhoe are restored to him.

Cedric, happy in his reconciliation with his son, repairs with Ivanhoe and the lady Rowena to the forest, where they are soon joined by Isaac of York and Rebecca, who come to express their gratitude and bid a last farewell. Although herself in love with Ivanhoe, who has twice saved her life at the peril of his own, Rebecca joins his hand in that of Rowena—and, with her father, departs. In the very last scene of the film we have a sight of Isaac embracing the daughter with whom he has endured so many perils. She, however, seems not to notice his caresses. Her eyes are turned towards the setting sun. Before her arises the vision of Ivanhoe in the arms of his affianced bride. She thinks of the love she bears him and the happiness that might have been hers had he but returned her love.

FEATURE FILM NOTES

W. H. Laurance, who has been manager of Union Features for the past few months, leaves that company on September 1st to take charge of the Indianapolis office of Warner's Features, Inc.

Mr. Laurance is a fully experienced film man having been in the business for the past seven years. He is one of the pioneers, starting the feature game in that branch of the business at its very beginning. As manager for American Feature Film Company of Chicago, he put on the market one of the first three-reel American films ever made, namely, "Twenty Years in Sing Sing."

Before his connection with the Chicago concern he was road man for one of the largest film exchanges in the Middle West. Prior to that time, he successfully managed several theatres.

The varied experience of Mr. Laurance should make him a very valuable asset to Warner's Features, as he is able to understand film business from the standpoint of seller, renter and exhibitor.

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The Eclectic Film Company have all their multiple reel productions copyrighted. Hearing of a surreptitious booking of a few piratical copies of the film, "The Mysteries of Paris," they immediately engaged counsel to look after their interests and were successful in seizing one print of the film in Cleveland, O., several weeks ago.

Last Saturday, August 23rd, an opportunity presented itself to seize another print of "The Mysteries of Paris," for which the exhibition rights in Greater New York were acquired by the Exclusive Features, Inc., 24 East Twenty-first street, New York City. The film was seized while being shown at the Willis Airdrome, at Willis avenue and One Hundred and Forty-fifth street, by the United States marshal, together with all advertising matter that was used in billing the production at the theatre named.

The Eclectic Film Company, when seen about this latest seizure of one of their copyrighted films, were emphatic in their statement that they would, regardless of time and money expended, protect their State Rights buyers to a finish.

The Eclectic Film Company wishes to have it distinctly understood that it will stand back of any buyer of their film with all the vast resources at their command.

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A record in territorial sales has probably been broken by the All Star Feature Corporation whose initial play-production in pictures of "Arizona," Augustus Thomas' big success, will be ready for its first showing about September 1st. Harry R. Raver, president of the company, authorizes the statement that $133,000 worth of territory has already been closed for All Star productions.

On Friday last The Famous Players Film Company of New England, located at Boston; The Famous Players Film Service, Inc., of Pittsburgh, Pa.; The Electric Theatre Supply Company, of Philadelphia, Pa., and Sol. Lesser, of the Golden Gate and Pacific Feature Film Companies, of California, closed contracts.

Boston gets the New England States, Pittsburgh takes Western Pennsylvania, West Virginia, Ohio and Kentucky; Philadelphia operates eastern Pennsylvania, southern New Jersey, Maryland, Delaware and District of Columbia, while Lesser gets California, Arizona, Nevada, Oregon, Idaho, Washington and Montana. These are the latest contracts closed.

These negotiations were consummated by Mr. Raver on his personal assurance of good films as it was not possible to exhibit the production up to this time as the work of staging "Arizona" will not be finished for another week.

A handsome eight-page folder, illustrating in miniature the large line of lithographic printing for "Arizona," the All Star Feature Corporation's first release, is now being circulated among the trade. Eight new styles of posters are being added to these and a supplement will be issued later. This is perhaps the first time so extensive and elaborate a poster bulletin system has been used for motion pictures. Twenty-eight separate posters will be used to herald the coming "Arizona," allowing for a liberal billboard display if the exhibitor desires.

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In order to carry out their idea of marketing a feature program the middle of September, Warner's Features, Inc., have secured the very best men to be obtained for the various positions of responsibility throughout their organization.

Samuel Grant, formerly in charge of the Gordon theatres throughout the New England States, and for the past six months general manager of the Warner's Exchange in Boston, has been made district manager for the territory east of Chicago. He is succeeded in Boston by H. F. Campbell, who recently resigned from the Boston office of the Universal.

D. J. Chatkin, who until recently was in charge of the Universal office at Toledo, Ohio, becomes manager of Warner's Buffalo office.

Joseph Klein, brother of Arthur Klein, the theatrical agent, has gone to Atlanta to assume the duties of manager of that office.

Jack J. Gilroy has been succeeded in the New York rental office by Jacques Spiegel, whose experience in the film business dates back to the days of the old Hudson Film Exchange. At one time during his business career Mr. Spiegel was associated with the Kessell and Bauman Exchanges, and recently has been with the Mecca branch of the Universal.

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Cable reports received from Richard Edmondson, who recently sailed for Europe after having established here the Film Releases of America, who will release one feature weekly beginning with "Dr. Nicholson and the Blue Diamond" in four reels, makes it certain that this shipment, because of Continental delays, cannot be shipped until September 8th, two weeks after schedule time.

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Among the visitors at the offices of the Exclusive Supply Corporation seeking quotations on productions during the past week were J. Singer, of the Attractive Feature Film Company, of Philadelphia, and E. B. Johnson, representing the Turner-Dahnkey Circuit, of San Francisco, who are seeking a weekly program of twenty-five reels.

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Mr. S. Friedman, of the Eastern Feature Film Co., formerly of 12 Union Square and now located at 835 Broadway, has purchased the rights on "The Police Inspector," the great three-reel detective drama, for Greater New York and New England.

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Work is being rushed on the new quarters for Warner's Features, Inc., at 126 West Forty-sixth street, New York City. The entire eighth floor of the Leavitt Building is rapidly being converted into a magnificent suite of offices. Provision has been made for a large theatre, exchange quarters, directors' room, executive offices, publicity department, bookkeepers' department and poster department. The specifications called for partitions of mahogany and plate glass, and furnishings of quiet elegance throughout. These quarters will be ready early in September.

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The Ramo Film Company signed a contract this week to sell their future releases through the Exclusive Film Corporation.

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The Itala subject, "The Palace of Flames," the Dawson-Yukon territorial rights for which have been sold to A. R. Thorne, of Fairbanks, Alaska. "The Greater Love," the Itala two-reel feature, is now being booked heavily in Canada by the Canadian Film Exchange, by W. E. Greene for the New England territory, Weiland Feature Film Co., of Pittsburgh, and others. The Peerless Film & Supply Company, of Indianapolis, have purchased rights on Indiana and Kentucky for "The Fatal Grotto." O. W. Moore, of Indianapolis, has purchased the rights for "The Dread of Doom" for the same states.

For Those Who Worry O'er Plots and Plays

Takes It Seriously

HOMER sang his lays of Greek heroes for the same reason the classic fishmonger peddled fish. Gouverneur Morris, novelist and short-story writer, has it figured out that way, at least. "The successful literary worker is he who takes writing seriously. He studied the public as a means of making a living," said Morris recently. "He studies the public with the idea of finding out what the public wants. Then, in accordance with world-old rules of economics, he sets about to supply the demand. The public wants to be amused as well as educated," said Morris. What Morris says regarding fiction writing is applicable to moving pictureplay-writing. The work must be taken seriously for it is no child's play. The sooner the beginner becomes relieved of the notion that plot writing is just as easy as anything in the world and that all that is required is just to "scribble off" something, the sooner will he have cut his eye teeth. Take it seriously, writing pictureplays is a man's work.

As to Titles

"I have witnessed many pictureplays the titles of which were entirely inappropriate," writes in a well-known critic. "I would not like to have my titles changed for I spend a great deal of time and earnest thought upon them. But, if in the opinion of the editor or director they do not fit the story as well as one they could choose, I would be willing and thank them for it. I do not think sufficient attention is given titles." Many editors are prone to let any old title suffice and this is a mistake. Titles should be attractive and, at the same time comprehensive and appropriate.

Lacking the Punch

A St. Louis scribe writes: "Your dissertation on 'nice-looking scripts, but——' hits the nail right on the head. For a year or more I paid more attention to the appearance of my scripts than I did to what they contained. I revised and revised and red-inked and indented until I had revised all the life out of my stuff and had a manuscript that for appearances was certainly a work of art. Of course, it is understood that scripts should appear neat, clean and proper, but, at the same time, there is such a thing as making them entirely too proper. By this I mean that painstaking craftsmen will sometimes sacrifice everything to technique and appearance and unconsciously lose the 'snapper.' At least that was my case, and your paragraph in a recent issue of the News was the first treatise on this habit that ever came to my observation. Be careful with your revisions and do not revise the indefinable something called the 'punch' from your stories. I find that I work better right off the bat in the first flush of work and that when I go over it cold, I am apt to ruin the story." It is a fact that many literary workers are better "right off the bat" to quote our correspondent. Their inspiration comes in the first writing and it is better to leave it so. Others are what are termed "cold workers" and their stuff is best when gone over carefully several times and rehashed. The same rule applies to newspaper writing. We have known reporters to sit at a typewriter and knock off a tip-top story while others must rewrite their introduction or "lead" several times before the "right hang" comes along. Of course, in daily newspaper work there isn't time for much revision, but many never learn the knack of writing a story off-hand. They must go over, at least the "lead," several times before the follow-up comes hot. Work the way that brings the best results to you.

The Credit Question Again

An author in taking us to task for urging credit to the author of the pictureplay on screen, poster, and in trade journals, says that we should urge better prices for authors because all the author needs is a good name with editors and producers. Surely, an author needs a good name with editor and producer, that is perfectly understood. But nevertheless the writer might be able to ask better prices for his work if the public liked his pictures and applauded when his name appeared under the title. Then again, we are for a fair field and no favor for any script writer. It has been customary to flash the long name of one certain writer over every plotless Civil War drama ever released by one certain concern. The writer had little to do with producing the dramas which called for work on the part of the director, not the author. Here is one notable instance where credit was not equalized. If this man is entitled to credit on the screen hundreds of others are also entitled to recognition. We think like Captain Peacocke that credit on poster and screen will come sooner or later. In order to be impartial why not use the names of both the author and the director?

He Says It Is "Rot"

Here is a hot one from a director of moving picture plays: "All this hue and cry about editors editing and directors directing is plain 'rot.' Just so long as there are artistic directors employed, just so long will the director, who has to shoulder most of the responsibility, work his pleasure with any script that he likes. You can take it from me that there will be no editors handing out scripts with orders to produce exactly as written. That would be an impossibility for many of the best producers of this day and age. We directors must have latitude and we must rise or fall by the results of our individual working ideas, not what some script writer or editor thinks should be our ideas. The editor is the presiding genius at a sort of clearing house. He should know the best work of every director employed and furnish him scripts best suited for his ability. If the director likes an idea contained in a script and accepts the script and pays for it, it is up to him to make the picture. If he wishes to change the action radically, it is his privilege and will be just so long as there are artistic directors. I repeat that this discussion about directors directing and editors editing is 'rot.' Of necessity, the director will continue to edit about as he likes, responsible only as to the merit of the stuff he turns out." There was more to the above letter, but we print the kernel of it. Anybody else wish to join in the argument? It is free for all.

Now $100 Weekly

A school for photoplay writers located at Washington, D. C., urges all to "earn $100 weekly writing motion picture plays." We assure you that we will do our best.

We Believe It

Several Universal directors are quoted with asserting that they find it impossible to obtain scripts worthy of serious consideration. We are inclined to agree with them particularly anent that slap-stick stuff being released.

The English Markets

We have received several inquiries recently anent English markets for script writers. Submit your stuff to American markets. Better prices are paid in the United States and better treatment is accorded authors. And then it isn't necessary to spell wagon with two g's when sending scripts out to roost in Uncle Samuel's domain.

Pertinent Pointers

Include a pair of postal scales in your desk supplies.

If there is a job printer in your town or city, chances are that you can purchase good stationery cheaper and have it cut just as you wish.

Writing is plain drudgery to some. However, it must be done in order to succeed. Be systematic and compel yourself to write so much every day. There was never a splendid piece of literary work turned out that did not conceal toil and trouble.

The only way to write is to write. Keep writing and then write some more. Not necessarily for publication or production but for experience and practice. Only send out that which you think is your best.

If you wish to withdraw a script, write that you withdraw the script to submit elsewhere and shall hold the company responsible if the script is used. Register your letter.

Do not imitate any style of script. Be original and have a style of your own. Of course there are certain

rules of technique that are essential, but every literary worker has little peculiarities that crop out in work and that are original. When you study the scripts of others you are apt to imitate in a laudable endeavor to become successful. Lay out your own scripts the best you can and do not depend too much on others. In other words, learn to stand alone.

About two out of every three letters we receive from beginners contain questions about trick effects and in two out of every three answers we send to beginners we urge them to leave trick effects alone and stick to the simple plot. Mechanical tricks involve a great deal of work and editors and directors are not partial to those scripts which abound in "dissolves," "fades," etc. Don't relate your story as a dream. This idea is as old as Methusela, anyhow, and has been worked to death.

Please do not write questions on post-cards and send them in. We do not like post-cards, that is, unless they are of the souvenir variety, which we like to receive from friends. Write a letter and enclose an envelope stamped and self-addressed. We conduct the only department in which good, honest advice is given by mail without fee or favor. You ought to appreciate the service sufficiently to write under and enclose a two-cent stamp.

Yes, yes, Keystone is the only company we know of that wishes the synopsis only. This does not mean that a short story is desired; it means that the editor wants real ideas in brief narrative form and perhaps with a 500-word limit. Because Keystone reads synopses only does not signify that all other editors wish ideas submitted to them in that manner. However, we have an idea that the synopsis form of story will become more popular before so very long.

The Solax Co., Fort Lee, N. J., is in the market for high-class comedies and emotional dramas. The editor of Solax recently stated that good ideas were scarce, and that only a few seemed to observe the technical requirements, and that nine out of every ten scripts bought had to be rewritten. This takes work and brings down the purchase price.

Gaumont, Pathé, Thanhouser and Warner Features are not in the market for scripts.

Editorial Etchings

Miss Birch is now editor for Vitagraph, succeeding Mrs. Breuil.

Will M. Ritchey, formerly city editor of the Los Angeles Express, is now head of the Lubin Western script department.

Hall Caine has promised to write plots for Liebler-Vitagraph Feature Film Co. Needless to say, his name will appear on the screen.

Carolyn Wells is another well-known writer of fiction who has turned to moving picture play writing. She is receiving much advertising.

Eugene Valentine Brewster, editor of the Motion Picture Story Magazine, takes a camera along when he goes vacationing.

George Blaisdell, the well-known writer, sends us a souvenir post-card from the wilds of the Empire State, where he has been enjoying a deserved vacation.

A. W. Thomas, now editor of the Photoplay Magazine, formerly conducted the script writing department when the magazine was edited by Neil G. Caward.

A Poser From Posner

Mr. George A. Posner is sharp and to the point in this one: "A check in payment for a script is a practical acknowledgment to the writer, whoever he may be, that his work has surpassed the 'efforts' of thousands of just as earnest brother writers, editors of experience, staff and contract writers,' otherwise it would not have passed. Therefore why the fifteen-dollar check?" You can search us!

Lincoln Steffens' Method

There is another communication from Mr. Posner which we think worthy of another paragraph. He writes: "Mr. Lincoln Steffens, the noted writer, in a recent letter, wrote me some advice that has been of such help to me that I pass it along for the benefit of the script writing fraternity. 'It is an unusual success you are having. Take it. Take it as you are taking it. Enjoy it. Don't be afraid of being spoiled by it. You won't be if you keep working, working, working. And let me tell you a secret: The men in our profession who use well their first success carry it on to achievement—through work. They work hard. They are seen mostly at play and they don't let on that they work. But they do. By work they attain their art. They read, they study, they think, they fail. So don't be afraid to work with all the might you have in every little thing you do. Be your hardest judge. Don't linger too long over a thing that is done. Enjoy it, as I say, for a minute; enjoy it to the full. Then drop it. It is done. Drop it, and go on with the thing that remains to be done. And for the rest, study the thing that is nearest to you. Study it. Dramatic ideas are found in the most humble surroundings. Study and watch for them.'"

And Lincoln Steffens' advice has been the keynote for the success of many. Hard work and lots of it. Years of toilsome newspaper work taught Steffens the full significance of the word, writing. His words are inspiring. How true it is that the outsider frequently inclines to the belief that the literary worker does little or nothing to merit success! Literary workers are seen mostly at play. We were taking a little vacation "flyer" recently and a newly formed acquaintance said: "Well, I don't see how you find time to turn out all the stuff you do." We do turn out lots of stuff, such as it is. It takes constant work. We have one week of leisure in fifty-two. The other weeks are filled for us. We average ten hours daily, seven days to the week. You must work hard in any line if you would succeed in it. Work and not genius, so-called, is what counts.

Universally Important

We stop the press to announce that the Universal Film Manufacturing Company proposes to give credit on posters to legitimate authors of picture plays. This is an important ruling, and will result in Universal getting first readings on some classy scripts. We shall have further comment to make regarding this action next week. In the meantime, on behalf of aspiring picture playwrights, we hasten to congratulate Universal and its script staff, particularly Captain Leslie Peacocke, for helping along a creditable move.

"Stick to It"

A line from Will T. Henderson: "'Stick to it' are the proper words, and what a world of wisdom is bound up in those three little words, all praise be to Mr. Henry W. Mattoni. Many the times, when scripts have come merrily 'back home to roost,' I have felt inclined to let them 'roost.' But all of a sudden a 'still small voice' says 'stick to it,' and so I have. Of course, we all love our children—even unto the children of our brain, and, as a rule, we feel kindly toward them. But when we send out 'children' on an errand, we are prone to feel just a little vexed if they do not accomplish the errand for which they were sent, not stopping to realize that frequently their inability to accomplish their object, more often than otherwise, is our own fault through lack of proper and intelligent instructions." This simile seems apt to us. Too often the children of your brains are sent forth but ill prepared to perform their intended errand. They need more careful preparation for the journey about to be undertaken and, instead of vague instruction, they should be sent forth to perform their missions in a clear and expeditious way.

WM. LORD WRIGHT.

Mr. Lester Park, formerly of the Columbine Film Company, now district manager for Warner's Features, Inc., has been carefully investigating conditions around Dallas and Kansas City. He reports a lively interest in the forthcoming features to be released about the 15th of September through Warner's program. The Kansas City office has taken enlarged quarters on the fourth floor of the Gloyd Building, and it has been fitted up with everything needed to make it a big exchange.

STUDIO GOSSIP

James Keene, an Eastern moving picture producer, has arrived in San Francisco from New York with plans for a new $250,000 studio which he intends to build near this city. After looking over various sections of the state, Keene has decided that the country around San Francisco bay is better suited climatically and by reason of its wonderful scenery for the moving picture producing business than any other part of California.

San Rafael, Alameda, Berkeley, San Leandro and San Jose, through representative business men, have offered Keene various concessions and their co-operation if he will build his plant near their town.

The new company is being backed by Eastern capital in a large measure, and by some California capital. Feature films devoted to showing scenery of Northern California will be taken. There will be over one hundred actors employed the year around producing dramas pertaining to the early history of California. Several well-known stars, such as Frederick Ward, Nance O'Neil and James Neal, are already under contract to appear in the new productions.

Work on the new studio will commence about September 15th, and before the end of the year the new corporation will be well under way with its productions. The films will be handled through a moving picture exchange in New York and will be shown all over the world.

* * * *

Word comes from Universal City to the effect that Director Otis Turner, of the "101 Bison" brand, has taken a specially selected company to San Francisco to commence a trio of stories dealing with the picturesque life of the corsairs and buccaneers. The features will be put on with an attention to historic detail that will eclipse anything that has ever before been attempted in that line. Several ancient Spanish galleons that saw actual service in the nefarious practice of piracy, have been secured, and have been restored to their original condition for use in the pictures.

* * * *

They have the laugh on dignified Alec B. Francis over at Eclair. While the company was in the Adirondacks last week, Mr. Francis was playing the part of an officer in the Canadian Mounted Police. He had on a bright red coat. While crossing a field in order to reach the next location, Mr. Francis was startled to hear a disturbing noise behind. It was a case of a quick run and a few sharp dodges and even then some of the company had to play toreador with other red coats held at different parts of the fence before Mr. Francis escaped from John Bull's brother Bill.

* * * *

Keep your weather eye open for those new Peerless films. Owing to copyright laws, the name Empire, under which brand these pictures were to be released, has been changed to Peerless. Kessel and Baumann, known throughout the trade and to the exhibitor as men who are always a "little ahead of the bunch" promise that these Naval and Puritan stories which will be filmed under the Peerless brand will "lead the field" in settings, photography and sensations.

* * * *

A new face has been noticed of late in the Crystal pictureplays, which the most sophisticated fans have been at a loss to place. Investigation discloses the fact that the newcomer is none other than Henry Guell, who for years starred with Lily Langtry, playing opposite the Jersey Lily on her last tour of the United States. Besides being an actor of recognized ability, Mr. Guell is extremely good looking, and his advent to Crystal films will bring joy to the hearts of the matinee girls.

* * * *

James Neal, the veteran stock actor and impresario, has joined the Universal forces as director. This announcement comes as a finale to a persistent campaign upon the part of General Manager Bernstein, of the West Coast Organization at Universal City, who offered a series of inducements that eventually persuaded him.

Miss Pearl White has returned to the Crystal studio after a trip through the East, in which she played a three days' engagement at the Olympic Theatre in Leominster, Mass., and at the Wizard Theatre in South Norwalk, Conn.

* * * *

"The Thanhouser Twins" are back at the New Rochelle studio after a long absence. They have been with a theatrical company but have returned to appear in pictureplays. "Life's Pathway" is the first release since the twins began their return engagement.

* * * *

George Cooper, who will be remembered in "The Mills of the Gods," "The Drop of Blood" and some of the Lambert Chase series, produced at the Brooklyn studios, recently went to Santa Monica to join the Western Vitagraph Company.

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There will be no Reliance release on Wednesday, September 3rd, to allow for the three-reel production of "The Glow Worm" by Will Levington Comfort, released on September 6th. The release of Wednesday, August 10th, will also be omitted to allow for the two-reel subject "The Clown's Daughter," which appears on September 13th. Following this latter date the regular three weekly Reliance releases will be made as usual.

* * * *

The first Florence Lawrence feature that has just been completed by Director Harry Salter for the Universal, is a strong love story that shows Miss Lawrence at her best. The scenario was written by Captain Leslie T. Peacocke, and is an adaptation of his powerful short story "The Victorious Surrender," which appeared last fall in "The Smart Set" Magazine.

* * * *

Nell Shipman is completing plans whereby she will fit a number of the leading stars of the profession with the scenarios particularly suited to their various personalities.

* * * *

Fred J. Balshofer, he of the dazzling diamonds and silver-headed cane, arrived from the Los Angeles studios of the New York Motion Picture Corporation on Tuesday, August 19th. Fred, who is general manager of the coast studios, will "look them over" in New York for a month or so and attend to various business details of the company.

* * * *

Bessie Bannon, Horace G. Plimpton's secretary, is still globe-trotting over on the other side. Ireland appealed most strongly to her—of course she is—and she writes: "We have traveled from the extreme south of Ireland to the extreme north, over 420 miles, and I have passed through the most wonderful locations for picture purposes. Edison pictures are very popular in Ireland. That girl never could forget business.

* * * *

Big Bill Sheerer, the "man of many faces," who does character work for the American Eclair Company, hardly looks like a candy maker, yet he was at one time. Bill was once a regular guy at making candy.

In the days of long ago Sheerer got some very valuable experience in the medicine companies that used to travel our little land.. Bill was chief comedian for one organization, and for this he received the magnificent salary of $20 a month. But Bill had another income. He had the candy privilege.

Every night on the big platform, Bill would place his big candy hook, and there before the vast throng he would artistically "pull the taffy." When finished it would be sent through the crowd by boys, and the receipts were no small item. But who would ever think Bill could make taffy to see him on the screen to-day as a dignified old millionaire?

* * * *

Two writers of reputation are responsible for releases to be presented by the Reliance in the near future. "The Glow Worm"—in three parts—is from the pen of Will Levington Comfort, who has written a number of successful novels. It appeared originally as a magazine story. Another two-part drama scheduled for early release is "The Stolen Woman," by Eleanor Ingram, which was published in Lippincott's Magazine and lends itself admirably to picture dramatization.

A crowd of about three hundred persons watched Fred Truesdell, dressed as a brainless son of a millionaire, and Milly Bright, the little beauty of the American Eclair Company, do a scene in the big Pennsylvania station one morning recently. Suddenly one excited old man rushed up to stick his head through the crowd. He turned to a man nearby and wanted to know "What is it, an elopement? Why don't they stop them?" Just then the director stepped into the scene and took hold of Fred to show him just about what position he wanted him to take. The old man almost pushed several people over trying to get in close enough to get to the excitement. The result was he got in front of the camera before he saw it and got a good bawling out from Mr. Director. It was some little time before the kind-hearted stranger knew exactly what was doing. He had never seen "movies" made before.

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Director Edgar Lewis, of the Reliance, is enthusiastic about his latest picture, "Twickenham Ferry," which is a drama written around the popular classic "And 'tis But a Penny to Twickenham Town." The verses of the quaint old song run through the action of a modern rural drama in which Edgena de Lespine, Irene Hunt, Sue Balfour and Harry Spingler play the leading roles. The result is an artistic offering which should have a strong appeal.

* * * *

They are still talking about Edison players down in Georgia and it is very evident that Charles M. Seay won a host of loyal friends in Atlanta. Of course, the fact that Seay told them that Atlanta was the best place in the United States for making pictures and that Mabel Trunnelle smiled her prettiest upon gallant Georgians undoubtedly had a good deal to do with it. However that may be, the Atlanta Journal cannot say enough in praise of the Edison players.

* * * *

Bessie Learn, Herbert Prior, Ben Wilson, Augustus Phillips, Charles M. Seay, C. Jay Williams and others have become speed demons during the year, and now George Lessey put their noses out of joint by appearing in a brand new 1914 model. Right up on the front seat next to George sits a handsome Airedale terrier, which the director says he is training for the camera.

* * * *

Barry O'Moore contributes another clever piece of character work as Sam Gerridge in "Caste." His delineation of the fiery artisan whose life consists of his love for Polly Eccles and his trade, shows the remarkable talent of this young actor for character portrayal. It is hard to realize that he is the same man who plays the town "sport" in "Slander's Tongue."

* * * *

Versatility is Ben Wilson's middle name. One of his latest feats is the portrayal of five roles in Edison's two-reel drama "The Awakening of a Man." He has also been seen to advantage as Captain Bradford in the famous "Who Will Marry Mary?" series.

FADED BEAUTIES
Great Northern release.

BIGELOW COOPER

Elsewhere we present a full page portrait of Bigelow Cooper who has had a valuable theatrical experience, having played in the first stock company of the Murray Hill Theatre, New York, and having also been a member of the Denver Stock Company. Mr. Cooper was leading man for four years with Nance O'Neill, under the management of McKee Rankin. After that he played in "The Thief," under the management of Daniel Frohman; and for several seasons filled engagements with the Shuberts and Charles Dillingham.

Two years ago Mr. Cooper entered the motion picture field under engagement to the Edison Company. He is still a member of the Edison Company and is one of the most versatile, as well as popular actors appearing on the screen to-day. Mr. Cooper has the gift of doing unusual things with pronounced histrionic ability. He always seems to fit in the picture, and may be depended on to give an effective portrayal of any role that has been entrusted to him.

CHESTER BEECROFT GOES WITH THE GENERAL FILM COMPANY

Chester Beecroft, who has been manager of the New York office of the Billboard for the past two years has resigned his position to accept the appointment of advertising and publicity manager for the General Film Company and will assume his duties on September 1st at No. 200 Fifth avenue. Mr. Beecroft has had a wide experience having been a special writer on New York daily papers, was formerly advertising and publicity manager for the Motion Picture Patents Company, and also was press representative for the Hotel Astor. The News wishes him success in his new position.

LILLIAN WALKER

Lillian Walker, whose charming face adorns the front cover, was born in Brooklyn, of Swedish parentage, about —well, not very long ago. Her first role on the speaking stage was as the ingenue in a melodrama called "The Little Organ Grinder," the cast comprising Maurice Costello in the lead and Mrs. Maurice in another part. Her next engagement was in a soubrette role in "The Follies of 1910." She subsequently appeared in vaudeville in a few musical sketches, written and produced by Gus Edwards. When she took up the art of acting for motion pictures, two years ago, she, in her own words, "again had the pleasure of playing with Mrs. Maurice and Mr. Costello."

Miss Walker has become a feature in Vitagraphy and she has a host of admirers in the moving picture world. Both exhibitors and audiences look for her appearance on the screen with anticipatory delight.

Incidentally it should not be overlooked that Miss Walker is to be the Queen of the Mardi Gras at Coney Island this year. The King of the Carnival will be no other than our genial friend, John Bunny, with whom she has appeared so frequently in the film productions of the Vitagraph studio. It may easily be conjectured from the expression of mirth in Miss Walker's features that when she laughs the world laughs with her.

Mr. F. E. Mortimer has announced the opening of his new photoplay theatre in the Warren Block, Freeport, Maine, on September 9th. The theatre is equipped with fireproof booth, illuminated exits, fire escapes, ladies' reception-room, gents' smoking-room, steam heat and electric lights, and has complied with all of the rules that govern moving picture theatres.

The Novelty Slide Company has issued a handy reference directory covering all requirements of the exhibitor in lantern slides. Send to Joseph F. Coufal, general manager, 20 East Fourteenth street, New York City, for a copy; it will interest you.

The Regent—reputed to be the most palatial motion picture theatre in the metropolis, and hence, presumably, in the United States—opens the season with the Kinemacolor pictures as a regular feature, and with Famous Players' films. Mrs. Fiske in "Tess of the D'Urbervilles," with the Kinemacolor features. "The Scarlet Letter" and "Tested by Fire" form an opening bill of moving pictures de luxe.

WILLIAM LORD WRIGHT'S PAGE

IN Connersville, Ind., there lives a deaf boy who was a devotee of the moving picture shows. Now, he says, he no longer attends because he cannot stand the talk of the men and women in the pictures. He hears by watching the lips, and he says that some of the people shown on the picture screens are vulgar, and if decent people knew what they said they would stop the show. The Ohio State Journal, a morning newspaper published in Columbus, Ohio, was misled by this ancient story and treated the deaf boy and his assertions in a leading editorial. To quote the Journal: "He says in one picture the women whispered to each other words that he did not suppose women ever used, and in another picture a character who was a young minister used profane language desperately. He says he couldn't stand it and won't go any more. The movement of the lips to this boy is language as plain and distinct as if it was thundered into a good pair of ears. The boy is not mistaken. The bad language was used when the films were made, the performers at the time never supposing that they would be speaking to a deaf mute. Strange experience this, where sound is seen and not heard." We thought that this canard, circulated extensively two years ago by those antagonistic to Cinematography, had been long ago discarded. However, it seems to have been resurrected at this late day. When the story was circulated two years ago, we asked the two deaf mute boys who work in our vicinity as to the plausibility of such a yarn. They ridiculed it. Both are ardent photoplay "fans," and they take their wives and children to see the pictures. "Do you suppose that we would take our wives and children to the picture shows if any such language was customary," one indignantly wrote on a piece of paper. That was two years ago. Last week when the old, old story appeared once more in print we turned to those two deaf mutes. We inquired if in two years they had noticed profane and indecent language on the lips of the actors in silent drama. They said they had not, and they attend the picture theatres three and four times weekly. Moving picture actresses and actors, for the most part, are ladies and gentlemen. They are recruited from the best talent of the legitimate stage nowadays. The deaf mute story was refuted two years ago, and the manufacturers of pictures would never countenance such language, even if members of their cast were addicted to it. Let the deaf boy, of Connersville, Ind., name the pictures in which actors and actresses insult their audiences. We are rather inclined to the suspicion that some energetic newspaper correspondent in Connersville is rehashing some ancient stuff to increase the length of his "correspondence string."

A new and novel use has been found for the motion picture theatre. It is to be used to explore what has been tragically called the port of missing girls. This variety of theatre is thus to be made a medium of wider range than mere amusement or education. It is to be a humanitarian work. In a short time many cities and towns will receive picture slides showing the portrait of pretty Catherine Winters, the young Newcastle, Ind., girl, who disappeared from home. She is to be shown in numerous poses and dresses, all of the pictures obtainable having been secured and copied on slides. These slides are to be sent broadcast and are to be shown in the picture theatres in the hope that some of those who see them will remember the face of the young girl and will give information as to her whereabouts. The idea is more than ingenious. It is eminently practical. Many millions of people in this country attend motion pictures every week, and it is not unlikely that some of them have seen Catherine Winters, if she is still alive. The use of motion picture theatres for such a purpose seems capable of further expansion.

Inauguration of the Ohio State Board of Censorship, for examination of all moving pictures to be shown in the Buckeye Commonwealth, is being awaited with expectancy by the moving picture trade in general. Manufacturers, exchangemen and thousands of exhibitors of the pictures are interested, and are speculating as to the success of the venture. The first appointment to membership on the board, which will consist of three censors, has been announced by Governor Cox and the State Industrial Commission. The first member named is Mrs. Maude Murray Miller, of Columbus, a newspaper woman, a student and a critic. She is well qualified to assume the duties, which will require extended knowledge of the moving picture art, tact and sound judgment. We can assert that Governor Cox and the members of the Industrial Commission are proceeding with care and deliberation in the formation of this new board. They appreciate that there is a division of opinion as to its probable necessity, and they naturally wish the personnel to be one that will incite respect and confidence among those interested in the business. These officials can be depended upon to do their best in selecting censors who are broad-minded and wise. "We wish to protect our people and at the same time protect those who make their livelihood by means of Cinematography," states Governor Cox. We venture to predict that this new board will, in the end, prove of tremendous importance and worth to Cinematography. James M. Cox, former Congressman and newspaper man, has proven the most popular and able chief executive the old Buckeye State has boasted of for, lo, these many years. His first selection for the Board of Censorship can be commended by this writer. The others will probably be equally satisfactory, for Governor Cox and his commission appreciate that this board will prove an innovation in the amusement circles, not only of Ohio, but of the entire United States, and that persons of authoritative standing in moving picture art are essential to a satisfactory completion of the Censorship Board. The salary of each censor will be $1,500 yearly. Each member will be obliged to devote his or her full time to the duties, for it will prove no brief or easy task to carefully adjudge all the moving pictures released in this and other countries and sent into Ohio.

Last Winter the "crook" play had its vogue in Gotham and certain manufacturers of moving pictures felt it incumbent upon them to release numerous playlets dealing with the "fascinating criminal" of the Raffles type. This action dealt a blow to the best interests of the industry, and we were foremost in condemning the "Raffles" type of playlet. Now we are going to volunteer another suggestion—and a wide one. Let the energetic manufacturer who misguidedly asserts that "red blood" and "the punch" are essential to all films, beware of the "White Slave" subject. It is said that plays of "White Slavery" suggestiveness are to be popular in New York City this season. Let us hope that certain manufacturers will not immediately follow suit and turn out films suggestive of "White Slavery." The newspapers have been full of such stories; we have seen where Diggs assaulted a moving picture camera man outside the court room; and we know that it will be a temptation to some to produce pictures dealing with this topic. Discretion is the better part of valor. There is no place on the moving picture screen, popular with women and children, for playlets dealing with "White Slavery" topics. There is enough in this life that is decent and clean without resorting to unpleasant and unwholesome subjects.

A new film manufacturing company made its initial bow to publicity the other day, and it was not given sufficient space in print to our way of thinking. Giles R. Warren, the well-known author and director, together with J. A. Whitman, have contracted to furnish Warners Features with three-reel features. This fact in itself is not so interesting as is the statement that Messrs. Warren and Whitman are to produce a series of Sir Walter Scott's classics. Two years ago we urged the filming of the masterpieces from the pen of "The Wizard of the North." We pointed out the worth and interest to many in Scott's

novels, but only recently has there been a noticeable movement started to accurately produce Sir Walter Scott's stories. The Universal Company started out with "Ivanhoe," lightest of Sir Walter's works. Now Mr. Warren announces that "The Lady of the Lake" has just been completed, and the others to be produced are "Rob Roy," "The Monastery," "Guy Mannering" and "Waverley." A very wise selection, and an announcement that promises to add to the uplift and educational value of the moving pictures. Here are plots and stories that will not need the censorship shears; these stories will bring the work of the Scottish master of literature to the hearts and minds of thousands who have never read Scott's novels. Dominie Sampson, Meg Merrilies and the rest are gladly welcomed to the moving picture screen, where they should have paraded long, long ago. We think the popularizing of Scott important, and congratulate Messrs. Warren and Whitman on their venture. Mr. Warren can be depended upon to retain the vital portions of the stories and to present them with proper atmosphere and correct detail.

Kinemacolor recently captured Weber and Fields for the series of "Famous Players at Home," which already includes Lillian Russell, Chauncey Olcott, William Courtney and Eddie Foy. While for twenty years or more "Mike" and "Meyer" have been playfully poking each other in the eye and cheerfully choking each other, they had never "seen themselves as others see them" until the Kinemacolor pictures were projected upon the screen for their benefit. Both laughed heartily.

"By jimminy, this is funny," chuckled Fields.

"Yes," agreed Weber, "but I never realized before what a monkey you make of me."

"SIGN OF THE BLACK LILY" IS CINES MYSTERY STORY

"The Sign of the Black Lily" is the title of the Kleine-Cines release for Tuesday, September 2nd. Essentially, this is a dramatic story, in two reels, combining a delightful tale of adventure with those wonderful stage settings for which Kleine-Cines pictures are famous. How a wary old white-haired favorite of the clubs and drawing-rooms is exposed as the leader of a gang of thieves, how an enterprising detective wormed his way into the foul heart of the most vicious and corrupt organization in all Paris,

SCENE FROM "SIGN OF THE BLACK LILY"

how, by finding secret buttons, walls moved and floors disappeared, revealing strange hiding places of the gang. The valiant fight of the police against overwhelming odds, and the dramatic unmasking of the sleek villain in his own reception-room, crowded with guests, makes a film delightful for its strong situations, condensing acting and clever story.

WINIFRED GREENWOOD

Miss Winifred Greenwood has joined the forces of the American Film Mfg. Company, at Santa Barbara, Cal., as leading lady of the second company. Miss Greenwood has enjoyed a thorough training in the "legitimate," and for a number of years appeared in various companies as leading lady. Her appearance in the popular "Flying A" pictures

WINIFRED GREENWOOD

will be gratifying to her hosts of friends, who have been watching her career with great interest. Her first experience was acquired in vaudeville, when she toured the United States and Canada with the "Kings Carnival" Company. The first speaking part was as ingenue lead in "Zig Zag Alley." From musical comedy she went to melodrama, starring with J. J. Kennedy in the "Midnight Express." She scored big successes in "Sappho" and "Camille" and acquired an enviable popularity throughout the country in various well known stock companies.

This extensive experience makes Miss Greenwood a very versatile leading woman, and she is ranked among the foremost stars of the silent drama. Her favorite pastimes are the popular athletic sports such as riding, swimming, tennis, golf, etc. The key to her phenomenal success is traceable to her innate desire to please her audience.

The United States Film Co., one of the first independent film manufacturing companies in America, has opened a New York office and will specialize in the manufacture of educational and industrial subjects.

This company was organized in Cincinnati, Ohio, five years ago, and was one of the charter members of the old Motion Picture Alliance. The New York office in the Flatiron Building is now the principal office of the company. It is presided over by Arthur N. Smallwood, the company's general manager.

In addition to making educational and industrial subjects, the United States Film Company will undertake to produce dramatic and comedy feature subjects for releasing concerns. It is promised that the company will market an occasional State right picture of its own manufacture.

MIATT-PATENTS DEPARTMENT

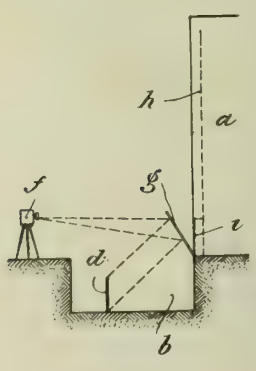
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

The new rules promulgated by the Supreme Court of the United States, which took effect in February of this year, are aimed to correct some of the abuses which formerly attended patent litigation by making witnesses subject to cross-examination, by requiring testimony to be taken in court, except when both parties otherwise agree, and by subjecting the testimony in these cases to the same rules of evidence commonly in effect, thus excluding irrelevant and otherwise objectionable testimony. These rules, if applied in the proper spirit, should greatly reduce the expense and time for which patent cases were heretofore notorious, and any legislation governing this procedure should not be enacted until it is seen how well these rules work in practice.

Since patent suits upon appeal are heard in one of the nine Federal Circuit Courts of Appeals, whose decision usually is final, a condition has been brought about in which a patent may be valid in one part of the country and not valid in another, owing to the limited jurisdiction of these courts and the fact that their decisions may not be harmonious. The remedy for this is a single court of patent appeals with jurisdiction covering the entire country to whom appeals should be taken from the trial court.

The appointment of an independent non-partisan commission to make a thorough study of the entire patent situation and its needs, and investigate the operation of the patent systems in use in other countries, and report to Congress before any legislation whatever is passed upon this subject, is most desirable. Greater liberality upon the part of Congress in the matter of appropriations for the Patent Office, would help materially in facilitating business therewith, and would be a benefit to inventors and manufacturers, and hence to the public generally. Why not use some of the $8,000,000 dollars that patentees have piled up in the U. S. Treasury to the credit of the Patent Office, to render the latter capable of handling its vast business promptly and effectually? To the inventor time is more than money, and delay is often disastrous.

A method of synchronizing a visual performance and an acoustic accompaniment therefor, which consists in photographing on a film the performance of the actors, and in simultaneously photographing on said film a reflected front view of a person facing the actors and directing the acoustic accompaniment of the performance, is the subject matter of Patent No. 1,069,221, issued to Jakob Beck, of Munich, Germany. In the accompanying diagram *a* is the stage, on which the actors perform; *b* the orchestra pit; *d* the bandmaster and *f* the recording camera, placed in the auditorium. For obtaining a front view of the bandmaster looking toward the stage, a mirror *g* is mounted at a suitable point of the stage, in which the image of the bandmaster will be reflected. When therefore the view on the stage is photographed by the camera *f* the bandmaster will appear on the finished picture as if seen from in front. His image may then be projected against the lower part of the screen *h*, which is then, if the projection is made from behind the screen, covered by a partition *i*; the photograph may, however, also be made in such a manner that the bandmaster is shown on the side of the film and is accordingly projected. By such means the persons producing the acoustic accompaniment of the kinematographic display (actors, singers, musicians and the like) who are placed during the performance behind the screen *h* are in a position to exactly follow the directing movements of the bandmaster and to begin at the proper moments and accompany the play in the proper time, as the speed of the movements of the directing person will now vary with the varying speed of the film. The whole performance will thereby receive a uniform character, both in the play and the accompaniment, and the artistic requirements can be met in a better manner than was hitherto possible.



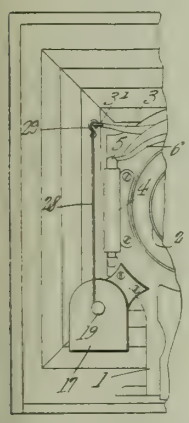
New York State averages about one-sixth of all patents issued, Illinois and Pennsylvania representing about one-tenth each of the total issue from week to week. Among foreign nations Germany is usually in the lead, with England a good second, and Canada a poor third.

MAREY apparatus for analyzing movements has recently been noticed in the Illustrated London News, which remarks that such a splitting-up of motions, it seems almost superfluous to point out, is of very considerable value, quite apart from the interest it provides for the merely curious. The man of science comparing the human animal with others; the doctor studying the human body; the anatomist; the artist who works from life, all cannot fail to give thanks to the inventor of a device which enables the human eye to see details it is impossible for it to see in the ordinary way. We quote: "A movement is visualized by man, as it were, roughly; for the simple reason that images are retained for an appreciable time on the retina, and so, under our conditions of vision, merge into one another and make a whole as we know it, just as the separate images in the old zoetrope blended when the wheel was turned with sufficient speed. The same fact is the basis of the moving picture, in which image merging into image gives the impression of continuous movement; but the moving picture cannot be said to analyze movement really to any great extent, unless the pictures be shown very slowly. The Marey apparatus permits the taking of moving pictures slowly and on a single plate, so that the movements, instead of being photographed so many times in a second that when they are shown in very rapid succession on a screen they appear as they do to the human eye in the ordinary way, are photographed at a so much lower rate of speed that they divide a given movement—such as a jump over the vaulting-horse—into, say, half a dozen parts. The results are of very special value, and this is not lessened by the reminder that, of course, each photograph shows but one person.

An electric arc light obtained from materials which afford such a large proportion of ultraviolet rays as to apparently give no light at all, is a practical application of modern abstract science for the exposure of many frauds, such as imitation precious stones and other fakes. As is well known ultraviolet rays are common to sunlight as well as the arc light, but are not visible to the human eye under ordinary conditions. In the use of the electric arc above referred to, all but the ultraviolet rays are eliminated by means of suitable screens. When the rays thus segregated impinge on an object they make it glow to a greater or less degree. If, for instance, it is desired to test the genuineness of stones represented to be dia-

monds the operator first learns how a diamond glows in these rays and then compares the glow shown by the stones in question. Thus very definite results are possible with a large number of substances.

The accompanying drawing represents a front elevation of a portion of a camera with an attachment applied thereto whereby the shutter may be actuated at a certain time desired by the operator, giving the latter an opportunity to pose for the picture before the actual exposure—the attachment being the invention of Gerfield A. Roberts, of Olathe, Kan.; Patent No. 1,069,293. 1 designates the front slide of the camera carrying lens tube 2; 3 the shutter lever adapted to be released by air directed under pressure into the cylinder 4, motion being transmitted from the piston 5 to the shutter mechanism, by means of lever 6. A casing 17 secured to slide 1, has a shaft journaled therein and projecting forwardly therefrom, there being a knob 19 upon the front end of the shaft whereby it can be readily rotated. The casing 17 encloses a clock spring escapement movement. A cord 28 is secured at one end to the knob 18 and to the finger piece 3^1 by a hook 29. The shaft is rotated by means of knob 19 to wind the escapement spring and the connection 28 is unwrapped from the shaft and hook 29 placed in engagement with lever 3, it being understood that this lever is first set. As soon as the knob 19 is released, the connection 28 will bewound upon the shaft, slowly pulling downwardly on the lever 3 until the shutter mechanism is released. This mechanism can be so timed as to cause the actuation of the shutter after any desired period of time has elapsed, this adjustment being most readily effected by varying the length of the connection 28.



Photographs on copper having a delicate daguerreotypic effect are the result of a recently developed process, in which a polished plate is exposed to chlorine gas for a few seconds to produce a sensitive layer which is exposed under a negative for ten minutes in sunlight, sufficient to produce the positive, which may be then readily set by a toning-fixing bath containing but little hyposulphite but charged with silver salts. For this purpose a bath may be used that has been previously employed in paper-toning; and the sensitive layer on the surface of the copper should be extremely thin, as a thick layer is found to be less sensitive. Heretofore attempts have been made to utilize the sensitiveness of cuprous salts to light, but the images could not be fixed, because ordinary-reagents dissolve copper salts, whether affected or unaffected by light, in about the same manner.

We shall be pleased to answer pertinent questions propounded by readers of The Moving Picture News.

Geo. Wm. Hiatt

"Les Miserables" in Nine Reels

A great French company has produced Hugo's "Les Miserables," with every detail of the wonderful story. One need never have read the book to understand thoroughly and appreciate, it is said.

A wonderful cast of French players posed before the cameras for the production. Henri Krauss, of the Theatre Sarah Bernhardt; Mlle. Ventura, of the Theatre De l'Odeon; La Petit Fromet, of the Theatre du Vaudeville; Mons. Etievant, of the Theatre de LaPorte and other stars from the most famous theatres in France will be seen in the principal parts. The stage mountings are natural. The scenes have been taken in the exact spots described by Hugo, when he wrote his novel in 1862. Some of the original places remain and in these places the scenes as told in the story have been enacted.

There are nine reels in the production. This means more than 10,000 feet of imported film. The production will run two hours and a quarter, with the intermissions. The picture has not yet been seen in New York.

Ripley D. Saunders, the eminent dramatic critic of the St. Louis Post-Dispatch, wrote a column in review of the picture, something that is absolutely unprecedented in that city so far as motion pictures go.—Birmingham (Ala.) News.

William "Kinemacolor" Hickey, the "circulating medium" of the Allied Kinemacolor companies, is in New York after a flying trip of Europe. He brings with him the films of "William Tell," taken in the Swiss Alps; "Robin Hood," filmed in Sherwood Forest, England; 'Mary Magdalene," with Mme. Maeterlinck in the title rôle, and some marvelous Oriental scenes taken by a Kinemacolor expert who spent a year in China and Japan.

The Selig Polyscope Company has purchased from Nell Shipman her prize-winning scenario, "Outwitted by Billy," which will have an early production.

Iowa Falls, Ia.—C. C. Frie, Eldora, has purchased a lot in Brookings, S. D., and will commence in a few weeks the erection of a modern theatre building.

THE ENGAGING KID
Lubin release.

CAMPAIGNING WITH CUSTER
Custer Blows Up the Ammunition Wagon
Bison 2-Reel Drama.

Manufacturers' Synopses of Films

EDISON

THE GRECIAN VASE (Sept. 2).—In the window of an antique shop there once stood a Greek vase which meant more to Giulio, a poor sculptor who lived nearby, than anything else in the world. On the case was the figure of a woman skilfully executed in the graceful, frozen beauty of the Greek convention. Giulio was in love with the vase and in love with the woman upon it. He could never pass by the shop window without stopping to gaze with longing eyes at the beautiful creation of the master workmen of a dead age.

One day an unusually stringent state of finances forced Giulio to take a little statue on which he had devoted many hours of careful labor to the antique shop in the hope of selling it. Inside the shop he paused to pay his daily tribute of admiration to the vase. As he turned away the end of the statue which he carried hit the vase and knocked it to the floor, where it shattered into a thousand pieces. The indignant clerk, discovering that Giulio was penniless, insisted on taking the statue in return for the broken vase. Giulio took the broken pieces and went sadly back to the attic.

On one little fragment of the base the face of the woman was still preserved in all its former beauty. Giulio gazed on it yearningly and fell into a deep reverie. It seemed to him that he was living in the first springtime of the world, when nymphs and satyrs danced in every field and grove. He saw the woman of the vase in the midst of a laughing throng of dancing dryads and followed her over hill and dale while the mystic pipes of Pan filled the air with a music as intoxicating as old wine.

The dream was the turning point of Giulio's fortunes, for he awoke from it to find a letter, from the manager of the antique shop, informing him that his statue was worth many times the value of the broken vase. Moreover, so strongly did the vision affect Giulio that he wrought, in living marble, a statue of the dream woman that made him famous.

GAUMONT

THE FATAL BELL (Sept. 2).—George Harland, cashier at the Northwestern Bank, Northville, has a brother of sporting proclivities—Maurice is a keen backer of horses. Like most bettors Maurice loses heavily, but one day he receives news of a "dead cinch," and decides to surreptitiously borrow a large sum from George's bank and to repay the sum out of his winnings-to-be. Maurice calls on the unsuspecting George, and, taking advantage of the position of trust his brother holds in the institution, he abstracts a wad of notes while George's back is turned, and gets safely away with the cash.

Balancing time comes round and George Harland is found to be $2,500 short in his cash. The distracted cashier is haled before the manager and accused of embezzling the bank's funds, being given grace until 5 that evening to make good the deficiency. George is bewildered, aghast, and almost stunned by the blow, and goes home in a state bordering upon insanity. His wife tries to sympathize, but George is beyond all sympathy, the shock has been too terrible. He announces that when the police come to arrest him—when the doorbell rings at 5 o'clock—he will shoot himself rather than submit to the disgrace and ignominy of an accusation of this kind. Mrs. Harland, at her wits' end to circumvent George's crazy decision, cuts down the bell from the door, and lays it on the sideboard, hoping that as time passes her husband will recover his equanimity.

Smitten with remorse, and fearing the consequences which would react upon his brother, Maurice goes back to the bank, and makes a clean breast of the theft to the manager, who thereupon hands him a note exonerating George from all blame in the matter. Maurice arrives at his brother's home prepared to confess the crime to George, and Mrs. Harland is explaining the situation when little Doris Harland, just returned from school, espies the bell and promptly seizes it and makes a loud clanging. Instantly a loud shot is heard reverberating through the house, and Mrs. Harland fears that the worst has happened in the room wherein George has locked himself.

On breaking open the door George Harland is found to have severely wounded himself, although not fatally, and on hearing his brother's confession he is devoutly thankful that his aim was not accurate.

MIATT PATENTS

GAUMONT

SOME FIREMAN (Sept. 4).—Oscar Bingham believes he is the only pebble on the beach so far as Mamie Devere, the popular musical comedy actress, is concerned, but one morning an anonymous letter from "A Friend" causes him most furiously to think—and act. Can this accusation of flightiness directed against his darling Mamie have any foundation in truth? He will investigate the matter forthwith.

Evening arrived, Oscar dons his "glad rags" and hies him to the Imperial Theatre, and when he goes round on to the stage to visit Mamie at the end of the first act, the actions of his beloved seem to lend color to the accusations of Oscar's anonymous correspondent. But Oscar must be *sure*. And this is where his brainwave occurs. He bribes the theatre fireman to change places (and clothes) with him, and while impersonating the doughty flame-quencher sees quite enough to quench his own flames of love.

An interview with the fire chief (during the course of which Oscar gives him an involuntary shower-bath), and an ignominious finish in the "cooler," leave Oscar in a considerably chastened frame of mind—so chastened that he vows never to chase after musical comedy satellites for the future.

AMERICAN

THE MYSTERIOUS EYES (Sept. 6).—Richard Frawley, who lives with his daughter on a ranch, sells his property and is paid for it in currency. As they are in a rough country, he places the money in a belt about his person and they decide to start for the East at once. In order to make their train, as they are a long way from the station, they are obliged to spend a night at McGovern's Inn, a rough Western place. McGovern hears of the sale of the ranch, also that Frawley has money with him and that they are to spend a night at the inn. He decides to watch them and find where the old man keeps his money. For this purpose he has a picture so arranged that from the next room he can look through the eyes of the picture and watch his victims.

Frawley and his daughter arrive and are given this room; the daughter sees the glittering eyes in the picture, but does not betray it, although she is terrified. She makes an excuse to leave the room, writes a short note to her father, which she manages to slip into his hand unobserved, telling him of the eyes and for him to feign illness; that she will take the money on her person and ostensibly ride for a doctor.

She does this, as McGovern is very glad to have her out of the way; although he has watched her carefully, he has not seen the girl take the money belt. After she has gotten safely away, the father, who has feigned sleep, wakes up; tells McGovern his daughter has taken his money. McGovern immediately starts in pursuit of the girl; the father is thus enabled to make his escape, which he does, and joins his daughter at a place they have agreed upon, and where they can take the midnight train.

McGovern, who has gone first to the doctor's office, finds that the girl has not been there, thinks about the midnight train, and rides over there just in time to see the train pull out with his victims aboard.

FOR THE CROWN (Sept. 8).—Following the first Adventures of Jacques, the King, repentant of his insult to the church, again embraces the faith and, shortly after falling ill, he dies.

The second adventure opens with the funeral procession of the late King, the Crown Prince being in the procession that carries the remains of the late monarch to the royal tomb.

The following day the coronation of the child King takes place in the throne room of the palace. The Bishop advances with the crown, but the child, already imperious in his authority, demands that none other than his beloved friend Jacques le Grand shall place the crown. His wishes are acceded to.

In the meantime the Duke de Montserrat continues his intrigue with the Queen, but the death of the King has awakened her mother love, and when he suggests that together they rule the country, she replies: "The past is dead! The future is for the King." Failing in this attempt to secure the throne through marriage with the Queen's mother, the Duke incites the nobles to revolt against the King. With the assistance of the infuriated nobles of the court the palace is stormed and the King kidnapped.

Jacques le Grand has been inactive, preferring to remain at the court and bask in the smiles of Constance, who has won his heart. The Queen, distracted, sends for him and tells of the outrage. Recalling the vow to his father, who had admonished him, "Be ready to lay down your life for the King," he buckles on his sword and promises, "I will save the King or die for him." Constance overhears and decides to accompany him. Securing the costume of a page she joins the young adventurer, and together they go in search for the King.

Far from the palace the robber nobles carry the King and place him in the home of some peasants in the mountains. The imperious King warns them, "You will repent this when I come back!" The King is hustled into the hut and guarded by the peasants.

In the meantime Jacques and Constance encounter the nobles at the inn, and when they make overtures of friendship he seemingly falls in with their plans to gain his purpose. But one of the nobles unobserved places a sleeping powder in Constance's tankard, and Constance indiscreetly drinks therefrom. When Jacques notes what has befallen his beloved Constance his anger is aroused, and, pulling her up on the table beside him, he draws his rapier and fights them all. They are about to overpower him when with one sweep of his arm he breaks the window, and leaping, he escapes with Constance to safety.

The young King wanders from his guard with the child of the latter and makes his way into the mountains. The escape is discovered, and the peasants, alarmed, hurry to notify the Duke.

In the meantime Jacques and Constance have resumed their search for the King, and the Duke encounters them after learning of the escape of the King. He attempts to kill Jacques and Constance takes up the fight in his stead. She is disarmed, and Jacques, being found only wounded, they are carried to the prison and placed in cells.

A week later Jacques recovered from his wounds, and Constance, having bribed a jailer, secures a file in a loaf of bread, and filing through the bars, descends to Jacques' cell. Here the work is repeated and they soon make their escape.

At the palace the Duke, secure in his villainy and believing that the King had perished from hunger in the mountains, with the assistance of the revolting nobles plans for his coronation.

But Jacques and Constance have found the King and are hurrying to the palace with the true monarch. The Duke with his nobles enter the throne room, with the Queen and those true to the King protesting. He approaches the throne, and raising the crown, is about to proclaim himself King, when Jacques and Constance enter with the King after their furious ride, and Jacques, rapier in hand, rushes at the imposter and runs him through. Then placing the King on the throne, he compels the nobles to swear allegiance to the crown, and, kneeling to the King, receives his reward.

TRUE FEATURE

THE HEART OF THE HUNCHBACK (3 Reels).—This story is based upon a sensational thrilling episode of the war now raging in the southwestern part of Europe. It serves to introduce the modern types of military aeroplanes and shows the most modern of these many hundred feet above the earth engaged in a combat with regular troops, a struggle ending in the fall and destruction of the aeroplane. The central figure in the

story is that of a hunchback, which is played with extraordinary skill. The hunchback is enraged at his rejection by the belle of the village and thinking to revenge himself on her and her lover, he betrays his country. To head off the consequences of the treason, Jeritza, the village belle, makes a heartbreaking ride to the headquarters of her own troops. The commanding general at once mobilizes his aeroplanes and there is an encounter with the enemy. The hunchback repents of his treason and defying the enemies of his country, pays the penalty of his heroism with his life.

VITAGRAPH

THE LONELY PRINCESS (Sept. 4).—Ione, the only daughter of Prince Rafaello, an impoverished nobleman whose house in Venice is fast falling into decay, greatly feels the poverty to which the family has been reduced. She is too poor to mingle with her own class but too proud to seek companionship with any other. Watched over by a garrulous but very strict chaperon, the Countess de Sali, the girl leads a lonely life, the more so because her father spends most of his time in Rome. Ione keeps a diary in which she records her innermost thoughts, her longing for companionship and love and her wish for an adventure to relieve the tedious monotony of her existence.

Franklin Endicott, a young American millionaire spending part of his vacation in Venice, one day sees her on the balcony as he is passing along the canals in a gondola. He falls in love with her and that night returns to serenade her. Ione, who is greatly flattered by this attention, such as she has never received before, throws him a rose, which he places next to his heart.

Endicott makes inquiries and finds out who the young lady is, and at once sets out to obtain an introduction to her father. Hearing that he is in Rome, the young man goes there and easily makes his acquaintance.

Ione dreams that the young man becomes her lover, who takes her away from the life which she hates so much, and is greatly disappointed when she no longer sees him pass her house. Receiving a letter from her father saying that he is returning bringing with him a young American millionaire, whom he wishes her to marry, she is almost heartbroken and determines to resist the marriage at all costs. When she finds that the young millionaire is none other than Endicott, she is happy once more. Her dream has come true.

LUBIN

SEEDS OF WEALTH (Sept. 8).—Aline Maxwell, a pretty young seamstress, is the sole support of her invalid father. She finds regular work in the household of John Lavino, a wealthy attorney, most of which is confined to making dresses for Emily, the four-year-old daughter of the Lavinos. Little Emily is very fond of Aline, loving her in her childish way as though she were her own mother. Mrs. Lavino discovers, to her discomfiture, that Aline is in love with her son, Ralph, a young attorney in business with his father. She orders Ralph to give up any intentions of marrying Aline. Ralph refuses. Mrs. Lavino then tells Aline that she must discontinue her work in their household. Aline leaves, heartbroken. That Ralph may not know why she left, she tells him that she does not love him. Deprived of her source of income, she rapidly drifts into a state bordering upon poverty. Little Emily's love for Aline never wavers. The daughter of the wealthy folks pays surreptitious visits to the humble home of Aline and her father, adjoining the Lavino mansion. A valuable diamond necklace, the property of Mrs. Lavino, is discovered missing a few days later. Aline has been seen alone in the room where the necklace is kept. She is suspected by Mrs. Lavino. Detectives are sent to her home, where the missing diamonds are found embedded in the earth contained in a row of flower pots on Aline's window sill. This is considered proof positive that the seamstress is the guilty party. She is arrested, but secures bail through Ralph, who, in spite of the emphatic objections of his parents, announces his intention of acting as Aline's lawyer. At the trial the damaging circumstantial evidence against Aline is being delivered to the jury by the prosecuting attorney, when Emily, divining by childish intuition that her beloved Aline is in trouble, interrupts the trial proceedings. The little girl then tells how she had taken her mother's necklace and had planted the diamonds in the flower pots in Aline's home. She had been told that diamonds were "seeds of wealth," and in her childish way had thought that if they were planted trees of money would grow from them, and thus relieve Aline from her poverty. Aline is immediately exonerated and her engagement to Ralph is finally sanctioned by the Lavinos.

ESSANAY

HARD LUCK BILL (Sept. 4).—Bill Jones is in arrears with Mrs. Swatt, his landlady, and she tells him to produce the money or leave. He borrows ten dollars from his next-door neighbor, Tom. Bill sees the landlady enter with a stunning-looking girl, and in order to make a hit helps himself to Tom's new suit of clothes. He manages to meet the young lady as she is leaving the house and invites her to luncheon. When he comes to pay for it he discovers that he left the money in his own clothes. In the meantime, Mrs. Swatt, in a rage at not receiving her rent, throws Bill's clothes out the window and they are picked up by a tramp. Bill comes back for the money, finds his clothes gone and the landlady hales him to the police station. The girl is also taken to the station and a general mix-up ensues, which is settled by the appearance on the scene of the tramp with Bill's clothes and the ten-dollar bill.

PATHE

PATHE'S WEEKLY (Sept. 1).

WHIFFLES DECIDES TO BE BOSS (Sept. 2).—Whiffles leaves home for his office with instructions from his termagant wife to return in time for supper, and not five minutes late. That evening Whiffles is playing billiards when the fateful hour arrives. He drops his cue, but a friend persuades him to stay longer, and when he does go home to assert himself in terms that will leave no question as to his being the boss. Two hours late, Whiffles reaches home and puts his friend's theory into practice, but Mrs. Whiffles upsets it so thoroughly that Whiffles with a weapon in each hand seeks the giver of false advice, but to his further sorrow meets the man's wife instead.

On the same reel:

IN THE CAUCASIAN MOUNTAINS.—A short film which is a tour of the beautiful Caucasian Mountains, showing the famous Krasnaia Polana causeway, which is followed by a view of the source of the River Narzan, known and loved by the thousands of Polish immigrants who still call its banks their home. The ruins of the ancient city of Afon are also disclosed, and the film concludes with a vista down the beautiful Cypress Lane.

THE CLIMAX (Sept. 3).—The greatest sorrow in the life of Jane Summers is her brother Joe's devotion to a life of crime. Jane, realizing the hopelessness of reforming him, resumes her occupation of trained nurse in a hospital. One of the first patients she is cast to care for is Walter Briggs, who, she learns, has been shot by her brother. Through her zealous attention Briggs recovers and a short time later they are married. All goes well with the couple until Joe, learning of the marriage, visits his sister to borrow money. Joe is threatening her when Briggs, shotgun in hand, returns from a shooting trip. Joe makes his way to a boat, but Briggs, recognizing him only as the man who shot him, fires at the fugitive, and Joe's career as a criminal is brought to a climax.

PATHE'S WEEKLY (Sept. 4).

FICKLE FORTUNE'S FAVOR (Sept. 4).—Weary Willie has a lone dollar and a fearful appetite. He decides to part with a portion of his riches for a sandwich, but even as he lays down the bill a fickle breeze wafts it away. Willie and the sandwich seller give chase, ever near the money but never quite reaching it. The chase takes them to Coney Island, where they pursue the elusive dollar through the many laugh-provoking devices for which the resort is famous. But the dollar evidently was not meant for them, as it never ceased its flight until it rested in the lap of a millionaire riding in his six-cylinder car.

THE OTTER (Sept. 5).—This film offers a subject which is at one and the same time entertaining and educational. The otter builds its home in the ground on the banks of a stream where large fish are numerous. A peculiar trait of the otter is to seize by the head the fish it preys upon, and it has an amusing difficulty telling the head from the tail of an eel. The otter's fur is of great value, and for that reason the animal is relentlessly pursued by trappers, and the method of his capture is aptly illustrated. The perfect photography and hand-coloring of the film make it additionally attractive as an educational offering.

On the same reel:

IN THE ABRUZZI, ITALY.—A film that, added to its own beauty, has the charm of color photography. It deals with a section of Sunny Italy which is famous for its splendid views, which are shown, and besides this the film covers the industries, types and costumes of the natives, closing with a display of very original ideas in hairdressing.

THE PRICE OF JEALOUSY (Sept. 6).—Rose and Ida, sisters, decide to visit an Indian camp and for safety's sake they disguise themselves as men. Bill Hart, a cowboy, who accompanies the sisters on the trip, is in love with Rose, and Ida is so jealous that she informs the Indians that Rose is not a man as she appears. The Indians steal Rose away, but that night remorse overtakes her, and she pays the price of her jealousy.

CRYSTAL

PLEASING HER HUSBAND (Sept. 9).—Mr. Green tries to instil high ideals into his wife, but to no avail, she preferring to remain plain and hardworking. When Mr. and Mrs. Brown pay them a visit, and Pearl is still washing the dishes in the kitchen, Mr. Green, after looking at Mrs. Brown and admiring her rich clothes and lordly bearing, scolds his wife for not being the same. Pearl determines to change her mode of living. She invests all of her savings in swell clothes and hires a cook. That evening she leaves a note for Green, telling him that she is dining at the Browns', and asking him to call for her. She informs him that Mary, the new cook, will prepare his supper for him. Green has a fight with Mary, and after throwing pots and pans at him she quits. Green prepares his own meal and then goes to the Browns'. He is surprised to find Pearl dressed in the height of fashion and looking really beautiful and alluring. She is the center of attraction and is admired by all the men, who persist in being attentive to her, much to Green's annoyance. At last, being no longer able to control his jealousy, he insists upon Pearl accompanying him home. They go, and he is further surprised when he finds that Pearl has accepted his advice about being like Mrs. Brown and ordered a cab for herself. Green refuses to speak to his wife until the next morning, when she appears as her old self in an old wrapper and serves him his breakfast, whereupon he determines that he likes her best that way and tells her so.

On the same reel:

SOME LUCK.—Happy, a tramp, finds a horseshoe, and immediately his luck changes

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for the better. He finds a basket of lunch that a workingman left and has his first meal in days. He next picks up a cigar butt and is about to smoke it when a gentleman passes and gives him a good cigar. He walks in the park, and from a passing automobile espies a suitcase fall therefrom. He picks it up and, finding it full of clothes, decks himself out in high-class and brand new raiment. Walking along a street he passes a window, and the wind is blowing a twenty-dollar bill out; it falls in Happy's hat. He kisses the horseshoe and vows never to part with it. He goes into a swell restaurant and has a good feed. He emerges and sees a tough assaulting a young woman. He rescues her, and while she thanks him the tough vows vengeance. Happy walks along and the tough gets one of his cronies and pounces on him. They are beating him up when he pulls out his horseshoe for luck. A policeman hails in sight and chases all three. Happy, still believing in the horseshoe, hides, and the policeman passes him and arrests the other two. Happy resolves that his horseshoe has brought him some luck and determines to be respectable.

FRONTIER

DORATHEA AND CHIEF RAZAMATAZ (Sept. 11).—It has been generally conceded to be unwise for a father to refuse his consent for his daughter to have a sweetheart if the said sweetheart can be proven to be a fairly good specimen of manhood. Particularly when the girl has arrived at a sensible age and really knows what she wants. A chaperon, therefore, becomes to the lovers a nuisance good and proper.

In our story the mother having died some years before and the father being compelled to travel considerably, considered it advisable to employ a chaperon for his daughter Dorathea. He gave the chaperon strict instructions not to allow Walter Rodgers, a young man very much smitten with Dorathea, around the premises while he was away, and about the first thing that happened after the father went away was a meeting between the two. The chaperon tries to do her duty faithfully and sends the young man about his business.

Later they plan to elope. The father is now on his way home and stops off at Albuquerque and buys an Indian blanket as a present for Dorathea. He arrives hime just in time to prevent the elopement, and when questioned by the young man why he refuses his consent to their marriage, he gets an idea when he sees the blanket, and tells a falsehood. He tells Walter that he has promised Dorathea to a chief in the West called Razamataz and that Razamataz has sent this blanket to Dorathea as a token of homage. He chases Walter from the premises.

He takes his daughter West with him on his next trip. Walter gets wind of it and follows on the same train. Later, when they reach New Mexico and journey to Whitcomb Springs, Walter follows and, securing the services of some cowboys, conceives the idea of masquerading as Chief Razamataz, kidnap the girl, and if the father objects to explain to the father that he is the Indian chief come for white squaw. The plan is executed properly and the girl captured. Walter explains his deception of masquerading to Dorathea. The father, with two assistants, has hurried to the rescue of Dorathea. The two assistants are frightened away by the Indians, but the father is held as a prisoner. He agrees to the marriage, hardly knowing whether he is dreaming or not. He is caught at his own game. The justice of the peace ties the knot. The father is compelled to shake hands with the supposed chief, and in so doing sees the white arm of Walter protruding from the sleeve, which is a strong contrast to the Indian war paint. He smells a mouse and knocks off the Indian wig. He admits his defeat and accepts the inevitable and all ends happily.

NESTOR

THE GIRL RANCHERS (Sept. 12).—Mrs. Houston and her daughters in an Eastern city receive an unexpected telegram from the West informing them of their heritage of "Rough Neck Ranch," together with inquiry as to its management. In spite of Mrs. Houston's protests, her daughters decide to manage their own ranch, and promptly wire information to that effect. The foreman, upon receipt of the message, reports the unexpected outcome to the punchers, who give utterance in chorus "That no darn skirt bosses the ranch."

In the meantime Mrs. Houston and her daughters, having prepared for leaving, duly arrive at a small Western station, where they are saluted by several rounds of ammunition, piled into a buckboard and driven to "Rough Neck Ranch."

Mrs. Houston finds things rather untidy and proceeds to adjust them in accordance with her feminine tastes. Having learned the art of fine pastry and fudge, she gives a sample of her pies to Lee, who is immediately transformed into an ardent admirer.

After a few days a general change is in evidence throughout the ranch, which has been renamed "Maidens' Rest." The arrival of other girl friends adds to the befitting of its new christening. The punchers, unable to tolerate the female monarchs, openly rebel. The girls in answer to their demand stick up their noses and prepare to care for the ranch duties themselves. The punchers amusingly watch their preparations in various undertakings.

In the meantime the Indians, in accordance with their habit, have gone upon the warpath, and happen upon "The Maidens' Rest." Finding no male opposition, they immediately prepare to carry off the would-be strike-breakers, who for the first time give utterance in their prayers for "man," which is promptly answered by the arrival of the punchers, who put the Indians to flight.

A fuller consideration as to the need and uses of "man" having been deeply manifested, an inseparable unit becomes apparent between both species at "Rough Neck," alias "Maidens' Rest" Ranch.

REX

THE DIAMOND MAKERS (2 Reels) (Sept. 11).—Bhadon, an aged alchemist, actuated by the decree of Buddha that in America the secret of making artificial diamonds would be discovered, gives his life to the cause and succeeds.

Elated at his titanic success, and that through the medium of inexhaustible finances the restoration of the ancient teachings of Buddha might again thrive, Bhadon sends his trusted Hindoo servant to the High Priest in India, pleading that Shedah might be spared to assist in disposing of the product.

Shedah, the powerful emissary for the cause, is dispatched with her two bodyguards to American soil, where through her wiles and marvelous beauty she is enabled to effect sale after sale to the wealthy.

This mysterious flooding of the American market with gems of astonishing brilliancy and value alarm to a marked degree the Kimberly interests, who controlled this outlet. Their own ceaseless efforts ineffective, they are prompted to retain the services of Felix Westerly, the famous American detective, to learn the source.

Westerly, after carefully laid plans, runs upon a clew, and with the help of his silent assistants runs to earth the girl Shedah. His hardest task follows, for she is eternally guarded by her two Hindoo "shadows," whose sagacity and stealth for a time far outdistance even his most subtle plans. It is only through his double, disguised to represent himself, that he is enabled to shadow Shedah to the secret laboratory where the alchemist manufactures the diamonds.

The discovery of this secret rendezvous barely misses a fatality far Detective Westerly. He is discovered as he views the laboratory with its profusion of chemical and electrical furnaces and paraphernalia. A gigantic Hindoo engages him in mortal conflict; the desperate battle is carried to the roof, where Westerly, exhausted and bleeding, secures a hold which permits him to throw his persistent adversary from the roof, where he falls to high-voltage wires and meets a horrible death.

Shedah, the alchemist and the remaining

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Hindoo, warned by the sound of strife, totally destroy the laboratory with all its secrets and for the time being elude the officers stationed by Westerly and successfully escape.

The determined Westerly, goaded by his temporary failure, traces the Hindoo party to another seaport town through the aid of his powerful system of inspectors, and again the quest for strategic supremacy reigns. The trio is at length rounded up at a great society ball, but repeat their reputation for daring and escape. They are traced to their own yacht and captured, having availed themselves of secret panels to confuse the detectives and officers who followed.

Westerly reports to the Kimberly interest the ending of the quest, as the inventor, the aged alchemist, commits suicide rather than reveal the secret prompted by his desire to aid in the revival of Buddhism.

GEM

THE GOLD MESH BAG (Sept. 8).—Harry Manning is the son of a fashionable family, but on account of financial reverses is compelled to earn his own living. Through the assistance of an old friend he obtains the position of a floor-walker in a large department store. The employer, a very wealthy man, has a daughter who falls in love with Harry, and pursues him, but he, from the serene height of his aristocratic lineage, looks askance at her. She hits on a fine idea. By hook or by crook she obtains a photo of him, also one of herself, has a double print made showing them both on the same card, with herself in an adoring attitude. This wonderful scheme fails in its intent, and even makes him more distant than ever, so the poor girl is at her wits' end. Another wondrous scheme takes root in Ethel's mind, whereby she can obtain her heart's desire. She conspires with two friends to impersonate two sneak thieves. They are to come to the store, steal from her a gold mesh bag in such a manner that Harry can see and capture them. This she hopes will bring him closer to her. This preposterous idea works out exactly opposite her wishes. The pseudo thieves sneak the bag, but are seen by someone else. In order to make their getaway in the excitement they pop the bag in the side pocket of the unsuspecting Harry. The bag is found in Harry's pocket, he is accused, and about to be arrested, when Ethel breaks down and confesses that it was all a joke instituted by her. She is forgiven by her dad. Harry is promoted, and at a birthday party, given in her honor, Harry presents to her another mesh bag, containing an engagement ring. She joyously accepts, her father gives his consent, and the joke that at one time seemed likely to terminate in a tragedy made two hearts beat as one, and two souls with but a single thought.

IMP

BINKS ELEVATES THE STAGE (Sept. 13).—Poor little Binks is now an actor and loves the leading lady, who coquettishly encourages him while she really adores Maurice Mt. Chessington, the handsome leading man. One night while Binks is dressed as a convict and behind prison bars he sees the leading lady and the accursed Maurice Mt. Chessington embracing off the stage. This maddens him and he drops his character and shakes his fist at them. The manager gives him a kick and Binks, jumping with pain, knocks down the scenery on the leading man's head, and they have a rough-and-tumble fight with the fire buckets and everything else that they can seize, and Binks ends the combat by knocking the matinee idol into the bass drum. He is senseless, and Binks, thinking he has killed him, runs from the theatre, followed by the actors in costume and the audience. He is dressed as a convict, and the numbers of the pursuers grow. He dodges them and they give up the chase. A runaway convict is nearby, and old Skeggins, the village miser, has covetously wished for the reward. He spies the convict stripes of Binks in the wood, and calling two husky farmhands, he superintends the capture of Binks, and as the train does not go until morning they lock him in the icehouse. The next day he is taken out rather stiff and carried to the depot, where the manager recognizes him. Binks is restored and thrashes his captors and gets on the train and leaves with the company.

VICTOR

A BRIDE FROM THE SEA (Sept. 12).—Gertrude lives with her uncle, who is rough, uncouth, and treats her unkindly. Jim, a river pirate and thief, comes with his boat. He is taken with Gertrude, and she is so unhappy with her uncle that she is glad of his attention. He proposes that she elope with him, which she does, and they sail away in Jim's boat. In the morning Gertrude implores Jim to take her ashore to a minister, that they may be married, but Jim refuses. He sails away from the town at which they anchored.

While Jim and his crew are drunk Gertrude escapes in a small boat. She endures great hardships, but finally reaches the shore.

She is found at dawn by some fishermen, but has suffered a lapse of memory, and can tell nothing of her past life. A minister, who is called to the scene, takes Gertrude home to his mother.

Gertrude helps the minister in his work among the fisherfolks, and in time they are married. One day Jim's boat puts in at the village. A subscription has been taken up to build a new church. The minister takes the money home with him. One of Jim's men sees this and tells him. That night Jim goes to rob the minister. He is discovered by Gertrude, who, in shock of recognition, recovers her memory.

The minister awakens, and sees Gertrude with Jim. Gertrude follows Jim to the shore in the hope of recovering the money. The minister is overcome, but recovers and follows. Gertrude appeals to Jim, who laughs at her. The accomplice demands his share of the money. Jim refuses, is knocked into the water and drowns. The accomplice runs away, and the minister and Gertrude are left alone with Jim's body.

Gertrude confesses to the minister, who takes her in his arms.

SNAPSHOT OF THE GENE GAUNTIER FEATURE PLAYERS WHO SAILED FOR IRELAND, AUG. 14TH, TO MAKE 3-REEL FEATURES FOR THE PROGRAMME OF WARNER'S FEATURES, INC.

Gene Gauntier in center; Sidney Olcott, director, to right; Jack J. Clark, leading man, to right in light suit.

POWERS

MOTHER (Sept. 10).—The old mother is sitting at the organ playing and singing the song that is ever in her thoughts—"Where Is My Wandering Boy To-night?" The words of the song unfold themselves in visions of her boy when he was a little lad going to school and the days when he knelt at her knee, praying.

And as she sings she thinks of the time when he, an impetuous young man, gambled and drank too much, and of the night when his father, becoming angry at the boy's continued dissipation, ordered him from the house. Her mother's heart yearns for the boy who has never returned.

Later the father dies, and the mother, now grown very old, is forced to leave her home on account of debt. She goes to the city to search for her son. Her little store of money is soon exhausted and she is ejected from her boarding house.

She wanders out on the street, and as the Salvation Army comes by one girl notices her crying. The girl goes up to the old mother, and learning her story, takes her along to the Salvation Army Refuge.

The next day the mother marches the street with the Army, in hopes of finding her boy. They stop before the entrance of a saloon, and while the Army holds service, one of the members—the girl who rescued the old mother—enters the saloon.

The girl comes upon the boy in the saloon, where he has sought diversion upon the return from a long cruise. As the girl enters the boy is making sport of an old woman who has come in begging for a drink. The Salvation Army lass rebukes the boy, telling him that "somewhere you have a mother old and gray." The girl takes the old woman out to join the Army, leaving the boy thoroughly ashamed of his actions.

Outside, the mother asks the Army to sing her song—"Where Is My Wandering Boy Tonight?"—and as they sing the boy, in the saloon, hears it and sees a vision of his mother as in the days of old. Attracted by the song, he goes out and recognizes his own mother. A happy reconciliation takes place.

GREAT NORTHERN

FADED BEAUTIES (Aug. 30).—Although this offering is listed as a comedy by the Great Northern Film Co., there is a sufficient element of pathos to make it doubly appealing. Major Kurt was a bachelor and devoted his time to tending his roses and paying his respects to the members of the Officers' Club. One pleasant afternoon he received a note saying:

DEAR MAJOR—When my father made me marry another I swore to remember you. I am now free again and will call to see you.

MARIE.

An old love dream was revived and once more the Major saw his first sweetheart of eighteen. He sends a telegram and at once sets out to visit the home of his former loved one. He has grown stout and there is little hair remaining on his head, but he dons his uniform and sallies forth to renew his old friendship. He calls at the club and confides in Adjutant Biff and then sets forth on his journey.

At Marie's home the mistress had caused herself to be dressed after the fashion of the forties, and her daughter Margerita was amused beyond limit. When the Major arrived at the house he espied Margerita on one of the upper balconies and, forgetting the lapse of time, mused "Marie is as beautiful as ever." It took some time to convince the old fellow of his mistake, but Margerita's fiancé soon convinces him. Then Marie appears on the scene and he becomes completely disillusioned. He was taken aback at her faded beauty, and after he had left the house without saying farewell, Marie in turn finds him asleep in the railway waiting room, and decides that he is not the hero she pictured him in her girlhood days. Stribolt is at his best in the role of Major Kurt, and the comedy throughout is splendidly staged and acted.

SOLAX

RETRIBUTION (Sept. 5).—Under the influence of "Nifty Jack" Logan, burglar, Nell O'Brien, herself having been partner to a few petty crimes, though now in honest employment, aids him to rob the house of her employer. Surprised in the act by Garry O'Neil, a young Central Office detective, who is visiting there, they are arrested and taken to court. Nifty is sentenced to two years, Nell to six months. Upon their being sentenced, Nifty vows to kill the detective upon his release. Six months later, Garry aids Nell to lead a better life, and eventually falls in love with her, though their love is not declared. Nell, prosperous and happy in her honest freedom, is surprised by the entrance into her apartment of Nifty, who has but lately made his escape from prison, and, as he vowed, comes to invoke her aid in his nefarious plot to do away with Garry O'Neil by means of an infernal machine. Nell refuses flatly to aid him, whereupon he vows to do the job himself. Leaving Nell bound and gagged in her apartment, he goes to the house of Garry O'Neil, surprises him, and acquaints him of the fact that he has but three minutes to live, leaving him alone with the machine which is to blow him into eternity. In the meantime Nell has freed herself from the bonds and rushes to the home of her only friend, reaching it in time to save his life, by throwing the machine through the window. The machine goes off, blowing in the side of the house, and the two lovers at last embrace and their love is declared unspoken. The smoke clears, and as they gaze out into the night they behold the form of the would-be assassin, Nifty, dangling from one of the timbers—dead.

RAMO

THE WORKER (Sept. 1).—Dissatisfied with conditions at Bradford Mills, the workers protest in vain against the long hours and starvation wages. James Bradford, the autocratic owner, repeatedly refuses to meet their demands, and the natural consequence is a threatened strike.

Bradford's son Jack, finding home associations disagreeable since his father's second marriage, goes to the city, and the gay life of the cafés and restaurants finds in him, wealthy and alone, a constant and somewhat reckless supporter. The father of Madge Drew, his fiancee, threatens to break off their engagement, and this, coupled with his father's illness and Madge's attitude, moves Jack to return home.

The strike is called. This, together with a bad heart attack brought on by the accidental shooting of Jameson, one of the most violent workers, causes Mr. Bradford's death. This state of affairs reaches Jack on his return, now, by his father's will, the owner of the mills and the bulk of his father's money. He straightway opens the mills and endeavors to relieve the dire poverty caused by the strike. Jack's stepmother, who is practically ignored by the will, plans with her brother to ruin Jack and dominate the mills.

Jack makes frequent rounds to the poverty-stricken section in his endeavor to better their conditions, the sickness of Mrs. Jameson's little child calling him frequently to her house. In this the stepmother sees an opportunity to strike at Jack through Jameson, counting on his jealousy, and she causes the false rumor concerning these visits to reach Jameson. She also shows an innocent letter from Mrs. Jameson to Jack torn by her so as to read like a love note. Jameson is fooled, and seeing Jack again with his wife, loses his head and attacks Jack.

Fearing a fatal result from his act, Jameson forces his way into the stepmother's house, seeking aid and protection from her, but she, frightened at his wild appearance and in the endeavor to evade him, falls down the stairs. Jameson, half dazed with this latest catastrophe, and Jack's unexpected appearance, is apprehended. Jack thereupon learns of Jameson's motive for the attack, and the stepmother, frightened and injured, admits the plot. Jameson returns to work at Jack's request, a stauncher and wiser worker. Jack receives full credit from Madge to keep his promise to be a worker.

ECLAIR

THE BANKER'S DAUGHTER (2 Parts) (Sept. 10).—George Van Borough finances an amusement enterprise which is as risky as its possible returns are large. This is known to his cashier, Upton Steele, who is madly in love with Blanche, his daughter. Blanche, however, finds the company of Harrison Barney far more interesting, for he is young, handsome and kindly. The children are devoted to Mr. Barney, whereas they fear Upton Steele ever since the day he threw Clara down when she tried to draw him into her childish games with her little brother.

When Steele finds out which way the wind of Blanche's affection blows he determines to get his rival, Harrison Barney, out of the way. While they are out on the lake adjoining Mr. Van Borough's estate he deliberately upsets the boat, knowing that Barney cannot swim. As he goes down for the last time Blanche rows to his rescue, and bravely carries him to the shore. Naturally, young Barney becomes devoted to her, but in his obscure position has little hope of winning out against her father's ambitions and her many wealthy suitors.

Baffled in his attempt to rid himself of Barney, Steele changes his plan of attack to the girl's father. He brazenly accuses the startled Mr. Van Borough of having acted rather indiscreetly in loaning a large sum on such flimsy securities as those of the amusement company, for a rumor to that effect would cause a run on the bank. Mr. Van Borough laughs at Steele's threats to start the rumor and precipitate a run unless Blanche will consent to have him. Blanche enters at that moment and makes the slim likelihood of Steele's winning her consent very apparent.

True to his threat, Steele precipitates the run, but Mr. Van Borough gathers together all his available securities and arranges to get a loan of $2,000,000 on them from a banker in the neighboring town. Mr. Van Borough takes the securities himself in a motor car, and has Blanche accompany him. Steele has learned the purpose of the trip, and arranges with thugs to hold up the banker and relieve him of the securities. They shoot the chauffeur, but brave little Blanche takes the wheel, travels a short cut to the ferry, and her father is enabled to deliver the securities to the banker who is to make the loan.

They decide to rest over night, and Blanche 'phones Barney to meet the party at Curley's Bend with loaded suitcases the next day. The message reaches him at his club, where Steele overhears enough to guess the new plans. Harrison Barney goes to the barn to get the suitcases, and is held up by Steele's thugs, who tie him securely. The Van Borough children, in playing around the barn, hear his struggles to release himself, and call a nearby farmer to his rescue. He borrows the farmer's old clothes, and drives off in a broken-down express, which is most unlikely to excite suspicion. Thus he outwits Steele's watching men, and meets the Van Borough auto as arranged.

The auto is held up by the thugs, after Barney had carried off the currency in his old wagon and arrived at the bank in time to display the mountain of money to the frenzied depositors and break the run. Steele's men make off with the loaded suitcases and are completely disgusted when, on opening them in a secluded nook, they find nothing but musty books instead of shining silver and gold and crisp greenbacks. The thugs are apprehended by the police, and tell of having been hired by Upton Steele to rob the banker.

At the banker's office, he is seated in a state of happy exhaustion, and has just presented to his cashier a letter reading: "In consideration of your efforts to assist the bank in its financial difficulties, you are awarded an unlimited vacation without salary. Harrison Barney is now cashier." Upton Steele turns in consternation and, when he sees Blanche clasped in his successor's arms, turns on his heel to leave the scene. He walks into the open arms of the officers who have come to arrest him. The Van Borough children come in and embrace their handsome new brother.

AMERICAN KINETO

IN A SERPENT'S COILS.—Seldom indeed is realism brought to such a fine art as in this magnificent story of treachery in the far-away lands of Lower California. The scene is laid on the edge of a desert on the Mexican border, a region where deadly snakes are found in thousands. A heart-rending struggle is shown between a woman and a whole colony of death-dealing reptiles.

John D. Braxton, metal king and collector of ores and naturalist trophies, is desirous of crossing the dreaded desert, and has sent for a reliable guide. Arriving at the tiny mining camp known as Simpson City, accompanied by many huge cases of specimens, he is an object of suspicion among the tougher element, and Joe Durton's gang of rustlers jump to the conclusion that Braxton's cases are filled with gold. The gang one morning pick up a dying teamster who is carrying a letter to Braxton, stating that the bearer is Jack Hawkes, a reliable guide. Durton determines to impersonate the dead guide and thus discover just what is contained in Braxton's heavy cases. He does this successfully, and is taken on as guide without any suspicion. Immediately on arrival Durton bribes one of Braxton's men to open a case and tell him what it contains. This man is promptly shot dead by Braxton, who warns everybody that interference with his affairs spells sudden death.

We are now introduced to the secret meeting place of the gang, where fiery crucibles are seen at work melting down the ill-gotten gains of the thieves. Here a letter is received from Durton calling upon his comrades to be in readiness for the forthcoming coup, and telling them that as this is his own particular scheme he demands a clear half of the proceeds.

Part 2 shows us the convoy proceeding over the dreary desert, and we see Durton's plan carried into effect. He breaks the convoy into two sections, whilst crossing a creek, and thus weakened, the half with which Braxton stays is quickly overcome by the gang. They take Braxton and his cases to a lonely shack and proceed to "bleed" him for $30,000 ransom, which Braxton, realizing the position he is in, promptly pays by check on a San Diego bank, warning them to on no account tamper with his baggage. When the check is handed out the bandits quarrel as to Durton's having a half share of this easily-won plunder, and send Bill Downs to collect the money. Durton imagines he will be left in the lurch, so sends for his wife to come and assist him in yet another scheme which has occurred to his

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fertile imagination—why not break open Braxton's cases and transfer the gold to some old gunnysacks? She can do this while he keeps the "boys" busy drinking upstairs. The cases are in the cellar and nobody can hear the noise of opening them when the door is tightly fastened. This part ends with Helena Durton riding off from her home to join Joe at the lonely shack.

In the third part we see Durton explaining his new scheme to Helena, and leading her down to the cellar wherein the cases are stored. Leaving his wife downstairs, Joe locks the door and rejoins his companions, telling them that he is now going to start a "real jag." The whole gang join in the festivities, and hour after hour slips by while they are drinking and dancing and playing cards. Meanwhile what has happened to Helena Durton, left in the cellar? Cautiously opening one of the cases she peeps inside and starts back with a cry of horror. The case is filled with huge deadly-fanged snakes! She quickly rushes to the door and batters against it, screaming loudly for help. But the gang do not hear, the door is too thick for sound to penetrate. The slimy reptiles draw nearer and nearer, and Helena retreats to an inner room of the cellar. The snakes worm their way after her. She fights and screams and struggles, but all to no avail. The deadly crawling reptiles see in Helena the embodiment of their natural enemy, man, and one, bolder than the others, gradually enfolds her in its tight embrace. Will help never come? Helena gradually gets weaker and weaker, until, as the snake raises its head and strikes her time and again with its envenomed tongue, the poor distracted woman faints.

Upstairs the fun is fast and furious, but at last the supply of liquor has given out. Durton has just written a letter to a jeweler ordering a lovely necklace for his wife. Little does he dream that she is lying unconscious in the room beneath with a living necklace encircling her throat. The ever-thirsty gang send one of their number to search the cellar in the hope that one more bottle may still be discovered. He finds Helena Durton almost in the last throes! Quickly she is brought to the upper room, and the millionaire naturalist is importuned to use his knowledge to save the woman's life. In spite of their treatment of him, Braxton administers a serum which counteracts the effect of the serpent's venom, and brings life back to Joe Durton's wife. Just then the messenger returns with the cash for Braxton's check. Durton seizes it and, in a wave of thankfulness and gratitude, hands it back to Braxton.

The story ceases with a reformed Joe Durton guiding the millionaire's convoy across the desert, and John Braxton once more in possession of all his money and naturalist specimen-cases.

SELIG

HOWLIN' JONES (Sept. 4).—Occasionally the first son of an English family wishes he were second, preferring the gay and easy life to the pressure of a coronet, and many an available candidate for the house of peers has quietly slipped away to some far corner of the earth to lose himself in preference to entering the world of politics and submit to the irksome conventions of its social obligations. So it came about that Howland-Jones (who is in reality Lord Howland) comes to America, incognito, and slides down into the great lone land of Arizona, to try himself out, get next to the people, and incidentally a lot of other "varmints," and try to earn his own living at some occupation not quite as laborious as golf or as dangerous as polo, as extravagant as baccarat, or as asinine as sitting in the club windows, watching the ladies crossing Piccadilly on rainy days.

The English lordling has the "h's" in his name dropped by the cowboys on the Diamond S ranch and becomes known as "Owlin' Jones," but after he gets rid of his monocle, his tweenies (hideous checked knickerbockers that fit only in fancy), the switch-cane and the monkey-cap (a remnant of his grenadier days), and climbs into general store overalls (equally good, going or coming), fitted with bachelor buttons, and guaranteed to stand the strain of any bucker, he begins to attract more respect in the eyes of the good-naturedly scornful. They try him out as a joke by putting him unwittingly on a bucking horse, but he turns the tables on them as he directs the bucker their way and keeps his seat in the fashion that surprises the most hardened broncho buster. They find out that although he is a lord "a man is a man for a' that," for he manages to outdo them at most of their athletic stunts and takes to the country like one to the manor born, and although he is the stature of a man, he settles down to grow up with it, for the love of the new land he has found so congenial.

The Art of Scenario Writing

By WILLIAM LORD WRIGHT

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RELIANCE

FEENY'S SOCIAL EXPERIMENT (Sept. 1).—Feeny is a hard-working coal-stoker. One day while in port he happens to attend a meeting at which several millionaires address the people on how to accumulate money. "When you see the opportunity grasp it" is impressed vividly on Feeny's brain. He buys books on political economy and interests his friends in this subject.

That season they embark as stokers on board the palatial yacht of Mac Candlish the head speaker at the meeting attended by Feeny. He has several friends aboard and all prepare for a jolly cruise. But the boat strikes a rock and is totally wrecked. The stokers get the millionaires ashore on a distant island and prepare to take care of them. Then Feeney remembers, "When you see the opportunity, grasp it." He gets an idea and calls his comrades together in consultation. Next day the millionaires find a rudely-erected hotel, well stocked with supplies from the wreck, on the island, owned and run by the stokers, who have made themselves the sole food capitalists of the place. The rich men are forced to pay dearly for everything they eat, and, as they cannot starve, they finally submit. Mac Candlish, in rebellion, refuses to give in, and in a fugitive state of hunger steals the "hotel" garbage can. Feeny takes it away from him forcibly and points out to him where he is wrong.

About two weeks later they are all picked up by a passing steamer, and down below decks Feeny and his mates share a fat bankroll, showing that they certainly "grasped the opportunity when they saw it."

BETWEEN HOME AND COUNTRY (Sept. 8).—During the Civil War Captain Ward, a Southern officer, enters the Northern camp and manages to steal some plans. He is followed by a posse. When he reaches his own home he goes in, thinking to throw them off the scent. His wife and two children anxiously watch at the windows. Suddenly the little boy spies the Northern men approaching and warns his father. As the soldiers draw up at the porch Ward and his wife lock the front door and retreat to the library.

The men break through into the main hall and, seeing the closed door of the library, commence to batter it down. Ward's wife suggests that he don a gown of hers while she puts on his cap and coat. As the men dash into the room they pay no attention to the huddled form of a woman bending over her children, but follow what they suppose to be Ward into the next room, allowing the soldier to escape by a rear door. The men soon discover their mistake and start after Ward. The officer in command remains, however, and attempts to make love to the wife, who is alone and unprotected.

Her little son, realizing her danger, runs from the house to his father's hiding place. He tells Ward, who for a moment hesitates. He does not know whether to go ahead with the plans or back to save his wife. Love conquers and he returns to the house, where he knocks the Northern officer down. The boy rides on to the Southern camp and warns them of his father's peril. A party of soldiers is sent back with him, and they arrive in time to put the Northern men to rout. Then Ward triumphantly hands the plan to his general, glad he has been able to fulfil his duty to his country as well as to his wife.

GAUMONT

WHO KILLED GEORGE LAMBERT? (3 Reels) (Aug. 31).—Mr. Beck a financier, called away on business, tells his wife that he may be obliged to write for money, but does not care to take any large amount of money with him—she can bring it to him if he finds it necessary. A fortnight later, as Mrs. Beck is going out to dinner, a letter is brought to her in which her husband explains that it is essential he should receive $5,000 by the midday following. She is to bring the money in bills to a house indicated at Gardon, to which the most direct route is by rail to Vinay, thence by motor. Mrs. Beck is rather puzzled by the message, but, deciding to go, shortly afterwards starts on the journey. By the same train there travels a bank clerk, carrying $10,000 in gold bills. George Lambert is the name of the bank clerk.

At 11 o'clock the train reaches Vinay, the only travelers to Gardon being Mrs. Beck and George Lambert. A few miles along the road the automobile breaks down, and it is with difficulty that the nearest inn is reached. Here it is definitely ascertained that the repairs are too complicated to complete before morning, and the innkeeper regrets that he cannot supply a carriage for some hours. Mrs. Beck and George Lambert are accommodated in adjoining rooms. Lambert makes the best of a bad job and quickly goes to sleep, but Mrs. Beck is restless. She hears a trap being driven into the inn yard and makes a bargain with the driver to take her to Gardon immediately at a very early hour in the morning. Upon her arrival Mrs. Beck finds Gardon House, where she expected to meet her husband is uninhabited. She is faced by a mystery.

At 7 a. m. the auto is in shape again, but the innkeeper finds the lady gone and the clerk lying dead in bed. Later the police arrive. They decide that the bank clerk was suffocated with chloroform, and a quantity of saturated cotton wool is found in Mrs. Beck's room. In the wallet in which the bank-notes were carried is a list of the stolen bills, with numbers, and all of which were for large amounts.

Hearing that Mrs. Beck went to Gardon, the officials proceed thither, and when confronted Mrs. Beck declines to explain her presence in the village, and although the discovery in her handbag of notes stolen from the bank clerk takes her by surprise, she still refuses to explain. She vigorously defends herself against the accusation of murder, but is arrested forthwith.

Mr. Beck has completed his business and returns home, en route reading of the arrest of his wife. His home is searched, and the letter which led Mrs. Beck to start for Gardon with the money is declared by him a forgery. The police have followed the clue of the chloroform bottle left behind and the original prescription, which the doctor denies having written. Beck is struck by a resemblance in the writing, and it is at once seen that the letter received by his wife and the prescription are the work of the same hand. Mystery thus succeeds mystery. The original receiver of the chloroform is traced and arrested, and plucking off his false beard and mustache, we see he is the driver of the auto from Vinay to the inn. Beck's valet had informed him that Mrs. Beck had followed the letter's instructions, and his intention was to stupefy her while in the car, but Lambert's arrival upset his plan. When all was quiet he drugged the clerk and removed the bank-notes, then when Mrs. Beck left the room to talk to the driver of the cart he seized the opportunity to go in her room. He changed the notes he stole from the clerk for those carried by Mrs. Beck, but left the bottle and some cotton wool behind him. He states that it was not his intention to kill George Lambert, but an overdose of chloroform was responsible for this.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
July 5—The Little Puppet Seller (2 Parts—Dr.)	
July 12—In the Hands of Conspirators (2 Parts—Dr.)	
July 19—The Triumph of Strength (2 Parts—Dr.)	
July 26—The Missionary's Sister (2 Parts—Dr.)	
Aug. 23 Grandmother's Lamp (3-reel Dr.)	

AMERICAN

Aug. 14—The Mystery of Tusa (Dr.)	1000
Aug. 16—An Even Exchange (Dr.)	1000
Aug. 18—A Tide in the Affairs of Men (Dr.)	1000
Aug. 21—The Golden Heart (Dr.)	1000
Aug. 23—Flesh of His Flesh (Dr.)	1000
Aug. 25—For the Flag (2 reel Dr.)	2000
Aug. 28—From the Portals of Despair (Dr.)	1000
Aug. 30—Jack Meets His Waterloo (Dr.)	1000
Sept. 1—While There's Life (Dr.)	1000
Sept. 4—A Poisoned Chop (Dr.)	1000
Sept. 6—Mysterious Eyes (Dr.)	1000
Sept. 8—For the Crown (2-reel Dr.)	2000
Sept. 11—Through the Neighbor's Window (Dr.)	1000
Sept. 13—Red Sweeney's Defeat (Dr.)	1000

BISON

Aug. 12—Campaigning with Custer (2 reel Dr.)	
Aug. 16—Soldiers' Three (2 reel Dr.)	
Aug. 19—The Iron Trial (2 reel Ind. Dr.)	
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.)	
Aug. 30—The Gratitude of Wanda (2 reel Dr.)	
Sept. 2—Pelleas and Melisande (3-reel Dr.)	
Sept. 6—The Love of Men (2-reel Dr.)	
Sept. 9—A Forest Romance (2-reel Dr.)	

BRONCHO

Aug. 6—Joe Hibbard's Claim (1 reel)	1017
Aug. 13—The Quakeress (2 reels)	2025
Aug. 20—Heritage of Eve (2 reels)	2060
Aug. 27—The Madcap (2 reels)	2000
Aug. 31—The Broken Thread (1 reel)	975
Sept. 3—Gambler's Pal (1 reel)	
Sept. 7—May and December (1 reel)	
Sept. 10—Judge's Son (1 reel)	
Sept. 17—Land of Dead Things (2 reels)	
Sept. 24—The Silent Hero (2 reels)	

CRYSTAL

Aug. 17—One Wife Too Much (Com.)
Aug. 19—A Greater Influence (Dr.)
Aug. 24—Caught in the Act
Aug. 24—Hypnotized
Aug. 26—His Aunt Emma (Com.)
Aug. 26—That Crying Baby (Com.)
Aug. 31—The Red Heart (Dr.)
Sept. 2—Much Ado About Nothing (Com.)
Sept. 2—Baldy Belmont and the Old Maid
Sept. 7—Lost in the Night (Dr.)
Sept. 9—Pleasing Her Husband (Com.)
Sept. 9—Some Luck (Com.)
Sept. 14—The Hand of Providence (Dr.)

DE-KA-GE (Features)

June 23—Death or Divorce
June 30—The Stain

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.)	1000
July 7—The Ticket-of-Leave Man (Dr.)	2000
July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000
Aug. 11—Sea Waif	

ECLAIR

Aug. 10—A Woman's Trick (Com.)
Aug. 13—The Thirst for Gold (2 reel Dr.)
Aug. 17—Her Tutors (Com.)
Aug. 20—The Beaten Path (3 reel Dr.)
Aug. 24—"13" at Table (Com.)
Aug. 24—Sea Worms (Scientific)
Aug. 27—The Better Father (2 reel Dr.)
Aug. 31—The Runaway Uncle (Com.)
Sept. 3—Steel (2-reel Dr.)
Sept. 7—A Vegetarian's Dream (Com.)
Sept. 7—The Habit of Field Spiders (Sc.)
Sept. 10—The Banker's Daughter (2-reel Dr.)
Sept. 14—A Pawnee Romance
Sept. 14—Hydrogen

ECLECTIC

Aug. 22—Mysteries of Paris	4800
Sept. 1—Thrust of Hate	
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	
Aug. 25—Wheel of Destruction	

FEATURE RELEASES

	Feet
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	

FRONTIER

Aug. 16—The Retribution of Ysobel (Dr.)
Aug. 21—Sailing Under False Colors (Com.)
Aug. 23—The Eyes of the God of Friendship (Dr.)
Aug. 28—A Much-Wanted Baby (Com.)
Aug. 30—Maya; Just an Indian (Dr.)
Sept. 4—Flirty Florence (Com.)
Sept. 6—The Surgeon of Abajo (Dr.)
Sept. 11—Dorathea and Chief Razamataz (Com.)
Sept. 13—On Forbidden Paths (Dr.)

GAUMONT

Aug. 26—Saved by His Child (Dr.)
Aug. 27—Gaumont's Weekly No. 77 (Top.)
Aug. 28—Two Jilted Lovers (Com.)
Sept. 2—The Fatal Bell (Dr.)
Sept. 3—Gaumont's Weekly No. 78
Sept. 4—"Some" Fireman (Com.)
Sept. 9—An Actor's Adventure (Dr.)
Sept. 10—Gaumont's Weekly No. 79
Sept. 1—The Faithful Servitor (2-reel Dr.)
Sept. 11—Love Me, Love My Animals (Com.)
Sept. 11—Cabinet-Making (Edu.)

GEM

Aug. 11—A New Way to Win a Girl (Com.)
Aug. 18—The Would-Be Detective (Com.)
Aug. 18—The Elks at Rochester (Top.)
Aug. 25—What Girls Will Do (Com.)
Sept. 1—The Tale of a Fish (Com.)
Sept. 8—The Gold Mesh Bag (Com.)

GREAT NORTHERN

July 19—A Country Cousin (Com.)
July 19—Short Scenic Subject
July 25—The Governor's Daughter (2 reels)
Aug. 3—A Shot in the Dark
Aug. 9—The Five Copies (Com.)
Aug. 16—A Mistaken Identity (Com.)	1000
Aug. 23—The Hypnotist (Com.)	562
Aug. 23—The South of Sweden (Sc.)	391
Aug. 30—Faded Beauties (Com.)
Sept. 6—A Girl Graduate (Com.)

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.)
Aug. 16—A Dash for Liberty (Dr.)
Aug. 23—The Steel King's Last Wish (Dr.)

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels)

IMP

Aug. 30—Binks Advertises for a Wife
Aug. 30—Hy. Mayer; His Merry Pen
Sept. 1—The Trail of the Serpent (Dr.)
Sept. 4—The Pursuit of Jane (Com.)
Sept. 6—The Hawk Shaw
Sept. 6—Humors of Summer, by Hy. Mayer.
Sept. 8—Robespierre (3-reel Dr.)
Sept. 11—The Shells (Dr.)
Sept. 13—Binks Elevates the Stage
Sept. 13—Piffles Tries a Hair Tonic by Hy. Mayer

ITALA (Features)

June 30—The Death Knell
July 14—The Fatal Grotto
July 14—Branded for Life
July 28—Unmasked
Aug. 11—The Greater Love
Aug. 25—The War Correspondents
Sept. 8—A Leap of Despair

KAY-BEE

Aug. 15—Flames in the Ashes (2 reels)	2700
Aug. 22—The Orphan of War (2 reels)	2080
Aug. 29—The Green Shadow (2 reels)	1975
Sept. 5—The Iron Master (2 reels)	
Sept. 12—The Waif (1 reel)	
Sept. 19—Cowtown Reformation (1 reel)	
Sept. 26—The Reformation (1 reel)	

KEYSTONE

Aug. 7—A Game of Pool—The Latest in Life Saving	1000
Aug. 11—The Riot	1000
Aug. 14—A Chip of the Old Block	1000
Aug. 21—The Fire Bug (2 reels)	1000
Aug. 25—Baby-Day—Kelp Industry	1000
Aug. 28—Mabel's New Hero	1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor	1000
Aug. 6—Condemned to Death	
Sept. 1—Decreed to Die	
Sept. 4—The New Baby	
Sept. 8—Mabel's Dramatic Career	
Sept. 11—The Gypsy Queen	

	Feet
Sept. 15—What Father Saw—Willie Minds the Dog	
Sept. 18—Fatal Taxicab	

LEWIS PENNANT

Sept. 15—My Boy

LUX
By Prieur

Aug. 1—Oh! Wat'er Wet Day (Com.)	535
Aug. 1—The Girl I Left Behind Me (Com.)	436
Aug. 8—The Triumph of Love (Dr.)	535
Aug. 8—Should Women Work (Com.)	390
Aug. 15—The Poisoned Dagger (Dr.)	950
Aug. 22—Over the Garden Wall (Com.)	450
Aug. 22—The Registered Letter (Dr.)	510
Aug. 29—His Chance (Dr.)	950
Sept. 5—A Timely Reminder (Dr.)	910

MAJESTIC

Aug. 19—The Other Side of the Fence—Grand Canyon of Arizona
Aug. 23—Bashful Bachelor Billy
Aug. 24—The Lady Killer
Aug. 26—One Round O'Brien's Flirtation
Aug. 30—A Perilous Ride
Aug. 31—A Chapter of His Life
Sept. 2—A Perilous Ride
Sept. 6—The Turkish Bath
Sept. 7—The Heart of a Fool

NESTOR

Aug. 29—Cupid's Bad Aim
Sept. 1—The Oath of Conchita (2 reel Dr.)
Sept. 3—Gold and Water (Dr.)
Sept. 5—Won by a Skirt (Com.)
Sept. 8—Poisoned Waters (Dr.)
Sept. 10—Algy Forfeits His Claim
Sept. 10—Views of Stockholm
Sept. 12—The Girl Ranchers (Com.)

PILOT

July 17—Granny (Dr.)	1000
July 24—A Sure Tip (Com.)	500
July 24—The Bug Professor (Com.)	500
July 31—Loyal Hearts (Dr.)	1000
Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Aug. 20—The Little Skipper (Dr.)
Aug. 22—The Sea Urchin (Dr.)
Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.)
Sept. 3—The Surrender (Com.)
Sept. 5—The Reincarnation of a Soul (Dr.)
Sept. 10—Mother (Dr.)
Sept. 12—In the Cycle of Life (Dr.)

RAMO

Aug. 13—Love and Gold (Dr.)	1000
Aug. 20—Dangerous Sympathy (Dr.)	1000
Aug. 27—Springtime of Love (Dr.)	1000
Sept. 1—The Worker (3 reels)	
Sept. 3—The Black Opal (Dr.)	1000

RELIANCE

Aug. 23—Success (2 reels)
Aug. 25—The Girl Spy's Atonement (1 reel)
Aug. 27—Peg of the Polly P (1 reel)
Aug. 30—The Social Secretary (1 reel)
Sept. 1—Feeney's Social Experiment (1 reel)
Sept. 6—The Glow Worm (3 reels)
Sept. 8—Between Home and Country
Sept. 13—The Clown's Daughter (2 reels)

REX

Aug. 21—The Diamond Makers (2 reel Dr.)
Aug. 24—Just in Time (Dr.)
Aug. 28—A Woman's Stratagem (Dr.)
Aug. 31—The Call (Dr.)
Sept. 4—The Evil Power (2-reel Dr.)
Sept. 7—The Light Woman (Dr.)
Sept. 11—The Diamond Makers (2-reel Dr.)
Sept. 14—The Fight Against Evil (Dr.)

SOLAX

Sept. 5—Retribution (Dr.)	1000
Sept. 10—Dooley and His Dog (Com.)	1000
Sept. 12—Gratitude (Dr.)	1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)

THANHOUSER

Aug. 26—The Ward of the King (2 reels)
Aug. 29—A Spartan Father
Aug. 31—Frazzled Finance
Sept. 2—The Veteran Police Horse
Sept. 7—His Last Bet
Sept. 9—Taming Their Grandchildren
Sept. 12—The Message to Headquarters

VICTOR

Aug. 22—The Ghost (Dr.)
Aug. 29—His Vacation (Dr.)
Sept. 5—The Lost Copperhead (Dr.)
Sept. 12—A Bride from the Sea (2-reel Dr.)

C. LANG COBB IN NEW OFFICES

C. Lang Cobb, of the Cobb Motion Picture Bureau, has taken a suite of offices at 703-704 Columbus Theatre Building, New York City. Mr. Cobb will also conduct the business of Ramo sales and publicity matters at this address.

C. LANG COBB

In conversation with a News representative, he said that the principal advantages to be gained by the removal will be to have more time to keep in close touch with the Cobb Motion Picture Bureau, and also a convenient location for meeting and transacting the business of the Ramo Company with the numerous out-of-town buyers.

"DANIEL"

An Extraordinary Picture by the Vitagraph Company

"Daniel in the Lions' Den" and "The Children of Israel in the Fiery Furnace" were never put to a severer test than the Vitagraph players who took part in "The Life of Daniel" under the direction of Director Fred Thomson, in the production of this marvellously beautiful portrayal of the man who stood steadfast in his trust in the true and only God. The making of this picture is not only an extraordinary undertaking, but an exceedingly expensive one. Specially designed for it, was the Fiery Furnace built from historic data, after careful research. It is represented in the form of a gigantic bull's head, the interior of which contains the blazing fiery furnace in which Shadrach, Meshach and Abednego proved their unflinching trust in the God of their Fathers. From the furnace they step forth unscorched, not so much as a hair of their heads being singed. Much ingenuity was exercised in showing this feature of the picture. It was so real in its taking that one could not believe it possible they were witnessing it. We can really see the Children of Israel in the midst of the great flames which shoot out from the door of the furnace and from the nostrils and eyes of the great head of the beast, which the Assyrians held so sacred among their many false gods.

"Daniel in the Lions' Den" is even more realistically thrilling. Charles Kent, of the Vitagraph players, who takes the part of "Daniel" in this scene, intrepidly enters the den of ferocious lions who at first greet him with snarls and gnashing of their teeth, but in accordance with the Biblical records of the story, they become as calm and harmless as kittens as he prayerfully stands among them.

The producing of these two scenes involved a large expenditure of money in the building of the scenes, the securing of the animals and the time involved. These two scenes cost The Vitagraph Company not less than $10,000. More than 500 extra persons besides the Vitagraph players were employed in them. Another scene of great dramatic power is "The Dream of Nebuchadnezzar," when he sees the enormous statue of gold and silver and watches it break in thousands of pieces at the climax of his vision. The construction of this statue cost over $800. It was first modeled in clay, then cast in plaster. Over half a ton of plaster was used. It was twenty feet high and necessarily completely destroyed in carrying out the description of the vision.

Again we must compliment the Vitagraph Company for their readiness to comply with the existing demands of the public. We are assured of the success and popularity of "Daniel," when we call to mind the first real Biblical subject ever produced, "The Life of Moses," in five reels. It has never been equalled. Nothing has been spared on "The Life of Daniel" to make it thorough in authenticity of detail and correctness in every particular.

George Kleine announces receipt of advance material on the wonderful seven-reel Cines' subject "Antony and Cleopatra." This is the extraordinary subject selected by Cines to follow the success of "Quo Vadis" and, needless to say, it is a fitting sister to that master film.

Its production entailed endless work and taxed the capacities of the giant Cines' studio to the uttermost. Practically all of the costumes used were made in the wardrobe department of the plant, while the three blacksmiths regularly employed by Cines were busy for months preparing armor and weapons of the period. The photography throughout is brilliant and flawless and the acting superb. Anthony Novelli, Cines' leading man, whose interpretation of Vinitius in "Quo Vadis" attracted such international attention, plays Antony, while many other favorites of the "Quo Vadis" company are seen in both important and minor rôles. The city of Alexandria, Egypt, was built in stucco and the spectacle of thousands of soldiers swarming up the steps of the palace will make a scene in this mighty picture not soon forgotten. Jeanette Trimble, well known to American picture fans and for years one of Cines' leading women, was especially hired to play Cleopatra. Miss Trimble has not been seen in Cines' film for some time past and her appearance in "Antony and Cleopatra" marks her first venture since her retirement.

PELLEAS AND MELISANDE
Bison Three-Reel Drama

LICENSEES OF PATENTS CO.

Feet

Aug. 14—Papa's Baby (Com.).....
Aug. 16—An Indian's Loyalty (Dr.).....
Aug. 18—The Suffragette Minstrels (Com.)...
Aug. 18—Father's Chicken Dinner (Com.)....
Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....
Aug. 25—The Crook and the Girl (Dr.).....
Aug. 28—Objections Overruled (Com.).....
Aug. 28—Black and White (Com.).....
Aug. 30—The Adopted Brother (Dr.).....
Sept. 1—Among Club Fellows (Com.).....
Sept. 1—Edwin's Badge of Honor (Com.)....
Sept. 4—A Woman in the Ultimate (Dr.)....
Sept. 6—The Strong Man's Burden (Dr.)....

CINES
George Kleine

May 17—A Woman's Influence (Dr.) 650
May 30—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts—Dr.) .....
Sept. 9—The Man (2 parts—Dr.).....

EDISON
Aug. 12—The Rightful Heir (Dr.).....1000
Aug. 13—Battlefields Around Chattanooga (Sc.) 300
Aug. 13—The Right Number but the Wrong House (Com.) 700
Aug. 15—The Coast Guard's Sister.....
Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.).... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000

ESSANAY
Aug. 7—An Intimate Study of a Mole (Edu.) .....
Aug. 8—"Alkali" Ike's Gal (2 reels).....
Aug. 8—Mr. Ryhe Reforms .....
Aug. 9—Broncho Billy and the Navajo Maid (W. Dr.) .....
Aug. 12—The Edge of Things (Dr.).....1000
Aug. 13—Up Lookout Mountain on the Electric Incline (Sc.).....
Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cabin (Dr.).....1000
Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....

Feet

Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....

KALEM
Aug. 15—The Millionaire and the Goose (Com.) .....
Aug. 15—The Amateur Burglar (Com.).....
Aug. 16—The Escape (Dr.).....1000
Aug. 18—The Substitute Engineer (Dr.).....1000
Aug. 20—Breaking Into the Big League (Special 2 parts—Dr.).....2000
Aug. 22—Fool Luck (Com.).....
Aug. 22—Deceiving Uncle Asa (Com.).....
Aug. 23—The Smuggler's Last Deal (Dr.)...
Aug. 25—The Blind Basket Weaver (Dr.)....1000
Aug. 27—The Invaders (special, 2 parts, Dr.).2000
Aug. 29—The Captivating Widow (Com.)....
Aug. 29—Mike, the Timid Cop (Com.).....
Aug. 30—A Railroad Conspiracy (Dr.).....1000
Sept. 1—The Christian (Dr.).....1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Dr.) 2000
Sept. 5—Boggs' Predicament (Com.).....
Sept. 5—Children of the Tenements (Topical) .....
Sept. 6—The Hand of Destiny (Dr.).....1000

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Aug. 1—The New Gown (Dr.).....1000
Aug. 2—The Message of the Rose (W. Dr.).1000
Aug. 4—The Governor (Dr.).....1000
Aug. 5—Getting Married (Com.)..... 400
Aug. 5—Roses for Rosie (Com.)..... 600
Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....2000
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
Aug. 29—His Conscience (Dr.).....1000
Aug. 30—His Last Crooked Deal (W. Dr.)..1000
Sept. 1—A Mountain Mother (W. Dr.).....1000
Sept. 2—Trimming a Boob (Com.)..... 400
Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
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June 12—Views of Samarang (Sc.).....
June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000

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Aug. 6—Grand Canyon of New York, Ausable Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....
Aug. 11—Pathe's Weekly .....
Aug. 12—Every Double Causes Trouble.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....

Feet

Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
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Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....

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July 30—The Taming of Texas Pete (Dr.)..1000
July 31—Man and His Other Self (Dr.).....1000
Aug. 1—Through Another Man's Eyes (Dr.).1000
Aug. 4—The Granite Dells, Prescott, Ariz. (Edu.) 500
The Devil and Tom Walker (Dr.).. 500
Aug. 5—A Mansion of Misery (Dr.).....1000
Aug. 6—The Stolen Moccasins (Dr.).....1000
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The Grocer's Revenge (Com.)..... 500
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Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
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They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
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Sept. 5—Nan of the Woods.....
Sept. 9—The Rancher's Failing.....
Sept. 10—Around Battle Tree.....
Sept. 11—Two Too Many.....
Sept. 12—Her Way .....
Sept. 16—The Toils of Deception.....

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George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 495
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2000
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

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Aug. 19—Those Troublesome Tresses (Com.).1000
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Aug. 21—A Maid of Mandalay (Dr.).....1000
Aug. 22—Playing the Pipers (Com.).....1000
Aug. 23—The Feudists (Com.—2 parts).....1600
Aug. 25—When Glasses Are Not Glasses (Com.) 1000
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Aug. 27—Which Way Did He Go (Com.)... 900
Aug. 27—Penang, Straits Settlements..... 100
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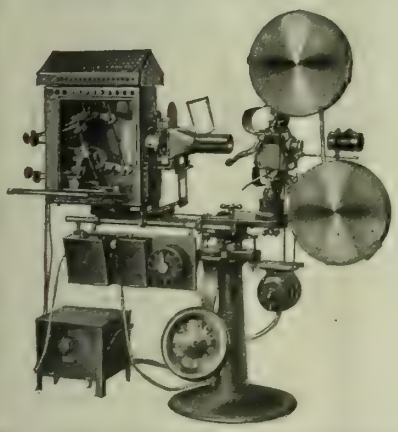

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VOLUME VIII
No. 10

SEPTEMBER 6
1913

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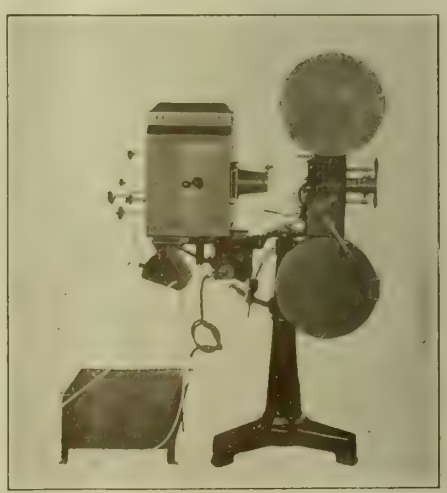

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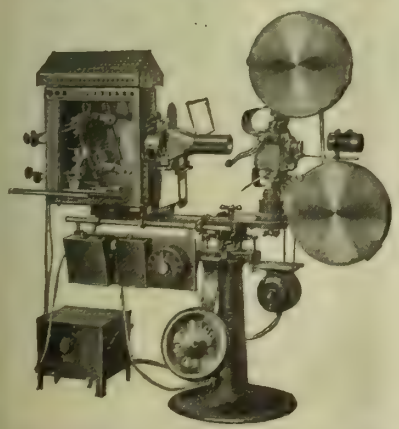

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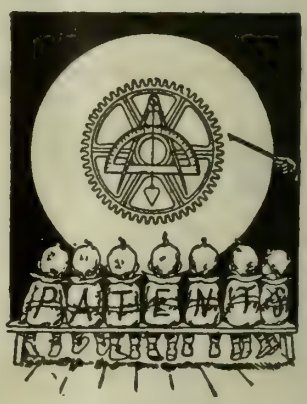

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Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII | September 6, 1913 | Number 10

MOTION PICTURE EXHIBITORS' LEAGUE

Illinois State Convention to Be Held in Peoria on September 23rd and 24th

The big Illinois State Convention will be held on Tuesday and Wednesday, September 23 and 24, 1913, in Peoria, at the Jefferson Hotel.

Extensive arrangements are being made to hold the biggest convention ever held in Illinois. It is confidently expected that the state exhibitors will gather in large numbers, and that not less than five hundred will be present.

Mr. Klem Kerr is in Peoria with an able assistant, making arrangements for the convention. The convention will be managed by able, efficient exhibitors, and an itemized statement will be given of every dollar received and every dollar expended, and as the plans are now being arranged there will be a snug little sum turned over to the State's new treasurer to start the Illinois Branch No. 2 on a thorough business basis.

State officers will be elected to fill the vacancies, a constitution and by-laws adopted, and committees appointed. Every exhibitor in the State of Illinois that is eligible to belong to the League is invited whether they belong to the League or not.

Everything is going fine with the League. On the 23rd and 24th the man that can't see beyond the Cook County line will realize that Illinois is a larger state than they have heretofore realized, and that there are some real exhibitors outside of Cook County.

INDIANA STATE CONVENTION

Arrangements have been made to hold a state convention at Indianapolis, Ind., on Tuesday, September 30th, and Wednesday, October 1st, for the purpose of filling the vacancies caused by the recent bolt of some of the officers of Indiana, and to bring the exhibitors together that they may become fully acquainted and hear all of the facts pertaining to the New York Convention.

This will be the largest attended convention ever held in Indiana. Every exhibitor in the state is invited to attend. The session will be held at the Sevron Hotel, the biggest and newest hotel in Indianapolis.

NOTES

Mr. L. J. Ditmeyer called at Mr. Neff's office Friday. Mr. Ditmeyer is interested in the Kinemacolor pictures, and was making arrangements to place a machine for the purpose of censoring his pictures.

Mr. Rayburg, of Dayton, O., who has recently opened a new large theatre on the most prominent street in Dayton, and Dr. Alexandria, another prominent exhibitor, called at Mr. Neff's office on Friday.

Mr. Neff visited Dayton, O., Saturday and Saturday night; was in Columbus Sunday, and in consultation with several members of the League. He met Governor Cox and the Industrial Commission on Monday; left Columbus Monday night at 3 a. m., arriving in Cincinnati Tuesday morning.

Mr. A. J. Wellman, of Ironton, O., a prominent exhibitor, was a visitor at Mr. Neff's office to get information as to building codes and restrictions of the state. He is going to build a fine new theatre in Ironton, O., which will be called the "Scenic." Mr. Jordan accompanied Mr. Wellman. Mr. Jordan is going to put up a large new theatre in Ashland, O.

EASTMAN KODAK COMPANY DEFEATED BY ANSCO COMPANY

Federal Court Holds that Eastman Kodak Company is Infringer in Famous Photographic Film Case

Decision was handed down August 14th by Judge Hazel in the United States District Court of Buffalo, after eleven years of litigation, finding the Eastman Kodak Company guilty of infringement of the patent of Hannibal Goodwin, owned by the Goodwin Film & Camera Company, whose sole trade agent is the Ansco Company of Binghamton. The patent is under this decision given a broad and controlling construction covering the universally used, modern photographic film in all forms, including cartridge film, film packs and Cinematograph film.

The decree under this decision not having been filed at the time of going to press, further comments will be deferred until a future issue.

Respecting the foregoing an officer of the Eastman Company said to our representative:

"We are not issuing any lengthy statement about the Goodwin suit, but wish to call your attention to the fact that the case has been heard in the lower court only, and that court stated that, 'Although the determination of the controversy is in favor of the validity of the patent and accords to the claims a liberal construction, yet such a determination was reached upon record of so contradictory a character that there remained a doubt as to the correctness of the conclusions.'

"Don't place too much importance on the sensational stories appearing in the newspapers. Some of the things that have been published are absolutely false."

M. T. Tobias has just been engaged as district manager for the territory lying east of Pittsburgh. It would seem that Warner's Features, Inc., have secured a valuable man for their organization, as Mr. Tobias has been in the motion picture field for the past seven years, during which time he has been in the employ of the Greater N. Y. Film Rental Company, the Kleine Optical Company, three years with the Actograph Company, manager of the Western Film Exchange, New York City; the Western branch of the Mutual, and the Albany branch of the General Film Co.

AN ACTOR'S ADVENTURE
Gaumont release.

F. C. GUNNING TO GO WITH WARNER'S FEATURES

F. C. Gunning has resigned from the American Eclair to become assistant general manager of Warner's Features. He leaves the Eclair greatly to the regret of his associates with whom he was extremely popular, and he has their best wishes for success in the new position he is about to assume.

F. C. GUNNING

During the past year Mr. Gunning has been in charge of the publicity department for the American Eclair and Union Features, and has also officiated as sales manager for the Eclair. He is best known to thousands of exhibitors as "ME" Eclair's publicity man, as he has edited the Eclair's Bulletin under that name. As Mr. Warner will spend most of his time on the road looking after the branch officers, Mr. Gunning will look after the New York office of the Warner's Features. The New York office is being handsomely fitted up, and will occupy the entire floor of the Leavitt building on Forty-sixth street.

Mr. Gunning has had extensive newspaper, editorial and advertising experience. He has been an exhibitor on his own account, and for two years had special sales experience in connection with the Victor Talking Machine. He is thoroughly in touch with conditions and wants of theatre owners. He joins the Warner's Features on September 8th.

"ATLANTIS" HAS BEEN FILMED

Gerhart Hauptmann, the winner of the $10,000 Nobel prize in literature, has sold the moving picture rights of his novel, "Atlantis," to the Great Northern Film Company, and the large monetary consideration was accepted only after persistent urgings. According to the agreement no expense was to be spared in the production, and while Hauptmann took no active part in its direction, he was freely consulted and made many valuable suggestions. A 12,000-ton liner of the Scandinavian-American Line was chartered at a cost of $6,000, and in addition to the officers and crew, there was a passenger list of 500 on board to lend realism to the nine-reel subject. The monster vessel steamed into the North Sea, where many of the more thrilling incidents of the novel are enacted, and another vessel was purchased outright in order to lend realism to the production.

Those who have read Hauptmann's "Atlantis" will realize the amount of detail that must have been gone into in order to accentuate the thrilling features of the story. The principal female role will be played by Madame Orloff, an actress well and favorably known in the principal theatres of Europe. It was at the suggestion of Hauptmann that this distinguished actress was engaged by the Great Northern Company. The role of Arthur Stoss, the "Armless Wonder," which is an important one in the novel, was played in the film version by Unthan, the well-known performer, whom the artist made his type in the novel. The production will be in nine parts, and it is promised that the entire undertaking will prove one of the most sensational and unusual ever attempted. Being the pioneers in the field of features the Great Northern should know how to go about such a gigantic task.

"FROM DUSK TO DAWN"
(Occidental)

There is refreshing crispness in the theme and action of this four-part feature, in that it is written and produced without an attempt to dodge the main issue in approaching a subject that many authors handle most gingerly. Daniel Grayson, a young iron moulder, is too much occupied with affairs of his union and political matters to pay any attention to the women.

FROM DUSK TO DAWN

The foreman and manager at the iron works where he is employed decide Dan is too much of an agitator, and force him to leave the works. An explosion occurs in which several men are killed, including Freddy Wayne, an apprentice boy to whom he had taken a great liking. This precipitates a strike. Dan is injured in a riot, arrested, and taken to the police station, where he meets Carlena Wayne, Freddy's sister, a laundry worker who has also been arrested on a charge of picketing. Following the settlement of the strike, Dan is nominated for governor on the working-class ticket. So popular has he grown that all parties are fused to defeat him. Carlena takes active part in the campaign and they make headway until the "conspiracy" trial is sprung. In this scene Clarence Darrow, the great labor attorney, enacts the actual scene of the trial. The verdict of "Not guilty" brings a wave of enthusiasm and Dan is elected governor, and with him a majority of the legislature. The passage of a "Right to work" bill brings a crisis and Mrs. Alden takes Carlena, and they invade the governor's office to lend assistance to those who are urging Governor Grayson to sign the bill. Powerful influences are brought to prevent the signing. The plea of Carlena arouses old memories, and Grayson signs the bill and trades the pen to Carlena for her hand and they becomes "comrades for life."

State rights will not be sold. A number of companies under the management of Ernest Shipman will tour various parts of the country.

A. Warner, vice-president and general manager of the newly formed Warner's Features, Inc., will leave in about ten days on a business trip which will take him to the Pacific Coast and back. Mr. Warner will go first to Montreal, and then proceed West by way of Toronto, Winnipeg, Vancouver, and so on to Seattle and the Coast cities. The purpose of his trip will be to acquaint himself with conditions as regards the installation of the Warner program.

The Newman Manufacturing Company, 717-721 Sycamore street, Cincinnati, Ohio, and 101-103 Fourth avenue, New York, N. Y., has just added another floor to its Cincinnati plant and has installed additional machinery and equipment. This firm, which manufactures brass frames, brass easels, brass railings, and equipment in general for theatres, found it necessary to make this addition owing to the great increase in its business. The New York factory reports splendid business, and great fall trade is looked forward to. Their complete catalog can be had upon request.

MICHAEL A. TESTA

Although only thirty-two years of age Mr. Testa has been recognized for some time as an authority on motion picture films, having had the management of three large film exchanges in the East, which position he filled with credit to himself. He is well liked by all who have come in contact

with him and in handling the Independent film for the several years he has been connected with the trade his customers have always received a square deal. Mr. Testa is now president of the Dante Motion Picture Manufacturing Company and has offices at 1-3 Union Square, New York City.

JUDGE DONNELLY ORDERS THE MANAGEMENT OF THE 48th STREET THEATRE TO REMOVE MISS LOTTIE BRISCOE'S NAME FROM THE PROGRAM

The piece known as "Kiss Me Quick" was produced for one night at Asbury Park, some six weeks ago. From there it went to Boston and played for three weeks. During the time it was in Boston, Miss Lottie Briscoe received information from different sources that the farce was a satire or burlesque of the moving picture business, actors, actresses and directors, and that she was mixed up in it. She consulted her attorney, Mr. Guy T. Murray, of 64 Wall street, New York, who advised her that there was nothing to do but wait till she herself could see it and as it was impossible to get to Boston, she had to wait until "Kiss Me Quick" had its initial production in New York. Acting on her attorney's advice, she came over from Philadelphia, where she is the leading lady with the Lubin plant, and in company with Mr. Murray witnessed the first performance, and found that her name was on the program as one of the characters and that the whole piece ridiculed and satirized moving picture actors and actresses; holding them up to the public as illiterate, ignorant and without the least education or refinement.

The next day, Judge Whitaker, on her application, signed an order to show cause why the management of the Forty-eighth Street Theatre and the author should not be restrained from using her name. The argument was heard on Friday, August 29th, before Judge Donnelly, and the attorneys for the Forty-eighth Street Theatre pressed Judge Donnelly to visit the piece and see for himself. This Judge Donnelly did, and saw the show the same evening. After the first act, Judge Donnelly sent for the attorney to the management and the manager, Mr. Leander Richardson, and ordered them both to remove Miss Lottie Briscoe's name from the program.

Miss Briscoe took this action, not so much for any damage that might be done to herself, but in defense of the profession with which she is associated.

J. W. JOHNSTON

J. W. Johnston, whose portrait is presented on another page, is the leading man for Eclair, and has had years of training in the acting profession. Owing to his histrionic talent his success as an actor was assured from the start. He has traveled extensively and has appeared in many countries.

Mr. Johnston has been in the support of some of America's brightest theatrical stars. His greatest achievements have been in the portrayal of powerful characters in "The Squaw Man," "The Wolf," and "In Old Kentucky," respectively.

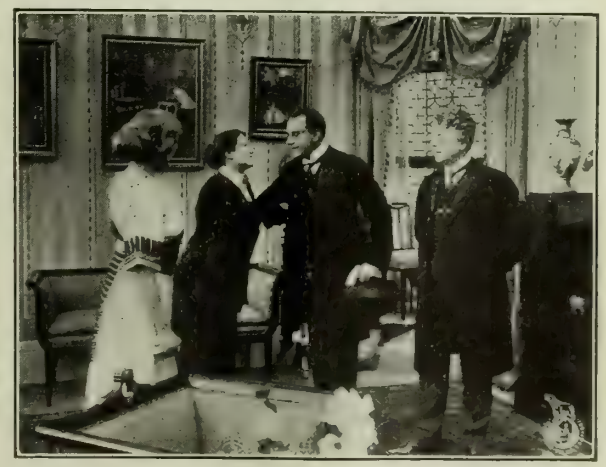
He has also had considerable experience in various stock companies. Three years ago he deserted the stage for the photo-drama, and has been in this line of acting ever since, the greater part of this time under engagement to Eclair. The most notable films he has appeared in while with the Eclair company are "The Stronger," "The Superior Law," "The Man Who Dared" and "The Sons of a Soldier." He is seen to special advantage in the title role of "Rob Roy."

Mr. Johnston is of pleasing personality and his knowledge of the world, owing to his extensive travels, makes him a most interesting and entertaining companion. He recently returned from a vacation abroad, during which he visited his mother in Ireland. When asked, on his return, what he would like to do if he could choose, he answered without hesitation—"Give Home Rule to Ireland." Thus he has proved himself a good Irishman as well as a good actor. More power to him!

Ernest Shipman, the well-known Canadian theatrical manager, has secured the Canadian franchise from Warner's Features, Incorporated, for three-reel Canadian releases upon Warner's regular program.

The Canadian studios will be portable, and will have transient locations all the way from the Grand Banks off Newfoundland, and from Evangeline's land in Nova Scotia, to the last frontier of Alaska. Living reproductions of the characters made famous by Sir Gilbert Parker, and Drummond, the Canadian poet, with historic backgrounds in picturesque Quebec, and the lower provinces, will be regular features. The lumberjacks of the backwoods will have their turn, and the world-renowned Northwestern Mounted Police will figure conspicuously in a series of "Law and Outlaw" stories. The Canadian voyageur, the trapper, the half-breed guide, and the Indian hunter, will all in turn play their part in these tremendous three-reel feature stories of the Great Dominion.

The first release will be entitled "The Hero of the Long Soo," a story of life, love, and death along the north shore of Lake Superior, reaching its climax when the faithful Indian guide rescues the white man's bride in his canoe and successfully shoots the rapids of the "Long Sault" only to meet his death in its maelstrom of waters. The story brings out in vivid contrast the intrigues of the Cobalt silver mines, which wiped a number of speculators off the financial map, and brought happiness into the life of a member of the Mounted Police, who dared to speculate with his heart and pocket at the same time, while in government employ.



SCENE FROM "A GIRL GRADUATE"
Great Northern release.

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EDITORIAL COMMENT

The moving picture industry is in its infancy.

* * * *

This is indisputably demonstrated by the evolutions in incorporation and combination.

* * * *

Never has any industry in the history of the world produced so many millionaires in so short a time.

* * * *

What the gold mine of '49 was to that day the moving picture industry is to the adventurers of this day.

* * * *

And the return is more certain from the industry of to-day than it was from the ventures which produced the mining kings.

* * * *

The box office affords a continuous flood of the rivers of gold; each department scoops off a little as the stream flows on into the ocean of the producers' profits.

* * * *

The public must be entertained; it pays out its good money for amusements no matter how hard the times or how pressing the insistent and clamorous creditor may be.

* * * *

Governor James M. Cox, of Ohio, has announced that he will request Ohio's new Board of Censorship for moving pictures, now being appointed under an act of the State Legislature, to disapprove films having to do with the escape, arrest and trial of Harry K. Thaw. If this act of the new board is an example of what is to follow, there will be few if any who can conscientiously criticise this Ohio innovation.

* * * *

We regret the fact that in almost every newspaper we read in which some gruesome sensation or some sensational trial figures the line, "Moving picture men were present" is always displayed. Cinematography has enough troubles to combat without showing on the screen pictures of the Diggs' "White Slavery" trial, the court troubles of Jack Johnson, the escape of Harry K. Thaw, etc. Censorship of such pictures is a benefit to the industry and every effort toward its permanent establishment is to be heartily commended.

* * * *

It is also believed that this new Ohio Board will frown upon near lynchings, too promiscuous display of firearms, suggestive plots, the secular picture, and plots causing heroes to be made of notorious criminals. If this is the case, the Ohio Board of State Censorship will be commended instead of being condemned quite generally. The Governor and his industrial commission, we understand, are taking pains to select men and women of judgment and, best of all, of knowledge of the moving picture art, to compose the Censorship Board, which is another step in the right direction.

* * * *

The idea of state censorship of moving pictures must rise or fall by the judgment displayed by these new officials. Governor Cox's initial policy, as quoted above, augurs well for the Governor, the State of Ohio, and the moving pictures. Governor Cox has given Ohio many needed and popular laws. Maybe his State Board of Moving Picture Censorship will prove another happy idea. If it proves the means of eliminating the suggestive, the disgraceful, the unclean and the unduly sensational in moving pictures shown in Ohio, the Board will not have been organized in vain.

* * * *

William A. Pinkerton, head of the famous detective agency, has been discussing the moving pictures and is quoted as saying that they are a great power for good with one exception, the crime picture. Here is first-hand evidence in support of our constant opposition to the crime play. Pinkerton says the exploiting of heroes of the criminal world casts a glamor of romance, and makes very attractive a hideous business. And he is right. Let the pictures breathe sunshine and not darkness.

PEARL SINDELAR

Pearl Sindelar, whose likeness appears on the front cover, is leading woman of the Pathe Company, and one of the most popular actresses in motion pictures. A year ago Miss Sindelar was unknown to the followers of the screen; to-day her admirers are numbered amongst the hundreds of thousands.

Augustin Daly long ago declared it to be a fact that women of exceptional beauty and charm very rarely possessed inherent histrionic genius, or sufficient aptitude to develop into a really capable performer even with the most careful and skillful of training. The few exceptions to this rule include such beautiful actresses as Peg Woffington, Adelaide Neilson, Mary Anderson and Julia Marlowe—and the name of Pearl Sindelar will soon be added to the list.

To be convinced that Miss Sindelar possesses both brains and beauty one has but to drop into a moving picture house and see a Pathe play in which she appears. Born in a mining camp near Virginia City, Nevada, and brought up with the hardy pioneers of the West, Miss Sindelar had little chance of becoming spoiled. Her father, John Templeton McCarthy, took her to California in 1905, when she was fifteen years old, and from that time to the present she has devoted her life to the study of her chosen profession. Last year she starred under the management of Al. Woods in "The Girl in the Taxi."

As an actress for moving pictures she was successful from the start, with the result that to-day Pearl Sindelar is regarded as one of the most versatile and most finished actresses appearing before the camera in America to-day.

SOME FIREMAN
Gaumont release.

J. W. JOHNSTON

Who plays the title-role in "Rob Roy," the three-reel feature to be released by the American Eclair on September 17th.

THREE CLASSIC FEATURES

New Picture-Plays Adapted from Famous Novels.—Mrs. Fiske in "Tess of the D'Urbervilles," Princess Ruspoli in "The Betrothed," and J. W. Johnston in "Rob Roy"

THERE is no better evidence of the popular demand for big features than the placing on view of three important picture-plays during the past week. These picture-plays may be justly characterized as important in the sense that they are all three founded on classic fiction. Furthermore, they furnish food for thought as to whether the pictureplay is not more closely allied to literature than the speaking drama.

Tess of the D'Urbervilles

It were a twice-told tale to reiterate the great success made on the speaking stage by Mrs. Fiske in the title-role of Tess of the d'Urbervilles. It was in this character that she first won recognition from the critics as one of America's greatest actresses.

While her histrionic cleverness suffers to some extent when reduced to the silent methods of pantomimic reproductions, the artistic technique of her acting, both in point of gesture and facial expression, is brought out with striking effect. Never in the course of the entire screen performance of Tess does Mrs. Fiske indulge in a single gesture that is not in keeping with the text or situation, and her facial expression is at all times indicative of the passing mood or requisite emotion.

There appears to be only one scene in which the speaking play has a decided advantage over the pictorial presentment. When Angel Clare tells Tess, after their marriage, of a former fall from grace, his confession is made clear to the audience by the method of the dissolving view—the visualization of his amatory association with a lady addicted to the "easiest way." When Tess proceeds to relate her indiscretion with Alec d'Urberville there is no need of a visualization of the confession, as the episode has already been enacted—still the audience has no means of fully realizing the pathos of the confession, and the pitiful appeal for forgiveness. Facial expression may denote grief, but sobs and burning words alone are capable of conveying a heartrending confession such as that made by Mrs. Fiske in this scene of the drama as presented by her on the speaking stage.

The scenic settings of Tess of the d'Urbervilles as placed on view at the Lyceum Theatre, New York, last Tuesday, afternoon, are indeed a thing of beauty and ought to be a joy forever. Especially beautiful are the rural scenes, which were frequently applauded by those who were present to view the first camera production of Tess of the d'Urbervilles at the invitation of Daniel Frohman and the Famous Players Film Company.

There is no question that this artistic five-reel feature will draw large audiences wherever it is presented.

The Betrothed

Manzoni's novel "I Promessi Sposi"—known in the English translation as "The Betrothed"—is universally conceded to be one of the classics of fiction. The religious motive of the book is sincere, but not exaggerated, and never runs to fanaticism. The novel has been translated into all modern languages, and is probably better known to foreign readers than any other Italian romance. The story has been aptly characterized as being like a heritage of Boccaccio, De Foe and Walter Scott in a single superb panorama of which Salvator Rosa might have been the painter.

ALEC D'URBERVILLE'S SELFISH APPEAL TO TESS

H. J. Streyckmans, general manager The Pasquali-American Company, afforded a News representative an opportunity last Wednesday of seeing the picture-play, founded on Manzoni's great novel, thrown on the screen of the company's projecting room in the World's Tower Building.

"The Betrothed" is a six-reel feature of faultless photography, the beautiful scenic effects having been reproduced in Italy by the process of kinematography, and the producers have every reason to congratulate themselves on having turned out a real work of art.

The interpreting cast, headed by the Princess Ruspoli in the character of Lucia, is made up of actors and actresses who are thoroughly equipped for the respective roles they assume. They succeed in sustaining the romantic illusion of the story from start to finish. Even those who have been entrusted with subordinate roles are always in artistic evidence without overacting or destroying the requisite ensemble work. Especially noticeable in this respect are the pathetic scenes when the plague strikes the city and the people are torn from their loved ones as they are borne to the pest house. Equally effective in its way is the realistic fire scene as the invading soldiers pillage and burn everything in sight.

THE BETROTHED—LUCIA (PRINCESS RUSPOLI) AND RENZO

"The Betrothed" as presented in the Pasquali production is an absorbing tale of the Seventeenth Century. The scene of the story is laid within the country around Milan, and the plot concerns the troubled and impeded but at last happily liberated course of true love between the humble peasant Renzo, and his betrothed, Lucia, the village maiden for whom Don Rodrigo, the chief of a band of outlaws, has laid his villainous snares. On this simple scheme the play introduces a graphic picture of the Italian robber-baron life as represented by the outlawed but law-defying Don Rodrigo and his retainers. It also introduces various phases of the clerical and monastic life, and exhibits with remarkable realism a devastating plague in all its terrors and demoralizing power.

In the opening scene of the play the sun is sinking behind the mountains which form a crown to the blue mirror of the Lake of Como in which are reflected the pretty cottages of a most picturesque village. It is an evening of 1628. Lucia Mondella separates herself from the lively group of working girls and, receiving their parting greetings, hurries off in the direction of home. Lucia was destined no more to return to the factory, being the betrothed bride of Renzo, and the celebration of the longed-for wedding is now approaching.

Suddenly from a cross-road Don Rodrigo and his companion appear. They make a coarse compliment to which the girl does not answer. Thereupon Don Rodrigo makes a bet that he can win the girl for his evil purpose. The bet is accepted. Don Rodrigo, on his return to the castle, learns the identity of the girl whose charms have captivated him. He is also informed that she is in a few days to marry Renzo Tramaglino. Acting on this information Don Rodrigo orders Griso, the chief of his band of bandits, to go to the parish-priest's house at once and forbid him to marry Lucia to Renzo.

Poor Father Abbondio, the parish-priest, who is warned to that effect by Griso, runs home in great fear, and foolishly tells Perpetua, his housekeeper, what had happened, and obtains from her a solemn promise that she will keep the matter secret.

When Renzo goes to the parish-house to arrange the hour of the marriage ceremony Father Abbondio makes a thousand and one pretexts for putting off the wedding. Renzo is just going away, utterly disconsolate, when crossing the orchard he comes across Perpetua. The talkative woman gives him the clue of the whole mystery. Renzo then returns to the parish-priest's study, and learns, by frightening the good Father, that it is Don Rodrigo who has really caused the wedding to be postponed.

Father Christopher on learning what has happened finds words to comfort the unhappy pair and quickly making up his mind he ascends the hill leading to the castle of Don Rodrigo.

Meanwhile Don Rodrigo, is carousing with the lawyer, Lovestrife. An old servant comes to tell his master that a friar is desirous of speaking to him. Father Christopher has an interview with the baron, but appeals to him in vain, in behalf of Lucia, and is ordered out of the house.

Knowing the ill result of Father Christopher's mission, Agnese, Lucia's mother, proposes to the betrothed an ingenious plan for getting the ceremony of the marriage performed, in spite of the opposition of the pusillanimous parish-priest. Renzo provides himself with two witnesses, Tonio and Gervasio. One of them gets into the priest's house at a late hour on the pretext of paying a certain debt which he owes to the priest. By stealth, the betrothed couple, escaping the vigilance of Perpetua, who is effectively detained by the chattering Agnese, get into the room, hiding themselves behind the two witnesses. Unforunately the plan is never carried out, for Father Abbondio overturns with his hand a lamp that is standing upon the table, and screams for help. At this cry for help the bell-ringer, Ambrogio, sounds a peal of bells. All the neighborhood is awakened, and the streets of the town are crowded.

Griso and two other bandits, at Don Rodrigo's orders, meanwhile go to Lucia's house, and favored by the darkness of the night all three enter with the design of kidnapping Lucia, but the girl at that moment is with Renzo and her

mother at the parish-priest's house. It is, therefore, an unpleasant surprise for Griso to find the house deserted, and still more to hear the thundering peal of bells. Thus he decides to beat a retreat, and hastens to tell his master of his ill success.

No other course is now open to the betrothed couple than to seek in another quarter the possible performance of a marriage ceremony. On the advice of Father Christopher, Lucia goes to Sister Gertrude, a well-known nun of Monza, and Renzo, in his turn, goes to Milan to the monastery of

THE VICTORIOUS SCOTS

which Father Buonaventura is the head. Both take with them letters of introduction from Father Christopher.

Sister Gertrude meets Don Rodrigo's cousin in the garden of the convent and when he leaves her he knows that in the convent of Monza is hidden the girl sought for by the evil-minded baron. To accomplish his purpose Don Rodrigo applies to a powerful baron-bandit, whose word is law in the neighborhood, and who is referred to as the "Un-named Man." The latter accepts the outrageous commission of getting Lucia kidnapped by his own band of bandits. Aided by the nun of Monza, Lucia is sent on an errand with a letter to a convent a few miles off. At the crossway of a country road, she is suddenly seized, put in a carriage, and taken to the castle of the "Un-named Man."

That night the "Un-named Man" cannot sleep. The agonizing entreaties of Lucia torment his conscience. The next morning he hears a joyous peal of bells far off—a confused murmuring of voices of people making holiday. He sends a bandit to see what has happened. The bandit shortly afterwards returns and tells his master that on the day before Cardinal Federico Borromeo, the archbishop of Milan, had arrived there, and that all the people are in a state of joy at the arrival of that saintly man. The Cardinal receives the "Un-named Man" and encourages him to give up his evil course.

Lucia has passed a night of anguish in the castle, and makes a vow to give up Renzo if she is allowed to return to her mother without shame or reproach. The door opens and there appears Father Abbondio who has been sent by the Cardinal to take her home.

At this time the German soldiers had spread all over Lombardy, having been summoned at the orders of Cardinal Duke of Richelieu, and had brought the plague in their train. The terrible disease devastated all Lombardy, and thousands and thousands of lives were sacrificed. Despair and death were scattered throughout the streets. At Milan especially, did the infection reach a terrible height.

Lucia, who had come to Milan in the service of Lady Prassede to whom she had been recommended by Cardinal Borronmeo, is following a litter which carries her poor mistress to the lazaretto, which was the antechamber of the grave.

Father Christopher takes his place in the midst of the crowd stricken by the plague, and is seen distributing aid and consolation. Lucia at the lazaretto is weeping over the corpse of her poor mistress, and Renzo having suffered a host of troubles, has arrived at his native village and learns that Lucia has gone to Milan. He goes there to look for his betrothed bride, and, arriving at the lazaretto, he comes across Father Christopher and sees Don Rodrigo in his dying agony.

A few minutes after Don Rodrigo's death Renzo hears a voice which is well known to him. It is that of his Lucia. To his great amazement Lucia tells him that she cannot be his wife on account of the vow she had taken in the castle of the "Un-named Man." But the holy friar, who was beginning to suffer from the first symptoms of the plague, takes upon himself the authority of Him who can unbind all as well as bind, and declares to Lucia that she is absolved from her vow. Just before he dies Father Christopher makes the betrothed couple kneel down at the side of his bed and unites them in the holy bonds of matrimony. Thus does the Church bring order out of tumult. The wicked are punished and love and virtue come to a triumphant reward.

Rob Roy

Rob Roy is an American Eclair feature to be released on September 17th. In making this adaptation of the historical novel of Sir Walter Scott, the Eclair company has succeeded wonderfully well in enhancing the realism of the action with the "atmosphere" of the time. The settings have been carefully chosen and abound in remarkable reproductions of beautiful scenery. The costuming has been given careful attention and in fact the detail of this production is worthy of commendation in every way.

The acting will place this feature very high in the list of Eclair successes. J. W. Johnston impersonates the title role with his usual histrionic cleverness. Will Sherer is also seen to advantage as Sir Frederick Vernon. Other effective impersonations are offered by Nancy Averill as Rob Roy's wife, Milly Bright as Diana Vernon, Robert Frazer as Francis Osbaldistone, Fred Truesdell as Rashleigh Osbaldistone, and Hal Wilson as Jarvie.

The action of the Eclair version of Rob Roy is so well dovetailed for screen purposes that there is not a single dull moment in the course of the three reels. In the initial scene Rob Roy, who is one of the farmers on the estate of the Duke of Montross, is called in by the duke to make an

TRAPPED IN ROB ROY'S CAVE

accounting. When the duke questions his figures, Rob Roy resents it and takes one of the duke's flunkies, who tries to get him out of the room, and throws him out of the window. Rob then returns to the duke, who meanwhile has called in some soldiers and they overpower the Scottish giant. While Rob lies in prison the duke burns his home and then releases him so that he may view the ashes.

Bent on revenge, Rob Roy goes to Sir Frederick Vernon, who is secretly conspiring against the English, and offers his assistance. The plotters are interrupted in one of their meetings by the entrance of Rashleigh Osbaldistone, the nephew of the wealthy London banker. Rashleigh offers to give the conspirators a sure means of freeing Scotland providing Sir Frederick will promise him the hand of his daughter Diana who has just demonstrated her dislike for young Osbaldistone. Sir Frederick is so set upon his purpose of bringing

freedom to his native land that he forces his daughter to take an oath to marry Rashleigh. Rob Roy witnesses the oath although he is not in favor of forcing the girl into such a marriage.

In London, Francis Osbaldistone, a young man who prefers to write poetry and dream, rather than work in his father's bank, has given up his place in the bank and he leaves to visit at the Vernon castle. Rashleigh, his cousin, hears of his leaving and takes the place made vacant in the bank.

When Francis arrives at the Vernon castle he falls deeply in love with Diana, Sir Frederick's daughter. A few days later the news comes from Jarvie, Sir Osbaldistone's Glasgow representative, that Rashleigh has stolen some very valuable bonds from the bank, and Francis and Jarvie set out to hunt the thief. They meet Rashleigh in the mountains, and Francis and his cousin fight a duel. They are interrupted by Rob Roy, who stops the fight and orders Rashleigh away, thinking the thief is on an important mission to assist the Scots in their fight for freedom. After Rashleigh has departed, Francis explains the theft of the bonds in his father's bank, and then Rob agrees to assist in the pursuit of the thief.

Rashleigh, to avenge himself on Francis and place Sir Frederick in his power, turns traitor and goes to the English headquarters, where he tells of Sir Frederick's plot. The English start for the Vernon castle to make Sir Frederick a prisoner, but a Scottish spy has warned them and Sir Frederick and Diana escape through a secret passage.

Francis and Jarvie, not knowing of Rashleigh's treachery, apply to the English for assistance in tracing the thief of the bonds, and they are also placed under arrest. A Scot who attempts to assist them is arrested and threatened with hanging if he does not disclose the cave where Rob Roy lives. He refuses and is about to be hanged when Rob appears in the distance and signals him to tell. The prisoner then agrees to lead the men to the cave, and they start with a detachment of troops taking Francis and Jarvie along as prisoners.

Rashleigh discovers Rob Roy and pretending to be friendly with the Scottish leader succeeds in securing his sword and then places him under arrest. The English place Rob in a boat and start across the river with him.

The detachment of troops who had been following their guide, find themselves in an ambush, which has been prepared by Rob's wife, and they are most ingloriously defeated in a great battle there in the hills. Rob escapes by jumping in the river from the boat and arrives just as the Scots, headed by his wife, had routed the English.

Francis sets out again in pursuit of Rashleigh and meets Sir Frederick and Diana who are fleeing from the pursuing English. The three go to Rob's cave to get Jarvie and here they are surprised by the English, headed by Rashleigh, and captured. Rashleigh's triumph is short-lived, however, for Rob's men come just in time to put an end to Rashleigh's insults to Diana. Rob fights a vigorous duel with Rashleigh after capturing him, and kills him in fair fight, thus leaving Diana and Francis free to wed. The stolen bonds are found in Rashleigh's coat.

It may be predicted that the Eclair production of Rob Roy is a feature which will delight both young and old.

SCENE FROM "THE MEDAL OF HONOR"
Lubin release.

MOVING PICTURES A SOCIAL FORCE

Here in these moving picture theatres is a titanic engine for popular education. The film should be for the cultivation of the public mind what the telephone has been for business. This tremendous power runs wild in the picture theatres. It is ours to harness it for social ends. Not to do this would be a staggering blunder. The "movies" are the play of the people. In that medium they can be not only amused but educated. Set the best brains to devising these entertainments and you provide a show so much better than the sensational thriller that the business comes of its own accord. This must be the future of the picture shows. The fundamental fact of them is that properly used they are not a diversion at all. They are a mighty social force, like the press.—Boston Transcript.

TIES SELF TO MAN

The motion-picture theatre was well filled yesterday afternoon when a stout woman entered and wedged herself in next to a slender man. For a time both appeared extremely interested in the pictures. Then the woman noticed that one of her shoelaces was undone. After something of a struggle she bent over and finally succeeded in bringing both the laces together. A few minutes later the man arose as though to start for the door. Down he went in the aisle and the woman gave vent to an exclamation. The audience turned from the flickering to the real catastrophe. She had knotted her shoelace with his. It was several minutes before the pair untangled and untied.—Florala (Ala.) News.

SCENE FROM "PICKWICK PAPERS"
Vitagraph release.

SCENE FROM "RETRIBUTION"
Solax release.

For Those Who Worry O'er Plots and Plays

A Long Step Forward

THE Universal Film Manufacturing Company has decided to give deserving authors credit on posters and all advertising matter. It is an important decision and an innovation that will appeal to all pictureplaywrights. It means that the plot of the story has been recognized by Universal as the rock foundation of the picture; it means that credit where credit is due will be proffered; and it will mean to the Universal the opportunity of reading the work of high-class authors. Captain Leslie T. Peacocke, of the Universal Script Department, writes:

> "I know you will be glad to hear that the Universal Co. has decided to give the authors credit on posters and advertising matter, and those authors who write original stories will welcome such publicity, but those who have been in the habit of stealing their plots from magazine stories or films already released, will not be pleased, of course. I have received a vigorous protest from one author of this class, who naturally shuns such publicity, as his methods will be badly shown up if publicity to authors is universally given. This party accuses me of advocating this movement from a purely personal standpoint, in order that I may have the pleasure of seeing my own name on posters and on the screen, but I assure you that such is not the case. I do not hanker after notoriety, but I am very anxious to have a stop put to the too frequent plagiarism that we witness on the screen. Any author who writes really original scenarios will be only too glad to get the legitimate credit that is his or her due. But the pirates of other people's brains will naturally shun such publicity. Motion picture photoplay 'schools' should be banished from the field. They are all a form of petty graft. The Universal does not consider or read any scenarios submitted from any of these so-called 'schools,' or teachers of scenario writing, and I know that scenario editors of other companies are equally opposed to these grafters."

We have been urging credit to authors on posters and screen for two years. We are certainly glad to hear that Universal has blazed the pathway which will sooner or later be followed by other companies who wish to preserve their share of first readings. We have also been accused of selfishness in urging poster credit. Anyone who starts something in favor of the army of writers is sure to be accused of ulterior motives. The fact is that we have repeatedly refused to permit our name to be used in connection with our work. This applies to both industrial and the regular run of picture plays. Captain Peacocke and other experienced writers, with some few exceptions, have also taken similar action and will continue to do so. We believe that credit to deserving authors will prove a source of encouragement and pride to them and will result in higher-class work all around. For that reason, and from the standpoint of ethics, we have urged poster and screen credit and believe that if Universal will stick to the innovation that it will not be long before other manufacturers will be compelled to follow suit.

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Some "Expert" Advice

C. E. Horton writes and encloses a sample of "expert" advice that is being handed to aspiring writers through the medium of certain newspaper syndicate photoplay pages. Here is the inquiry and the answer and we bet Editor McCloskey, of Lubin, will grab a baseball bat in righteous wrath when he sees what is being circulated in an Eastern newspaper syndicate. "Editor Photoplay Column: I see by the papers they want plays written for moving pictures. Now I have never written a real play because I felt I might be laughed at. You folks are right in line, and know the game, while I am only a young man working in a store at Luella Junction. Before I wrote the play out I want you to tell me your honest opinion. I want you to be fair as if dealing with your own son. How would it be to have a man and his wife happily married. Then along comes one of those gum-shoe, sneaking curs who always takes a man's wife away from him while he is at work. It is the story of a broken heart. I have this all right because my own wife has left me and gone away, I think, with a traveling salesman for an automobile concern. What do you think of such a plot? And who had I better see about buying it when I write it out in earnest?" And now the reply: "There is a great demand for real live photoplays and if the scenario, etc., are practical you might be able to dispose of their sensational productions by writing J. H. Lubin, Eighth St., Philadelphia, Pa."

Throw him down, McCloskey! Maybe one "J. H. Lubin, Eighth Street," would be tickled to death to read the "sensational production," but if Editor McCloskey, of the Lubin Mfg. Co., ever gets his hands on that syndicate editor there will certainly be weeping, wailing and the gnashing of teeth. All jokes aside, this fund of misinformation disseminated by syndicate "experts" has never descended from the sublime to the ridiculous. It is invariably the latter.

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A Much Needed Work

There is a suggestion of Washington Irving and Poe with a flavor of Addison in the style of E. W. Sargent. His diction is terse and clear with little embellishment, but enough to make his text appealing. In the "Technique of the Photoplay," second edition, information vital to the success of the ambitious photoplaywright is written in what might be termed the old-fashioned method, with finish and polish and style. It is a scholarly and authoritative treatise on the art of writing pictureplay plots and should be on the working table of every photoplay writer. In the first chapter is a statement that should be digested by everyone ambitious to succeed. Here it is: "The writing of photoplays is no short cut on the road of success nor is it a pastime lightly to be taken up when the spirit moves. It is not possible to read any course or book and at once write scripts that will sell. Success is to be gained, save in exceptional instances, only through close study, hard work and long practice. It is not possible to sell many if any scripts the first year, but photoplay writing is a pleasant avocation, if not a profitable vocation, and careful study and hard work may lead to studio connections and good renumeration. The amateur of yesterday is the expert of today and without exception they are the ones who were willing to study and work hard." The book consists of one hundred and seventy-six pages of actual text and covers every line of endeavor from needed visits to moving picture theatres, to technical terms and sample working scripts. We were the first to write a text-book for photoplay writers. This work appeared three years ago. Since that time the number of writers has grown to a veritable army, new forms of construction and new needs have come and the appearance of Mr. Sargent's treatise is opportune and it promises to long remain standard. Textbooks come and textbooks go, particularly those copied by one Nelson of many cities. However, we have seen but one text-book that is worthy of criticism and compliment and that is the work just issued by Mr. Sargent. This is a voluntary notice, unrequested, but nevertheless appreciative. We congratulate our conferee upon his valuable contribution to photoplay lore and we also congratulate the toilers in the vineyard upon their opportunity to acquire a book that is indispensable to the completeness of the literary workers' library.—In cloth, two dollars. Full leather, three dollars. Chalmers Pub. Co., New York City.

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Editorial Etchings

George Terwilliger, of the Lubin script force, is being dubbed "The Shakespeare of the Silent Drama." If anyone deserves the name George does.

Mrs. Breuil, recently resigned as editress of Vitagraph, will criticise manuscripts and write two and three-reel productions at present. She may enter a new field as a Consulting Editress.

Giles R. Warren, managing editor of the Apollo Film Co., releasing through Warner's features, will produce only three-reel pictures. He is now working on a mammoth production of "Rob Roy." Needless to assert that Filmland will eagerly await the "Rob Roy" release.

Annette Kellerman is coming over to star in "The Mermaid" the book of which opera has recently been completed by Captain Leslie T. Peacocke, member of the Universal editorial staff. Captain Peacocke is widely known as a script writer and recently finished the first script for Florence Lawrence under Universal direction. He is also not unknown as a writer for the stage. The hero of "The Mermaid" is a naval officer, Miss Kellermann as The Mermaid is the wife of Neptune. We are going to organize a theatre party of script

editors and authors and give Captain Peacocke a cordial greeting when the show is "tried out on the dog."

And now cometh Miss F. Marion Brandon who draws a deserved write-up in the moving picture syndicate lore. She is script editoress of Eclair Film Co. and is competent to perform the duties at that. She has produced a vaudeville sketch, a one-act play that will appear shortly, and a photoplay, "The Last of the Madisons," (not the "Last of the Mohicans") has just been released by Universal. In 1911, F. Marion drew one thousand "iron men" in the John Wanamaker "American Home" contest with 20,000 competitors and then some. Miss Brandon is a thing of beauty and a joy forever, and that group photo taken by Henry W. Mattoni at the Palace of Liberal Arts is the only grudge we hold against either of them. F. Marion is a comer, and she has promised to keep us right up to date on Eclair script needs.

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Curbstone Philosophy

Matt Mereness has oiled up the machine and has started forth on the winter's coal. He writes: "The other day you had a very interesting adventure of a man by the name of Jones, and then of a fellow who was very much discouraged. How many times have I asked myself: 'Are you through with writing?' And then 'what for?' Just because a story, or two or four, or six do not sell how do you know the next one won't be a winner? I've sworn that if that didn't sell it would be my last. It wasn't the last and I'm pounding them out yet. 'Don't give up the ship,' a brave man once said. I quit school when only fifteen years of age and went to work. Never wrote a thing for publication until I got it into my head to write photoplays. The first one I ever wrote was accepted. The first five I sold were written on a typewriter that cost $2.98. That was three years ago. Sold more then than I do now. If I can sell stories under the conditions I have worked the last three years, with no education to brag of, there is no reason why others should not sell. A story that sold last year will not sell now. It must be better than last year's story. No one told me this. I found it out myself. I often receive letters from other writers. They nearly all breathe discouragement. The writers of the letters are those who have tried and think they have failed. But the secret is that they have not really tried. Some have been writing three months or a little longer. Photoplaywriting cannot be learned in three months. Write, you will always learn something. It took me over a year before I could write away from 'similar theme done before.' My greatest trouble now is 'plot too slight.' I'll get them so they will walk alone after a while." We like to publish letters like the above, for we believe they stimulate others to further endeavor. Mereness has discovered, if nothing else, that the story that sold a year ago is not the story that will pass muster to-day. Great advances have been made in Cinematography in a twelve month and a higher standard has been reached.

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Pertinent Pointers

Practice makes perfect.

Keeping everlastingly at it wins success.

Avoid secular plots. Keep religion out of your scripts.

Try and evolve a plot that is sunny. There are too many stories released having a continuous series of deathbed scenes and like mournfulness. Don't search for all the horrors of life. Try and give us something of the brighter side.

It is possible to write a consistent three-reel plot despite opinions to the contrary so freely expressed. Because you have seen multiple reel features that consisted of just a string of incidents, is no reason that the multiple reel plot is not frequent. It is possible to have two or three full reels of plot.

Only two or three persons will read your script, hence do not prepare your manuscript for reading purposes but for seeing purposes. Brilliancy of style and diction gets you nowhere. It is the ability of causing the editor and director to see and understand your action so clearly that they think others can do likewise that will readily sell your work.

A publication devoted to the interests of script writers asserts that "now is the time to work out that Christmas scenario that has been stored up in your brain." You may have a Christmas plot stored in your brain all right, but our advice is to alter the plot so that it will be good any other time. Nothing is gained in the long run by writing the holiday scripts whether the plot be for Memorial Day, Fourth of July, or Christmas. Many of these plots come and few are chosen. Write your stories for all the year and you will increase your chances to sell. If you write the Christmas plot and submit it to one concern the chances are that by the time it is considered and rejected that it will be too late to submit to any other editor so that it can be produced seasonably.

Remember that editors are busy men. Remember that your submission is probably one among three hundred. Remember that he has no time to read long personal letters accompanying scripts, and that he frequently can ascertain that it is your very first effort without you taking up two pages of note paper to so inform him. Remember, also, that he hopes the scripts will suit his purpose as much as you and that this overworked statement sent in with scripts is not at all welcome. Let your work speak for itself, and it is the only voice that will command any attention in any event.

"The Stolen Story" is coming to the fore once more. Above everything do not get the idea that your plot is stolen because a scene or two in some pictures seem familiar, or the title to a picture is similar to one of your own. Stories repeat. You may not know it but in nearly every mail plots startlingly similar in thought and action are received. Each writer is positive that the idea is original and cannot be made to appreciate that most plots invented are old as the hills and that it is not the plot in itself but the new angle to an old plot that sells the effort. Duplications of common themes are many and commonplace. Select an original theme, tell it in a clear straightforward way, do not send the story to several companies at once, play the game fairly and honestly, and you will be treated likewise. No one will steal your plots.

Kindly leave magazine and book stories alone. Don't try and deceive film editorial departments. You can rarely do it. Despite all that has been said and done there are a certain number of writers who are persisting in revamping stories from old numbers of magazines. It's a dangerous practice. You will soon get on the company's black books, and other than this fact, you lose your self-respect and maybe some time will get into real trouble. Have pride enough to be original and do not steal the brains of another.

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Reading and Writing

E. M. Wickes, in the Writer's Magazine, has the following: "During a recent discussion a prominent photoplaywright maintained that in order to win success one should devote considerable time to reading. Constant reading will prove beneficial provided the reading is done in an intelligent and systematic way. To merely skim over the pages without trying to analyze the plot and see how each scene and action overlaps the other, or how one is the logical effect of a certain cause, would not be very productive. Read by all means; read good books, the masters, and learn how they worked, and then try and apply your knowledge to your task. It is pitiful to read some scripts that have been prepared by deluded persons who are unable to construct a simple sentence correctly." Yes, everyone should have a knowledge of the world's best literature. The would-be author should not only read but should write—write all the time at something or other, for this practice brings familiarity with the tools of the trade.

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The Sliding Scale

Marc Jones took a crack in type at the correspondence schools the other day, and one "Professor" came back with an intimation to the advertising department of the publication. Jones claims to be free from all interference and he follows up his preliminary attack with the following which will do:

"The quarrel in the schools is not alone over the merits of the course they offer. Of a school of this kind we demand; (1) a competent course, with instruction by a successful pictureplaywright, or, in other words, by a man thoroughly informed in the subject which he undertakes to teach; (2) absolute honesty with the pupil—which is to say that if a correspondence course in electrical engineering would not undertake to "graduate" a pupil who does not show by his work that he can become an electrical engineer, neither should the photoplay schools undertake to "graduate" every pupil that enrolls, irrespective of his work; and (3) absolute business honesty, in the sense that we have come to employ the phrase "business honesty" in the last few years. By this last is meant the holding out of inducements that do not exist, the making of an appeal to those who cannot succeed and accepting their enrollment, and the use of a sliding scale of prices and other tactics that have been employed by a number of the photoplay schools."

WILLIAM LORD WRIGHT.

STUDIO GOSSIP

Miss Margaret Prussing, who has been a member of the Chicago Stock, of the Selig Polyscope Company, resigned her position with that organization last week to enter the cast of William A. Brady's "Little Woman," which will open shortly in New York.

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Mr. Charles E. Nixon, assistant publicity manager of the Selig Polyscope Company, has been spending the last two weeks vacationing amid the wonderful natural scenery of Glacier National Park, Mont. Mr. Nixon is accompanied by his wife and daughter and a party of friends.

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Mr. John F. Pribyl, personal representative of W. N. Selig, is undergoing a rather serious spell of illness. The doctors have pronounced the ailment a combination of yellow jaundice and peritonitis. Mr. Pribyl's condition has somewhat improved during the last week and he is again able to be at his desk at the Selig offices.

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Mr. Stanley H. Twist, director of publicity and business lieutenant of the Selig Polyscope Company, left Chicago on Saturday the 30th, for an extended trip to the Pacific Coast, where he will attend to some business matters for the Selig Company as well as some personal matters. Mr. Twist expects to be gone some three or four weeks.

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Bob Ross, in charge of the stage direction at the Tom Evans studios, tried to get fifteen Chinamen for Mr. Matthews recently; he was three days on the job but finally had to give it up. The Chinese dislike to appear before the screen, much unlike the Japanese who readily take to it.

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Eugenie and Victoria Forde, of the Frontier Company, passed through Los Angeles on their way to Santa Paula where the company will occupy the old Melies studios. The Frontier folks had a great send off in New Mexico and there were dinners and parties and things arranged in their honor. The townspeople of Albuquerque offered to build them a studio if they would stay there. They spent lots of money in the town.

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Fred Mace has gone East and with him Bud Duncan and Harry Edwards, all of the Majestic. They are going to the Thanhouser at New Rochelle. Fred will be greatly missed; he is the founder and president of the Photoplayers Club and a great one at that. It will be hard to fill his place. There were farewells galore and Fred was much affected at the good feeling shown. He is a bully good fellow and we all wish him well and look forward to his return.

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Harry von Meter, of the Universal, has gone to the American at Santa Barbara; Carlyle Blackwell, of the Kalem, has also gone to the same studios. George Larkin has joined the Kalem. Joe de Grass has gone to the Annex, as has William Alder who will manage the mechanical department there.

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Florence Hackett, Ethel Clayton and Ormi Hawley are the latest to acquire the auto fever. Three fine new machines now add to the line which at 9 a.m. crowd the spacious yard of the Lubin plant. Lottie Briscoe next.

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Mr. Julian Tessier, head photographer and manager of the Lubin machine shops, has just returned from France, where he visited Paris and all the principal cities of his country and Belgium. The trip was for pleasure and business combined and yielded good results.

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Lottie Briscoe's lamb departed this life August 13th. The Lubin chef had for weeks cast sheeps' eyes on Lottie's pet, and one dark night found his opportunity and did the deed.

Hail to the King and Queen of the Coney Island Mardi Gras, who will reign in all their glory the week of September 8th, in their Dominion of Pleasure and Fun. The Vitagraph Company are made justly proud by the selection of John Bunny as the King of the Coney Island Mardi Gras and by his choice of Lillian Walker as his Queen. Amid confetti, fun unconfined, surrounded by a galaxy of beauty and a retinue of courtiers, with a following of millions of sightseers and pleasure-seekers, John Bunny and Lillian Walker will make a moving picture that will be heralded by their devotees in all sections of the globe.

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Since completing the new studios, the American Film Mfg. Co. is in better shape than ever to stage their productions.

Director Ricketts is soon to put on a two-reel drama of unusual merit of a psychological nature. In this picture a scene from "Faust" will be staged supposedly on the Metropolitan Theatre in New York, and there will also be a scene from "Carmen."

Miss Winifred Greenwood recently joined this company, and Mr. Ricketts feels that he has around him the talent that will manifest itself in improved productions. Everybody is working toward this end. "Where the Road Forks" is the title of this forthcoming picture, and "The Ghost of the Hacienda," already produced and shortly to be released, is a forerunner of what may be expected from Mr. Ricketts and his talented company of artists.

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"Baby Helen" of the "Flying A" has been doing some exceedingly clever work in pictures of late. Although only a baby of three and one-half years, she is so earnest in the portrayals of her parts that the following illustration will show how deeply her mind is affected by her work: One night about eleven o'clock in the home of Helen a noise was heard in the library, and upon further investigation it proved to be the violent rocking of a chair. Helen was seated in the chair fast asleep with a favorite doll clasped tightly to her breast. The spectators of this silent midnight drama stood spellbound in the doorway when Helen shouted at the top of her voice. "Action! Go!" She immediately clutched more wildly at her doll and started the rocking, moaning meanwhile, "Oh, my baby, my baby! Will you please save my baby?" And promptly afterwards came the words, "End it. Fifty feet." This wee bit of femininity was doing the work of both player and director in her strenuous little mind.

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A company of Vitagraph players has just returned from Niagara Falls, where some remarkable scenes of thrilling rescues in the Niagara River, a dash over the Falls and through the Rapids were made. Little Florence Foley, the Vitagraph child actress, was saved from a watery grave by Mlle. Ideal, showing her wonderful skill as a swimmer and how to save a drowning person. Earle Williams, Rose Tapley, Gladys Dupell and other Vitagraph players, under the direction of Captain Lambert, will be seen in the forthcoming Vitagraph release, entitled "The Diver." It will be a remarkable film, the closing scenes of which were made on Friday, August 22d, in the Vitagraph open-air studios in Brooklyn, N. Y. The picture is not only a spectacular and sensational one, but will be extremely picturesque in scenic splendor and magnificence of settings.

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While producing the two part drama, "The Clown's Daughter" Edgar Lewis and a company of Reliance players spent several days with Sig. Sautelle's Circus and all hands seem to have enjoyed the experience immensely. The circus performers were just as interested in acting before the camera as the Reliance actors were in being members of the Big Show. And as Edgar Lewis is an old hand at anything connected with the canvas and sawdust some excellent results were obtained during the making of the picture.

Norma Phillips tried her luck as a "Circus Rider" called for by her part, which was that of the Clown's wife. George Siegman found out that he is a good "Spieler" and was given ample opportunity to practice spell-binding on a sure-enough circus crowd. Little Runa Hodges was the pet of the "Show Folks" and had the time of her four-years-long life feeding the animals and riding the ponies.

For the past month vacations have been in order at the Lubin plant. The executive players and directors have in turn been taking little outings from six to ten days, returning to their posts much the better for the rest.

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When he started the production "For the Crown," Director Johnston, who has conceived a great affection for Baby Helen, the youngest member of his company, and whom he calls the Sarah Bernhardt of the "Flying A," promised her a diamond ring if she worked satisfactorily. Helen obeyed the director implicitly and her work would reflect credit on performers of more mature years. As the King she maintained her majestic dignity throughout the entire production, whether clothed in the court costumes or the rags of the mountain hovel. Mr. Johnston made good his promise, and Baby Helen prizes her ring with genuine feminine pride.

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Sunday was a thrilling day for Silver City, N. M., people. The Lubin Stock Company enacted a drama at the smelter below the town, blew up the narrow gauge railroad bridge and two large water tanks, and incidentally furnished amusement for 2,000 people scattered over the surrounding hills watching the interesting events. A riot scene, in which 200 men dressed in old clothes took part, preceded the explosion. Mason Kelly and E. A. Blevins were pressed into service as labor agitators, after which the entire crew rushed up to the water tanks, set fire to them and then, as they rushed down the hill, the tanks blew up. The sight was a beautiful one, the tanks being shot fully 200 feet in the air and the rioters and spectators were covered with a shower of splinters and rocks. No one was injured. The dynamite had to be shot off with a gun as the cap and fuse refused to do the work. On Monday the old oil house at the smelter was blown up as a part of the same scene.

Mr. Fielding, it is said, finds the country around here the richest in material of any section he has visited so far, and he is surely making the best use of it. Nothing escapes his keen, penetrating observation and everything seemingly is grist that comes to his mill, which proves the genius of the man.

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The moving picture as a means of education, primarily for children, is to have its first trial in Los Angeles. The company will be composed of from fifty to seventy-five members, exclusively children ranging from fifteen years downward. This little company is to be used in the production of old fairy tales, classic comedies and some drama. The company is to be known as the "juvenile motion picture company." Such an adventure with the movies should prove a howling success and at the same time be instructive both to those taking part and the observer. Such endeavors indicate the rise of the movies into a realm of wide possibilities.

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Out in Hollywood, Cal., at the Tom Evans studio, Harry C. Matthews is making a great picture of "Aladdin and His Lamp." Stephen S. Norton is putting some of his trick photography, and Madame La Rue is providing some gorgeous costumes. The photoplay is a sumptuous one, and is scheduled to appear at an early date on the program of Warner's Features. Allen Forrest is an ideal "Aladdin," Elsie Albert is looking her prettiest as the "Princess," and Joe Burke and Jefferson Osbourne do fine as the genii of the lamp and the ring.

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Lorimer Johnston, one of the American "Flying A" directors, is now producing a two-part feature under title "In the Days of Trajan," written by himself with the atmosphere of the first century of the Christian era during the reign of the Roman Emperor Trajanus. The natural settings of beautiful Santa Barbara have made it possible to furnish the environment requisite to portray the splendor and artistic temperament of the age.

The costumes are absolutely correct and were used by the recent Redwood "Jinks" given by the Bohemian Club of San Francisco.

Warren Kerrigan will have a part vastly different from any he has ever attempted and his many admirers will have an opportunity of seeing him in the regally magnificent costume of a Prince of Dacia.

ONLY TWO HUNTERS OF BIG GAME NOW ACTIVE

R. T. Cunningham, big game hunter, late with Colonel Roosevelt in Africa, has retired, weary of risking his life in the dangerous pursuit.

W. Kenyon has lately returned from Norway to London, for the purpose of outfitting for his last expedition into Central Africa.

Arthur J. Aylesworth is already hundreds of miles on his way North from Edmonton into the unknown reaches of the Mackenzie Basin, with an equipment of everything from cook department to sleeping bags, and 5,000 rounds of ammunition. Ten pack horses, guides, cooks, assistants, three camera men, a director, and 30,000 feet of film are a part of the equipment, and will permit Aylesworth to get everything from hunt pictures to dramatic stories of the frozen North.

The expedition will, in part, follow the outposts of the Hudson Bay Trading Company, for which one of the most noted French-Canadian voyageurs and guides has been secured.

Mr. Aylesworth upholds the claim of Wiljhalmur Stefannson, the Arctic explorer, that there is a tribe of blonde eskimos, whiter than white men, numbering over 300, and they will be recorded in film before this intrepid nimrod again stalks south of 53!

The Canadian Government and game wardens of Western States have fortified Aylesworth with documentary permission to depict the life, habits, and method of killing, one specimen of each of the big game of North America, now rapidly becoming extinct.

Offices for the exploiting of this variety of Far North pictures have been opened upon the ninth floor of the World's Tower Building, 110 West Fortieth street, with Ernest Shipman, who is interested in the enterprise, in charge of its business affairs.

A trio of remarkable releases will constitute the first week's program of Warner's Features, Incorporated, to be launched this month. Exclusive United States and Canadian rights have been secured for "The Living Corpse" in four reels, adapted from the famous play of the same name by the late Count Leo Tolstoi. The principal characters in this highly dramatic photoplay are taken by experienced European actors, and the supporting cast is a very strong one. The Gene Gauntier Feature Players will present "In the Power of a Hypnotist" in three reels—an offering that is based upon an unusual theme. Miss Gauntier has never done better work than she exhibits in this remarkable play. The third feature, "Francesca da Rimini," was made in California amid settings of picturesque beauty. It is based upon D'Annunzio's version of "Dante's" masterpiece, and is capably interpreted by Constance Crawley and Arthur Maude, the celebrated English artists.

Another forthcoming picture from the Hollywood studio is "Life's Lesson," by Richard Willis. It is being produced by J. Farrell Macdonald with infinite care and attention to detail. It is a problem story, and will be received as such the world over.

THE GREEN EYE OF THE YELLOW GOD
Edison release.

WILLIAM LORD WRIGHT'S PAGE

"THE Prince of Wales showed nervousness when introduced to the President of France." Wait until he meets King Baggott.

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Another doctrinal point upon which our conviction is extremely firm is that there will be no Exhibitors' League conventions in heaven.

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Some moving picture theatres are like water melons. You never know how one is going to look inside when it is opened.

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Sometimes we are inclined to firmly believe that life is just a moving picture and that the film often breaks just at the interesting place.

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The hardest thing about gardening is to keep from raising too much lettuce, and the hardest thing about Cinematography is to keep from raising too much cain.

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Ofttimes the unfortunate exhibitor can select a good cantaloupe a great deal easier than he can select a good moving picture program.

* * * *

No prizes will be offered in this contest but we will be thankful and duly appreciative to the photoplaywright who will submit to us an authoritative plot on "Who Invented the Chigger."

* * * *

Kansas doesn't know what to do with her twelve hundred abandoned churches. Why not turn them into educational picture shows and they will be abandoned no longer.

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What is music to some people is unnecessary noise to others, and this includes tenor drum solos in moving picture theatres.

* * * *

We noticed one of those cubist posters the other day at a certain theatre, showing a Wild West battle scene and a beautiful young lady bending over the remains of a hero. The title on the poster was, "Her Husband, in Two Parts."

* * * *

Again we have our moments of extreme anxiety in which we fear that the educational on how to eat corn on the cob will be released out of season.

* * * *

Sometimes it seems to us as if everybody in the moving picture business who feels the heat tries to even up things by writing scorching letters to the Editor.

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A Pittsburgher suggests that Capt. Honus Wagner's palmless glove and uniform be donated to the Carnegie institute. Happy thought; let generous space also be reserved in the main display room for John Bunny's trousers.

* * * *

Judging from generally observed incidents in moving picture circles, the statement of that Colorado physician that we are all a little bit "off" is not so farfetched after all.

* * * *

Our idea of making hay while the sun shines is to hurry into the picture show and get a front seat while the stout lady in the Balkan blouse is arguing with the ticket taker about admitting her children free.

* * * *

After witnessing a number of Western dramas at the picture theatres we have come to the conclusion that the remaining bands of Indians on the frontier are very foolish to try conclusions with Uncle Sam's soldier boys. And we especially warn the Red Men to beware of the deadly gatling gun.

* * * *

What we cannot understand is why William Jennings Bryan, being so hard up, does not say "pooh, pooh" to the Chautauqua circuit and pose in moving pictures.

A resolution was passed at the National Exhibitors' League convention asking that manufacturers do away with cigarette smoking in the production of pictures. However, the barroom scenes may be expected to continue.

* * * *

Three reels of moving pictures are certainly a plenty for five cents. Two reels are full value received. Those exhibitors who run four and five reels of pictures for a nickel are injuring their own business in the end. They are educating the public to ask for something for nothing.

* * * *

We congratulate the Universal Film Company upon the production of Scott's "Ivanhoe." A year ago we expressed wonder that no director had realized the possibilities of this great novel. If produced accurately it will prove both popular and elevating.

* * * *

Somebody writes over from England asking why American manufacturers do not make further excursions into the realms of American literature. Poe's "Gold Bug" and "Black Cat" are mentioned. Original themes for photoplays can be uncovered in many a classic if the producer knows just where to look for them. We were in a certain director's home the other day and there was a well-filled bookcase in almost every apartment in the house. He is a successful director and will be a headliner before so very long. Can you guess why?

* * * *

Let us have peace! No more unfortunate affair has occurred in Cinematography in the past ten years than the break that marred the National Exhibitors' League convention in New York. Several states seceded from the parent organization. New York state was the ringleader. President Neff may have made mistakes; we all do. However, he is the right man in the right place just now, was re-elected fairly and squarely, and the sportsmanlike thing to do is to accept the will of the majority. The majority rules in this country; not the minority. Right at this juncture it is important that the exhibitors remain harmonious. A house divided against itself often falls. Forget all difficulties and return to the fold.

* * * *

Several critics are bewailing the lack of good plays suitable for the moving picture screen and are worrying as to what shall be done. There is no lack of good plays. The realms of literature have scarcely been touched. The Bible alone holds hundreds of plots that can be utilized for moving pictures. Nearly every kind of emotion and situation is depicted in the Book of Books. The trouble is that many producers are either too busy to delve into literature for ideas or they do not know where to look. It is useless to urge the "filming of present day problems." Who shall write these plots? The star writer of yesterday is the "potboiler" of to-day. Ideas once so abundant are no longer so. They have been reshaped time and time again. Until the new era of authorship shall dawn, the works of the old literary masters must be studied. There is another time coming when new blood will enter the photoplay writing field with fresh ideas, absence of know-it-allism, and new plots. Then will "present-day problems" be rehearsed convincingly. Certain scribes and directors are too actively engaged in fighting the Civil War over again, and pursuing the savages of the Western plains, to write of present-day problems. The fact is they have lost all power to write the psychological or domestic study. Charlie Van Loan, in the Saturday Evening Post, has caught the idea and is shooting shafts of sarcasm at certain writers and directors in his "movie" stories. Wonder if these cock-sure personages can detect the harpoons? Probably not! probably not!

* * * *

Mr. W. N. Selig, president of the Selig Polyscope Company, sailed on Saturday, August 30th, for Europe, where he expects to spend the next two months in the interests of the Selig Company's foreign branches. In London Mr. Selig will put the final O. K. on the decorative details of the Selig Office Building which is now being erected in Waldraw St., London. While in Europe Mr. Selig intends to purchase another elaborate assortment of animals.

KLEINE-CINES RELEASE USES REAL WAR SCENES

Some local theatres are now showing a Kleine-Cines film entitled "High Treason," which was made by the Cines Company, of Rome, under unique circumstances.

The story centers about a government wireless operator who finds his salary too small to meet the demands of his wife. A banker, speculating on the decline of stocks in the event of war, bribes the operator to change the government message, announcing the success of the peace negotiations, to read that a declaration of war is inevitable, so that his Board of Trade operation would prove successful. The wireless operator accepts the bribe and perverts a message. All that follows shows a nation in

SCENE FROM "HIGH TREASON"

the throes of a great war. The entire operation of getting out a war "extra" from the time the false message is received in the editorial rooms until the street urchins and old women get the "extra" on the street, is shown. The excitement of the stoic compositors in the composing rooms setting the "scare head," and even the haste of the "devil" in racing to and from editorial offices to composing room, is very realistic and interesting. Much of the film was made on the day that Italy declared war against Turkey, and the Cines people swept the streets of Rome with their cameras, gathering some splendid views of the "war-mad" thousands as they thronged the big thoroughfares, shouting and waving papers, and carrying stump orators around on their shoulders. To further carry out the thread of the story, the Cines Company made use of some splendid pictures taken during the Balkan War, of the big thirteen-inch disappearing guns, and many inspiring cavalry charges and infantry engagements.

As a punishment, the only son of the wireless operator, whose traitorous action created the war, is killed by the burst of a bomb in one of the first battles. This was the only battle scene the Cines Company found it necessary to stage. Incidentally, one of the features of the story includes a three-minute scene from the opera "Aida," showing about a thousand people watching the performance, with the stage with its multifarious costumes in the distance.

All this material has been worked into an especially pretty story. The casual picture goer will wonder how the picture company managed to get such realistic scenes and such crowds of people.

CALAMITY ANNE, HEROINE

Louise Lester appears again in her inimitable character of Calamity Anne, and this time she poses as the heroine in a dramatic farce. Miss Lester has won laurels in numerous other productions, but takes particular pride in this series which so readily lends itself to complete metamorphoses. Whether the action called for is pathetic or sublime, tragic or comic, vociferous or humble, she throws her whole soul into it and succeeds in bringing out the best possible results. That her efforts are not in vain is attested by the numerous letters of tesimony sent her from all points of the compass.

As a heroine she returns to the sorrowing mother her child, kidnapped by two vagrants, takes the perpetrators of this crime into custody, and with the reward she receives makes two young lovers happy by furnishing the funds to feather the nest. Much extemporaneous amusement is worked into the subject, and it will meet with the same spontanenous applause as previous subjects of this series which are released by the American Film Company.

Richard Harding Davis' latest comedy entitled "Who's Who," in which William Collier opens at the Criterion Theatre, deals with the adventures of an amateur cowboy whose gorgeous costume makes him the target of the moving picture camera. Shortly afterward he is robbed of his raiment by a real "bad man," who proceeds to hold up a stage with his silver-plated pistols—whereby the amateur acquires such a desperate reputation that he has to hide under an alias to keep out of prison. A lawyer comes to tell him that he has fallen heir to a large fortune, but fearing that this is a detective ruse, the hero hides until he is identified by means of the moving picture. Kinemacolor furnishes the films, and Mr. Collier the comedy—so it may be called a "KinemaCollier."

ROBERT DROUET

Robert Drouet is a new and doubtless valuable acquisition to the Lubin Stock Companies. As Mr. Drouet has been before the public for many years it is hardly necessary to print a lengthy biography. Suffice, as a leading man he has supported Mrs. Patrick Campbell, Viola Allen, Mary Mannering, Blanche Walsh and a half dozen other popular stars. In "The Conflict" he was himself a star and won distinction. He has written six plays that have achieved success and claims to have many more on file ready for prospective producers. He is a born American of French and Irish parentage. A young giant in stature he is a typical moving picture leading man and doubtless will attract the attention of the fans.

MIATT-PATENTS DEPARTMENT

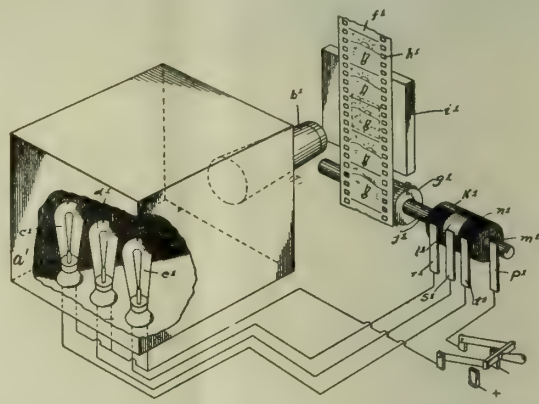
Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

A decision involving millions of dollars, and one of a special interest to those interested practically in the Art of Cinematography, is that of Judge Hazel, of the United States District Court for the Western District of New York, in the case of the Goodwin Film and Camera Company v. the Eastman Kodak Company. A flexible film made on paper coated with a gelatine bromide which became the negative, and which was readily removed from the paper, was made by Geo. Eastman in 1885, but this stripping film was objectionable on account of the appearance of the grain of the paper in the picture, and because of the difficulty of manipulating a film of such thinness. This paper-supported film was soon superseded by a transparent flexible nitro-cellulous support upon which the sensitive emulsion was flowed, introduced upon the market by the Eastman Company, but claimed by Hannibal Goodwin as his invention. Goodwin's application for patent met with considerable opposition in the Patent Office. The application was finally rejected by the Primary Examiner in 1898, but upon appeal the Board of Examiners in Chief favored the issue of the patent, substantially adopting the view that the prior state of the art did not disclose means for successfully producing a photographic film of the kind specified in the Goodwin application and claims. During the prosecution of the case in the Patent Office Goodwin's application became involved in an interference with an application filed by Reichenbach. Reichenbach disclaimed the issue of the interference and canceled his broad claims. Subsequently letters patent were granted to Reichenbach, covering his *specific* process, namely, a solution of nitro-cellulose and camphor in methyl or wood alcohol with a quantity of fusel oil and amyl acetate added. Presuming that his broad claim had been allowed, Goodwin practically conceded priority to Reichenbach's specific process, and consequently his successor in title was estopped from asserting infringement by film supports made in strict accordance with Reichenbach's formula. After its issuance the Reichenbach patent was cited as anticipatory of Goodwin's broad claim, until on appeal to the Commissioner of Patents, it was held that such a patent being later than Goodwin's application, it was not a proper citation. The Eastman Company claimed the protection of the Reichenbach patent in its manufacture of films. The court held that "in departing from the specific formula of its own patent, the defendant utilized the equivalent of the method specified by Goodwin in his patent and achieved the same result; that the two processes 'are not distinguishable in principle.' The improvement in the film support is due to the combination of equivalent high and low boilers, and, therefore, the departure in its production is merely within the scope of the claims." Of course the case will be appealed, but if the Goodwin Patent is finally sustained the owners thereof will be entitled to millions in compensation, and the results in the trade will be far-reaching in effect.

"Diaphonite" is a new preparation made by the Sanitus Company of Berlin, one of the leading X-ray establishments of Germany. Diaphonite is opaque to the rays, and when swallowed it renders the stomach and other digestive organs impervious to the rays so that such organs may be photographed about the same as the bony structure of the human body,—the results being of the greatest of value in medical or surgical examination of the body, as might be expected, since it is now possible to see at a glance just where all the organs are situated, and whether any of them are out of their usual position or have any unusual size or shape.

Out of a total issue of 832 patents, trade-marks, etc., for the current week, New York State receives 121 or over one-sixth. New York City (Greater) alone received 70, of which 6 related to the Art of Photography.

Projecting apparatus for use in conjunction with "color photography" is the subject of Patent No. 1,070,699 issued to Isador Kitsee, of Philadelphia, Pa., the accompanying perspective showing the light and film mechanism. The film has thereon a series of picture units, neighboring picture units being of different color values; and as each picture unit is presented for exposure a source of light of corresponding color is energized. When through the movement of the shaft, the sprocket is moved, thereby bringing to view a picture, then one of the commutator-segments is brought in contact with one of the brushes, thereby connecting one of the lights into the circuit. It is now supposed that during one revolution of the sprocket wheel three pictures are brought successively to view, and it is taken for granted that the commutator (positioned on the same shaft) is also making one revolution during one revolution of the sprocket wheel, and that thereby successively all of the three segments come in contact with their respective brushes, and it is also taken for granted that the first segment closes the circuit, including the lamp giving out red rays, the second segment with the lamp giving out yellow rays, and the third segment with the lamp giving out blue rays. If now the sprocket wheel rapidly revolves, the resultant effect will not only be a change from one color to a second color, but also a graduation of this change through the



persistence of the glow of one lamp at the time that the succeeding lamp commences to give out light rays of its own color. It is obvious that instead of entirely breaking the lamp circuit, a resistance of high value may be thrown in this circuit. This resistance will reduce the flow of current in the circuit to such a mimimum that the lamp will only glow and the degree of this glow can then be regulated, and is in reverse proportion to the value of the resistance. Instead, therefore, of extinguishing the light, the intensity of the light may only be reduced. In the case where the glow of one lamp persists until or after the beginning of the glow of the next lamp the color values of the correspondingly presented picture units are correspondingly modified by the picture taking or camera apparatus. Claim is made to the combination with a film comprising a plurality of picture units of a plurality of sources of light of different colors, means for moving said film with respect to said sources of light, and means for extinguishing and energizing said light sources in succession, one light source continuing to produce light an interval of time after the beginning of light delivery by a succeeding source of light.

Mobile pictures are to be used by the Government to entertain workmen and their families in the camp established for irrigation and other engineering projects in the Western reclamation service. To keep the workmen happy and contented while they are in the isolated camps, meeting halls, books and papers, lectures, and other means of entertainment have been supplied by the Federal authorities. The Govern-

ment purchased several thousand feet of films to be exhibited in the various camps as a part of this scheme of entertainment.

The Compagnie Generale des Establissements Pathe Freres, Phonographe et Cinematographe, Paris, France, has applied for registration of *ACETOID* as a trade-mark for Kinematographic Films and Plates, claiming use since March 18, 1913.

A burner for use as a substitute for the calcium light for stereopticon and motion picture machines is the subject of Patent No. 1,070,002, issued to Francis W. Bell, of Nunica, Mich., Fig. 1 showing an elevation of the burner, and Fig. 2 being a diagrammatic view showing the positions of the mantles A, A, B, as related to the lens E,—the object being to employ a plurality of incandescent mantles in such manner as to project a large unbroken field of light of uniform intensity. The burner is adapted to support two inverted mantles A, A, and an upright mantle B arranged in alignment with the space between said inverted mantles. The upright mantle is slightly in rear of the inverted mantles, but this arrangement may be reversed if desired. The upright mantle is of such size as to overlap the space between the inverted mantles, thereby providing a combined field of light from the three mantles which is unbroken and substantially circular. The upward taper of the upright mantle corresponds in a sense to the downward curvature of the inverted mantles, so that the overlap is not sufficient to detract perceptibly from the intensity of the light from the rear mantle. Gas may be supplied to all three mantles through a single connecting tube attached to the end of the pipe C. This pipe may be provided with two branches D, D', leading, respectively, to the inverted mantles in front and to the upright mantle at the rear. The branch D, is arched, as at *d*, so as to reach above the upper end of the upright mantle, and at the same time bring said inverted mantles down about midway between the top and bottom of said upright mantle in order to produce the substantially circular field of light before mentioned.

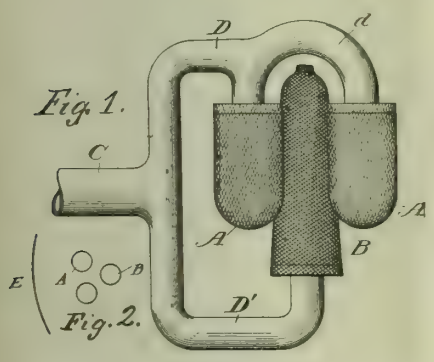
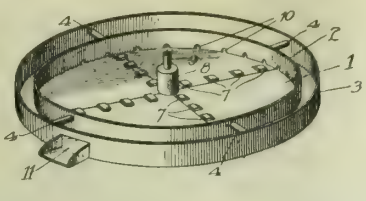


Fig. 1.

Fig. 2.

The accompanying perspective view shows a print washer invented by Albert G. McGregor, of Chicago, Ill., Patent No. 1,070,711. The device comprises an inner and outer receptacle, the former having a series of water inlets discharging water along the bottom of the receptacle, and having a series of water inlets at its margin discharging water into the outer receptacle from which the water finally escapes through a single outlet. The water being supplied through the chambers 8 and 6, flows through all of the conduits 5 from whence the water is discharged, and enters the receptacle through the inlets or openings 7. The prints or plates are placed within the inner receptacle and obviously in the path of the fresh water discharged thereinto. Owing to the current of water in the same direction, and from a plurality of discharge openings, the prints are kept sufficiently agitated and moreover are prevented from bunching together or clinging to any part of the washer with the result that the prints are thoroughly washed.



The Chicago Ferrotype Company, of Chicago, Ill., has applied for registration of *MANDELETTE* as a trade-mark for cameras, claiming use since June 1, 1913; also for *MODELETTE* for cameras, claiming use since July 10, 1913.

Geo. Wm. Miatt

Perry N. Vekroff, scenario editor of the Kinemacolor Company, is highly pleased with the results of his first production at the Whitestone, L. I., studios. The comedy is entitled "Playmates," and deals with the adventures of two children—a lonely little orphan girl, who has every material luxury that wealthy grandparents can buy, but lacks companionship and sympathy of those of her age. A bright little newsboy, who finds her crying in the park, becomes her champion, and is eventually adopted by the grandparents.

This little romance of childhood is rendered charmingly realistic by the acting of Joseph and Florence Moore, brother and sister in real life, who play the principal parts with naïvete and naturalness. The picture will probably become a running mate to that other Kinemacolor favorite with the little folks—"Other People's Children."

Fame still pursues our old favorite, John Bunny. A new theatre is to be opened at 147th street and Broadway, New York City, on the 15th of October, bearing the name of "Bunny." By a strange coincidence, Mr. Schultz, of "Foxy Grandpa and Bunny" fame, is to be the manager. John Bunny has been invited to open this theatre, which seats 1,400 people, 800 on the main floor and 600 in the galleries. It promises to be one of the most magnificent and largest moving picture palaces in New York City.

BETWEEN HOME AND COUNTRY
Reliance release.

THE GLOW WORM
Reliance release.

Manufacturers' Synopses of Films

LUBIN

THE HILLS OF STRIFE (2 Reels) (Sept. 11).—A long-existing and bitter feud between two clans of the Kentucky hills culminates in a fierce battle, the factions being headed by Bill Knox and Pete Harris. Knox's wife, fleeing from her burning cabin, is hit by a stray bullet, and falls with her baby in her arms. The young child of Harris has also been killed, and the mother, in mad fury, has found a rifle and joined in the battle. She chances upon the dead Knox women, and her rage melts away as she takes up the motherless baby. Harris is killed in the fight and Jane Harris rears the baby as her own at first with the idea of working a splendid revenge upon the Knox clan by making the boy a deadly enemy of his own blood, but later forgetting this motive as she comes to love the boy, whom she names Tom, devotedly. Tom grows up a kindly, lovable youth, without the fierce and warlike instincts of the other mountaineers. He meets by chance Mary, a girl of the Knox faction, who is really a distant cousin of his, and the two fall in love, though their courtship is necessarily secret and dangerous, the feud having suddenly flared up again. Bill Knox, growing old, but more savage than in his youth, learns that Mary is meeting one of the enemy, and determines to ambush Tom. The boy's foster-mother learns of old Bill's plans, and reaches the ambushed trysting place just in time to throw herself in front of Tom and with her own body stop Bill's bullet. Before the old man can fire again he is disarmed by Tom, whose swift vengeance is stopped just in time by the wounded woman who, before she dies, tells them that Tom is old Bill's son. Though old Bill endeavors to keep his new-found son, Tom hates this fierce and bloody land, and with Mary turns his back forever on the mountains, passing down into the peaceful valleys.

GAUMONT

AN ACTOR'S ADVENTURE (Sept. 9).—A break in the mundane round of an actor's life causes considerable perturbation to Jean Loupin, a vaudeville artist. Having purchased a second-hand coat Jean proceeds to try it on, and while so engaged he feels something in the lining of the coat. Upon closer investigation this proves to be a note calling for help—William Burgon and his sister are prisoners in "The Retreat" at Arkell. Romantic feelings are aroused in the breast of the actor and he sets forth on what he feels may prove a very interesting and exciting adventure.

Arrived at "The Retreat," Jean sends in a note craving an interview, but although the interview is granted Loupin is everywhere regarded with deep suspicion, and looks of grave distrust are leveled at him. He goes away apparently satisfied, but in the dead of night secretes himself in the spacious grounds of "The Retreat" and effects an entrance to the house. A slight mishap in failing to draw the library curtains proves the cause of his undoing, and the intrepid Jean Loupin soon finds himself in a most unpleasant position—bound like a trussed fowl and condemned to die by the nauseating and asphyxiating odors of coal-gas. He struggles to burst his bonds, ineffectually at first, but eventually smashes a window and uses the broken glass wherewith to cut the ropes that bind him. And then Jean takes his revenge. Striking a match, he applies it to the gas-laden air at the moment his woud-be murderers rush into the room, and the instantaneous explosion exterminates the whole vile gang.

It is only a matter of moments before Jean has the unhappy William and Ethel Burgon freed from their position of danger in the burning house, and the subsequent interrogatory at the police-station leaves us convinced that the erstwhile hapless pair will soon come into their own again, now that their cousin's evil machinations have been effectually squelched. And we can well imagine that so brave a rescuer as Jean Loupin will assure his new-found friends that their lasting friendship is all the reward he seeks.

LOVE ME, LOVE MY ANIMALS (Sept. 11).—Simple Simon's Auntie Jane asks him to keep house while she and Uncle Tom are away on a short vacation, enjoining Simon to "be good to the animals—love them as you love me!" Simon is thoroughness personified and carries out his Auntie Jane's instructions so literally that the animals have one great time. Simon is certainly "good to the animals," and in every conceivable way endeavors to love them as he loves his Auntie. The resultant chaotic condition of things at Auntie's ménage can better be viewed than described, but it includes pigs and horses in the front parlor, the brindled cow in Auntie's own bed, and such like reversions of the ordinary trend of farm life.

George, the gardener, considers it his duty to inform Auntie by letter that she had better return home at once—"You will find yor house in a lovly state, bleeve me yors truly George"—and Simple Simon is only saved from severe castigation at his uncle's hands by the kindly intervention of Cousin Gertie, who loves Simon because he has such a kind heart.

On same reel:
CABINET MAKING (Educational).

AMERICAN

RED SWEENEY'S DEFEAT (Sept. 13).—Justice tempered with mercy is a time-honored maxim that has been frequently practiced by stern old Judge Halcolm. Annie's past record has caused her to be known as "Slim-Fingered Annie." Her present appearance at the bar of justice is no different from similar occasions in the past, but the the judge not wishing to further blight the girl's life by sentencing her to penal servitude gives her a chance to start life anew in a more favorable environment where the faces are new and none know her failing and she need not fear the finger of scorn.

Annie accepts the kindly interest of the judge and the crime-seared conscience is actuated by a new interest in life as she boards the train for the Far West.

Arriving at her destination she establishes herself as the "ranch laundress," and her honest efforts soon win her the lasting friendship of her patrons. When now and then some of the boys become too marked in their attentions big Red Sweeney promptly clears the coast. That his task is self-appointed is quite apparent, for Annie demonstrates that she is well able to care for herself, and even his presence is not especially desirable, much to the delight of his vanquished foes. The free and open manner of these two principals draws them to each other like a magnetic force and both readily succumb to the attacks of Cupid.

In Sweeney's honest efforts to protect the "ranch laundress" he has incurred the lasting animosity of a Mexican, who in his desire to seek vengeance accidentally causes his own death.

Sweeney is taken in charge by the boys, and must pay the penalty imposed by Judge Lynch, when Annie comes to his rescue in a rather spectacular and thrilling manner.

Sweeney wants to skip the country, but is this time "held up" by Annie, who now insists that she go with him, that both may enjoy a new and better life.

CALAMITY ANNE, HEROINE (Sept. 15).—Hungry and weary, Calamity Anne is trudging along the country road with her burro in tow. Tommy gets stubborn and refuses to travel further until he gets something to eat. The tactics amuse an auto party passing along and a little girl of the party furnishes a banana for Tommy. Calamity and the girl become friends, and upon receiving the card from the girl's father Calamity promises to call at the home.

The automobile party passes two tramps who are camping by the wayside, and who recognize the millionaire and his daughter, whom they have contemplated kidnapping. They follow the auto and kidnap the child from her home, while the maid and her lover are engrossed in their lovemaking. Discovering the child gone, they rush to the house and inform the parents. Father informs sheriff, offers a big reward and starts a searching party.

In the meantime Calamity, jogging along, finds the tramps' camp and enjoys their untouched meal. After being refreshed she journeys on and meets the young lover in search of the child. She recognizes him as an old friend. He tells his trouble, and Calamity finds it is the little girl she has learned to love. She hurries to the home of the girl, and seeing the mother comforts her, tells her she will find the boy and starts out.

Tramps hide the child in an old deserted barn. Calamity, worn out, enters same barn to rest, hears child's voice, rescues her and captures the tramps. On her way back she meets the father, who is still searching, returns the child and receives the reward. The child wants Calamity to stay with her, but the beautiful home is too much for poor Calamity. She climbs out of the window to find out how poor Tommy is and spies the lovers in distress because they haven't the money to get married. She puts her arms around them, gives them her reward and tells them to be happy. Going into the garage she finds Tommy with trapping still on, and quietly steals out with him bound for home.

A FALL INTO LUCK (Sept. 18).—Living alone in the hills with her crippled brother Harry, Janes Edwards finds life pretty hard. An unkempt stranger, showing marks of a hard life, receiving food at their door, is not satisfied, but attempts to insult the girl; her brother, trying to drive him off, is knocked down and abused when the timely arrival of a young prospector, who is driving in the hills, drives off the renegade. On the hillside the prospector at work is attacked from behind and thrown over a cliff. The renegade, thinking he has fallen to the bottom or was killed, goes on. The prospector, stunned and landing on a projection not far from the top, is seen by the girl, who goes to his rescue with a rope. Seeing the lowered rope beside him he starts to climb up, and in his ascent he discovers traces of gold. To get his claim in working shape he must suspend himself with a rope around his waist. The renegade, thinking of the girl unprotected, turns back and finds the rope fastened at the top of the cliff; looking over he sees the prospector at work. Harry, the cripple, sees the renegade stoop to cut the rope, and shoots, while the prospector is surprised to hear the shot, and on ascending finds the dead man. A sheriff with a few deputies is scouring the hills for the renegade, for whom a large reward has been offered. Harry is thanked by the prospector as the sheriff arrives who hands the prospector a notice offering a reward for an escaped outlaw, dead or alive. With a smile on his face the prospector hands it to Harry, who, recognizing the picture, leads the sheriff away to the body while the prospector and Jane decide to join hands as life partners.

TRUE FEATURES

THE HOLE IN THE NET (3 Reels).—Jack Ward had always been the black sheep of the family, and finally was sent to prison for forging his brother's name. Upon his release he disappeared from the ken of his family. Many years have passed; his brother has become a millionaire, a widower with one lovely daughter. Pride had kept the old man from telling his daughter of his brother's infamy, and she knows only that her uncle is in some far-off country. As a matter of fact he is in London, making a living by his nimble, unscrupulous wits.

On his deathbed the dying millionaire tells his lawyer the whole story, and expresses the fear that the younger brother will return, when he learns of his death, in order to get the fortune. He beseeches the lawyer to protect his daughter, but for the honor of the family not to disclose his brother's villainous career. Having finished the story, he sends for his daughter, gives her his last blessing and dies.

The adventurer soon learns of his brother's death, and calls on his niece, introducing him-

MIATT PATENTS

self, and accounting for his long absence by various explanations. He is graciously received and invited to make the house his stopping place as long as he pleases. But the evil mind has already conceived a plan to do away with the innocent girl, and thus become the sole claimant for the immense estate. He is a member of the "Black League," a club of blackguards, and he calls on some of them to aid him. By means of a specially constructed secret door it is intended to kidnap the heiress.

The girl by accident hears a mysterious creaking, and tells her lawyer guardian of it. His suspicions are aroused, and he calls in Detective Duggan. Through the ingenuity of the detective and his shrewd boy assistant the conspirators are foiled, and the villainy of the uncle unveiled. And while this is in progress the heiress and Duggan have a chance to get very well acquainted, and have learned to love each other. And after he has rescued her from the clutches of her relative he tells her of his love and they are affianced.

THE TWISTED BAR (2 Reels).—The exploits of a mysterious burglar and robber have filled the newspapers for some time. Nothing is known of him save the fect that his right ear is strangely twisted and deformed. This has been noticed by several of his victims, and by reason of this he has been generally known as "Twisted Ear." The police are entirely at sea.

While driving with her fiance, Senator Rogers' daughter drops a glove, which is found and restored to her by a handsome young stranger, who at the same time presents his card to her fiancé. The Baron von Osten, for that is the name on the card, is presented to Miss Rogers, and the two seem strongly attracted to each other. Permission to call is granted and the acquaintance soon ripens into friendship, with her as well as her entire family. The Baron, a fashionable gentleman of leisure, is always a welcome guest at the Senator's house.

One night the household is awakened by the screams of Miss Rogers. A burglar has broken into the room and taken her priceless pearl necklace. She has caught but a glimpse of the man as he left, but recognized the notorious twisted ear. A servant who sought to stay the escape of the burglar was severely beaten.

Some days later the Baron gives a dinner to his friends. The champagne flows freely and the host drinks none too sparingly. To add to the gayety of the occasion an "Apache" dance, as danced by the criminal classes, is proposed. The Baron enters into it with a zest. He dishevels his hair, rearranges his clothes, and dances with an abandon hardly to be expected from so refined an aristocrat. The dance over, he rests, and, befuddled by the wine, absentmindedly fusses with his ear, twisting it out of shape. No one but the girl sees. She is fascinated, and as the ear remains twisted and deformed she recognizes the burglar. The Baron has fallen into a drunken sleep; the alarm is given, and he is arrested as the long-sought desperado.

But not until his sweetheart of his burglar self, jealous of his affection for Miss Rogers, turns against him and betrays him are the judges able to convict him. The scene ends with a court-room turmoil, the false Baron seeking to kill the informer, but held back by the strong arms of the police.

VITAGRAPH

SAUCE FOR THE GOOSE (Sept. 12).—Greatly peeved at her husband's constant falls from grace, Mabel Wise resolves to teach him a lesson. She threatens that if Jim ever goes out on "a bat" again she will retaliate in kind. Jim solemnly promises to behave himself and to give up the friends that are leading him astray.

Jim's friends come to the office the next afternoon and drag him out to have "just one." After the "one" they tell him of a French Ball for that evening and ask him to come along. He 'phones home to tell his wife of the engagement, and, if possible, to get her permission. Receiving no answer he concludes she is out, and rushes home to change his clothes before she can return.

On getting back to the house Mabel sees that Jim has been home, and resolves to have a surprise for him on his return at night. Later on she receives a 'phone call from him, telling her where he is. She tells him he must hurry home, as she wants him to come on an outing with her, purely imaginary on her part. He presses her for details, but she hangs up the receiver, leaving him wondering where she is going.

Mabel fixes up the room so that it will appear as if a gay party has held revel there and then goes out by herself. Jim, fearful of what Mabel may say to him, returns home early to find the house deserted but sees the signs of a "large evening." He is greatly worried by the absence of his wife and sits down to wait for her. She comes in soon, apparently with a beautifud "jag." She plays the part to perfection and has him almost crazy. When she is satisfied that she has kept it up long enough she enlightens him as to the truth. Jim is entirely penitent and again promises to remain on his good behavior, a promise that she compels him to keep ever afterwards.

EDISON

CASTE (2 Parts) (Sept. 12).—Eccles, a profligate old drunkard, is the father of two beautiful girls, Esther and Polly. George D'Alroy, a young officer in the British Army who is infatuated with Esther, brings his friend Captain Hawktree to call. The Captain is greatly taken with the lively Polly, who makes him carry the teakettle about and generally dance attendance to her, to the emphatic disgust of Sam Gerridge, an ardent suitor for Polly's hand. Meanwhile Esther shows George a letter from an impresario offering her an engagement on the stage. The offer seems a veritable godsend to the girl, but she changes her mind when George asks her to be his wife instead.

A few months after they are married George receives the unpleasant news that he must sail for India with his regiment. Owing to her ultra-aristocratic ideas, George has not dared to tell his mother, the Marchioness D'Alroy, that he has married a girl of common origin, and he is in a quandary as to what provision he should make for Esther.

The farewell scene between husband and wife at D'Alroy's city residence is broken by the appearance of the aristocratic mother, come to bid her son Godspeed on his way. Her astonishment and disgust may be imagined when a lowly ballet girl is introduced as her son's wife! To cap the climax, old Eccles, in his customary state of saturation, enters and greets his newly-discovered relative.

The Marchioness departs in a huff, refusing to recognize her daughter-in-law, and George sails for India. Shortly after his arrival he is seriously wounded in an engagement and the news of his death is sent to England. Esther, with her young baby, leaves her husband's house and goes back to her family. Here she is soon in destitute circumstances. Old Eccles, sniffling with pity over his sad fate, soon spends all her money and then steals the necklace of his "poo lil grandson."

The Marchioness calls and haughtily offers to take the child and give Esther an allowance. To Eccles' horrified disgust. Esther refuses to be separated from her child.

Happily enough D'Alroy is not really dead. He returns home and effects a reconciliation between aristocracy and democracy which gives the picture a satisfactory finish.

THE ISLAND OF PERVERSITY (Sept. 15).—Stella Dale, a pretty young girl, has two lovers. One, Harry Brigham, an artist, is her favorite and the other, a fellow called Smith, is the choice of her father.

Whenever Mr. Dale finds Stella and the artist alone he tries to break up the party. On one occasion when he turns up with Smith and finds the girl posing for Harry, he sends her away with Smith and intimates to the artist that Smith is his choice.

Once he intercepts a letter of Harry's and finds it is to make an engagement for a boating party. He gets Smith and they plan that instead Smith, Stella and the governess shall go. Smith, a poor oarsman, "catches a crab" and after drifting for some time they get stranded on an island with no means of getting back. The governess, despite Smith's protests, takes the whiskey bottle and, puting a message in it, throws it out to sea. Later the bottle is found by Harry and, catching sight of the empty boat, he gets a rescue party together.

In the meantime the castaways have rigged up a tent of the steamer rug and are without any provisions but a few clams which Stella gets and which Smith cannot eat. Smith on the whole makes himself rather disagreeable, and Stella is wishing someone would come and rescue them. Smith and the governess become very friendly, and poor Stella is left almost entirely out in the cold.

She is almost in despair when she sees a speck on the sea. She watches it very closely, and to her delight it comes nearer, and as it does takes the form of a row-boat. Soon she recognizes her father and then Harry. At last they have arrived within hailing distance and in a few moments their keel grounds on the sand. The father jumps out and is rejoiced to see his daughter safe and sound, then to his amazement Smith explains that the attraction for him is in the direction of the governess. Harry and Mr. Dale come to an understanding and, with Stella in his arms, the artist is firmly convinced that "All's well that ends well."

SELIG

AROUND BATTLE TREE (Sept. 10).—The battle tree, one of the historic landmarks in the smaller towns, has been ruthlessly sacrificed to modern progress. For many years the youth of the town had gathered around it, etc. To Hilton, a workaday old bachelor in the city, this notice of a country paper brought back memories of the old crowd, mostly lost to sight, that there was an intention of reassembling at a certain date, some good Samaritan having sent out notices for the reunion, trusting that they would find response. An invitation also comes to Constance, who has wearied of the dreary grind of teaching the piano to young Americans who had neither tuneful ears nor sense of harmony, and she concludes that she will go back to the old, sweet town, quiet and restful.

This lady finds herself a guest of honor at Hilton's right, and they make right merry with quips and reminiscences of the good old days that are no more, the group including many who have achieved more or less fame in the battle with the big world. As the shades of evening fall, Constance quietly leaves the loquacious group and steals away to visit the "Old Battle Tree" and the carved bench under it where her initials were carved by her boyish lover in the long ago. She hears in the distance the singing of "Auld Lang Syne," then the shadow of a man deepens under the branches of the old tree. Hilton comes to see if the old carving is still intact. There he finds Constance and they renew the troth that they made in the youthful days of long ago.

RELIANCE

THE GLOW WORM (3 Reels) (Sept. 6).—Crane, a young mining engineer, goes West for his company. He meets Kip Crannige and his sister, Electra. Kip is addicted to gambling, and one night, during a game, Crane receives a bullet intended for Kip. Electra cares for him until he recovers. Then she begs him to take her brother away. Crane consents, and when he returns East, Kip goes with him. In New York Crane introduces his new friend to the president of a bank and gets him a responsible position.

Everything goes smoothly for a time, when

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one day Crane delivers a loan to Kip for his bank and receives from him a forged receipt. Kip pockets the money, $1,000,000, and sails for Isle de Ore, which is a gorgeous little island, owned by a South American, who runs a large hotel and caters to gamblers. The island is out of the jurisdiction of the law, so a great many swindlers manage to get there.

Kip, before going there, writes to Crane, asking him not to tell Electra what he has done and begs him to do his best to shield him. Crane, as soon as he hears of the theft, decides to go after Kip, before explaining to the bank officials, thinking he can get the money back from Kip and straighten things out. He sees Electra, who refuses to think her brother is guilty, and even hints that Crane is the guilty one. Crane, of course, is as much to blame in the eyes of the officials, as he has gone away and he had the money to hand to Kip.

A beautiful and brilliant woman detective named Miss Mallory is put on the case. She learns that Crane and Kip have gone to the Isle de Ore and follows them.

When Crane arrives at the isle he is kept in ignorance of Kip's whereabouts, the proprietor being anxious to get the money away from Kip. By gambling he has won half of it already and so Kip keeps out of Crane's sight until he has won some of it back. Crane is getting discouraged when he meets Miss Mallory. She and Crane become acquainted and she gets at the bottom of the business. She learns of Crane's innocence and Kip's guilt. She decides to help Crane and get Kip and what money he has before telling the newspapers the truth. She is greatly taken with Crane and Crane has great regard for her.

Miss Mallory meets the wife of the proprietor, who is a beautiful South American known as the Glow Worm. She is kept on the island much to her dislike, and hates the man who took her there. Miss Mallory gains her confidence and learns about Kip and the proprietor, and also that Kip is beginning to win some of the money back. The Glow Worm and her husband, Kip and another friend, and also Miss Mallory, are to go for a sail on the yacht which belongs to the proprietor. Miss Mallory tells Crane to go on board unseen and when away from the land he can make his appearance and get the money from Kip. The Glow Worm helps with the scheme in the hope of being able to sail to the mainland to get away from her husband, who does not treat her right.

Crane goes aboard unseen, and shortly after the whole party arrive. After dinner the men play cards and Kip wins a great deal. Miss Mallory yatches her chance to give a sign, by knocking on the deck for Crane to come up. As the men are playing she knocks and Crane, who has locked the servants below, comes up and, at a pistol point, demands an interview. He succeeds in getting the $1,000,000 from Kip. The proprietor recognizes the hand of the Glow Worm and is about to knock her down when he falls, striking his head, and is instantly killed. Kip begs Crane's pardon, which, upon the boy's promise to keep straight in the future, he grants. The Glow Worm, relieved of Rey's influence, finds refuge in Kip's arms. Crane returns the money and Miss Mallory reports to the paper with her story. And after all business has been executed, a pretty love story is evolved.

IMP

ESCAPED FROM THE ASYLUM (2 Reels) (Sept. 18).—Based upon a life story that has, for the past few years, attracted world-wide attention through the peculiar and heart-stirring circumstances that surrounded it, Escaped From the Asylum is a two-reel feature story that will reach the hearts and sympathies of every one who is fortunate to see it. The acting, staging and the compiling of the various incidents in continuous form is unusually efficient.

Richard Walton, a well-to-do husband, learns of the attention paid to his wife by a wealthy clubman. Walton's jealousy is aroused. He meets the club man face to face, and a fight ensues. The clubman is killed.

Walton is taken to the tombs. At the trial the alienists testify that Walton is insane; he is taken to the asylum to remain for life. During his stay there, his mother and wife visit him. He realizes the sad mistake he has made, and hopes to better his life.

He plans to escape. Through the window of his room in the asylum he throws out some bed-sheets tied to the bars of the window, and is about to descend from the third story, when the guards learning of the attempt, immediately capture him and return him to his room.

Five years elapse. Walton determines to prove his sanity, so with good behavior, he is permitted to entertain special privileges.

In the meantime Walton's accomplices, unknown to outsiders, plan to release him from his stay at the asylum. These men bribe the vegetable man, who delivers Walton a note stating the exact time and place that his escape can be managed.

The next day, by a clever ruse, Walton succeeds in making a successful escape from his room, through the corridor, past the sleeping guard, and through the partly open gates of the carelessly attended asylum.

Once out of the hands of the authorities, Walton and his men jump into a waiting auto and after a speedy travel cross the state line.

That evening Walton falls into the arms of his patient, loving mother.

CRYSTAL

MISPLACED LOVE (Sept. 21).—"Slip" Hines and "Long" Jim, two crooks working confidence games, are forced by Detective Mallory to desist. "Slip" leaves town. He goes to a farmhouse in the country and is taken in as a boarder. Mr. Simmons, the honest farmer, his wife, and pretty daughter Rose are attracted by the gentle manner of the crook. He makes love to Rose. She believes in him. Mr. Simmons catches him hugging Rose and orders him from the house. Rose decides to go with him and leaves a note that she has gone to the city to be married to him. She goes and they take a room in a boarding house. There he proposes immediate marriage. He goes out and gets his friend to masquerade as a minister and perform a mock marriage ceremony. The landlady's daughter proposes getting another witness and goes out for one. By chance she meets her friend Detective Mallory, who recognizes the two crooks. Slip escapes by jumping through the window. Rose, heartbroken, writes to her father, asking forgiveness and asking also, to be taken home. Her father tears up the letter. Time passes and Rose is forced to eke out a livelihood as a stenographer. She is employed in that capacity in the office of Frank Hammond, a wealthy stock speculator. He becomes very much attached to her. She goes out one day and to her surprise, upon her return she finds "Slip" in deep conference with Frank. He is playing the part of a smooth man of the world and is trying to inveigle Frank into buying some worthless stocks. They recognize each other. He writes a note on a card threatening to kill her if she exposes him. She goes out and telephones the police. Detective Mallory is sent and after a struggle "Slip" is arrested. Frank is grateful to Rose for her help in saving his investment and the affection he held for her ripens into love. She accepts his proposal and they get married. Rose hankers to see the old home again, and she induces Frank to go up with her on a visit. They are just in time to witness a scene whereby the sheriff is about to dispossess the old couple for non-payment of a mortgage and Frank is just in time to save the old homestead. Rose is reconciled to her parents and her folly in placing her faith with the crook is forgotten.

GEM

THE MANICURE (Sept. 15).—Billy and Tessie are greatly in love with each other. Tessie, tiring of sitting around the house and doing nothing, decides to learn manicuring by correspondence. Billy tries to dissuade her but doesn't succeed. After her third lesson as a manicure, she persuades her father to let

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her work in his barber shop. Her first customer, Percival, is practically butchered, and when the porter upsets the water intended for his hands, down his neck, confusion reigns.

KLEINE-CINES

THE SIGN OF THE BLACK LILY (Sept. 2).—Mr. A. Duncan traveled in the best society and was generally a gentleman of high esteem among the fashionable element of the city. Mr. Duncan met Mr. Castlemain and the latter told him that he proposed leaving for his villa for a brief stay at the seashore. Oddly enough, Castlemain had no sooner left his home than thieves entered and looted the place. Kitty Castlemain, returning from the depot in her motor, suffered the inconvenience of a breakdown, and was met and assisted home by Mr. Duncan, a coincidence which explained itself to Kitty some days later.

James Fox, a private detective of renown, was called and the news soon spread to the stronghold of "The Black Lily Gang" that Fox was after them. Hence, Kitty received an anonymous note, suggesting that if she would like to regain her jewels, to send someone in whom she had confidence to the Aqueduct. This note she gave to Fox, who sent his assistant to shadow the bearer of the note back to the stronghold of the gang.

A sensational motor-car race followed and the important capture of one of the gang by Fox, who, with assistants, made his way to the secret meeting-place of the gang, and by dint of much effort managed to find the secret spring that opened the door. Exultingly, Fox stepped into the room, the walls of which suddenly rose before him, revealing a dozen of the gang, revolvers in hands. Suddenly the very floor beneath his feet gave way and the detective was precipitated into a deep pit, which, at the pressing of a button on the part of one of the gang, began rapidly to fill with water. Meanwhile the police were active. They also discovered the secret button marked by the sign of a black lily, and, after a valiant fight, managed to overpower the criminals.

Meanwhile one of the gang had taken a message to Duncan. The messenger was shadowed by an assistant of Fox, who returned to the gang headquarters with the information that Duncan was really the leader of the band. Fox then disguised himself as one of the important lieutenants of Duncan, and, going to the Castlemain villa, where a reception was being held, managed to convey a message to Duncan. The old man stepped into the garden and then Fox, with his evidence complete, revealed the wary old criminal as the real head of "The Black Lily Gang."

THE MYSTERIOUS MAN (Sept. 9).—Professor Mortimer and his daughter Helen go to a health resort for a short stay. Before leaving Helen says good-bye to Robert Marsh, her sweetheart, who promises to join her in the course of a few days.

At Clear Springs they meet old acquaintances and engage in the varied sports of a big resort. Several days later Robert Marsh, Helen's sweetheart (who is a detective), arrives for a little visit with Helen.

One night Count Desbro, who, with his wife and daughter, have been occupying rooms at the resort, is amazed to find a note upon the floor of his room threatening him with the loss of his daughter unless he places in the shrubbery at the corner of the terrace the sum of $2,000.00. The note was signed "The Mysterious Man." Loving his daughter above all things, the Count thought it safe to yield to the blackmailer, and that night "the mysterious man," a slender, well-built fellow, wearing a wide hat and heavy beard, crept into the terrace and slipped away with the money. In the morning Desbro related his experience to the guests, and with his wife and daughter hurriedly left the resort.

Some time later, "The Mysterious Man" sought out a fresh victim. Finding a stray boy on the street, "The Mysterious Man" gave him a threatening note to the aged and wealthy Greville. When the old gentleman received the note, he promtly telephoned the police, who set upon the track of the boy at once. Convinced of the child's innocence, the police were nonplussed. Meanwhile Greville is deliberately shot by "The Mysterious Man" in the grounds about the big hotel.

Robert Marsh found many happy moments alone with Helen, until finally the news of these outrages impressed him and he confided his intentions to her of running down the guilty party. Most of the guests left the resort. Marsh's intention to take up the case was accentuated by the conduct of Professor Mortimer, when he found Marsh making love to Helen.

Calling at police headquarters, Marsh closely examined the two threatening notes written to Count Desbro and Greville. His quick mind discovered a peculiarity in these notes, namely, that the writer was evidently in the habit of not crossing his "T's." With this scant clew, Marsh took his way back to the hotel.

In the meantime Helen and her father had a stormy interview and he made her write a letter to Marsh, asking him not to attempt to see her again. To this note Mortimer himself appended a brisk line of warning against Marsh attempting to see his daughter. When Marsh received the note, despite his sorrow, he was amazed to find that Mortimer had failed to cross his "T's." Although tortured by a terrible suspicion, Detective Marsh prepared a trap for the unknown criminal. With the chief of police and an assistant, he wrote a letter to Professor Mortimer commanding that the sum of one thousand dollars be placed on his desk that night under pain of death for refusal. This the trio signed "The Mysterious Man." When Mortimer received this note his teeth chattered with terror and his courage almost failed him. Determined to find out who had learned his secret, he arrayed himself in his wide black hat, long coat and beard, and, revolver in hand, took up his vigil behind the desk.

That night Marsh and his two assistants, hooded and masked, greeted "The Mysterious Man" in his own lair. A hand-to-hand fight followed, in which Marsh tore off the disguise of "The Mysterious Man," showing him as none other than Professor Mortimer. Behind the door Helen watched with mingled feelings. Her shriek brought Marsh to her side, thus proving that while Helen had lost a dangerous and worthless father, she had gained a better and stronger protector.

ESSANAY

BRONCHO BILLY REFORMS (Sept. 13).—"Broncho Billy" and his pals plot to rob the general store. Broncho Billy is selected to go into the store and engage the proprietor in conversation while the others enter the rear door and rob the till. A beautiful young girl comes out to wait on Broncho Billy and he is attracted by her beauty and sweetness, and goes back to his pals and declines to have anything to do with the robbery. His pals attack him, tie his hands and feet and go off on their horses to do the hold-up job without him. Broncho Billy manages to free himself, mounts his horse and goes after the bandits. Broncho Billy arrives on the scene just in time to prevent the robbery, and routs his erstwhile pals. The girl thanks him, and as he leaves, looks after him and sighs. He looks longingly at the girl as he mounts his horse, and thinks what happiness life would hold for him if he had led an upright and honest life.

PATHE

PATHE'S WEEKLY (Sept. 8).

SLEUFOOT'S SEVENTH SUICIDE (Sept. 9).—The love affair of Mandy Coquette and Sleufoot Shine, her dusky lover, was the scandal of the Blacktown villagers. Six times Sleufoot had offered his heart and hand to Mandy, six times Mandy had refused and six times Sleufoot had vowed to end it all. But he always reconsidered his decision, that's what made his friends sore, and that's why they decided, after Sleufoot's seventh notice that he was going to leave for parts unknown, to teach him a lesson. Sleufoot's friends, made up as imps of Satan, caught the would-be suicide in the dead of night. Not only did they scare the wits out of Sleufoot, but they nearly made his suicide a reality until Mandy stepped in and declared that hereafter she would be known as Mrs. Sleufoot Shine, which made everybody happy. The film will make everyone that sees it happy, too.

ACROSS THE CHASM (Sept. 10).—Dan Crockett's descendants still tell the story of their ancestor's first encounter with the Rocky Mountain Indians. A young warrior, because Dan would not supply him with "firewater," stole Dan's infant son and, when pursued, used a lariat, which Dan had given him, to span a yawning chasm and, with the baby tied to his back, moved hand over hand on his perilous journey across the abyss, while Dan and his wife, their hearts aching, stood and watched, fearing and powerless to do aught else than hope and pray. Too, they tell in a reverential whisper of how the warrior's sweetheart, coming upon her lover after he had safely crossed the chasm, felt her mother instinct strongly stirred, gave the Crocketts back their child, even though to do so cost her lover's life. A film that is pathetic and, in addition, is one continuous thrill.

PATHE'S WEEKLY (Sept. 11).

THE ACCIDENTAL SHOT (Sept. 11).—John Flagg, a revenue officer, fell in love with Rose Watkins the moment he saw her, but when his duty told him to arrest Rose's mother he did not let love interefere, neither did Rose let love interefere when duty told her to protect her mother. By clever manœuvring the girl got Flagg's gun away from him, and when he persisted in arresting Mrs. Watkins, Rose shot him. Rose's mother went to jail all right, but there Flagg's duty ended and rather than punish the girl he loved for her loyalty to her mother, Flagg freed her of all responsibility with the simple declaration to the police that he was wounded by an accidental shot.

YOUNG HEARTS AND OLD (Sept. 12).—Horace Willoughby marries Julia Sinnett, a girl of lower station in life, which greatly vexes Horace's uncle and guardian. Uncle Josh refuses to see Horace and his bride when they call, but Mrs. Watson, Uncle Josh's housekeeper, has an idea. The idea is put into practice and as a result Julia, the bride, melts the heart of old Uncle Josh and he finally admits the wisdom of his nephew's choice. A delightfully charming romance.

A JUNGLE FLIRTATION (Sept. 13).—Another of the animated cartoon films which will score a great success. The story deals with the love affairs of Lovesicko the Monk, and his adventures with the ladies of his choice have been pronounced by all "the funniest picture ever devised." The film is full of action and the situations cause spontaneous outbursts of laughter. If you want to give your patrons a real treat, book this film. It's a sure winner.

On the same reel.

TAHITI, THE PICTURESQUE.—A personally conducted tour through an island of wondrous beauty in the South Seas, opening with a view of Peete, the island's harbor, journeying up the road to the town where we see the market at five o'clock in the morning a scene of surprising industry. The film shows the costumes and customs of the natives, the principal points of interest, the Falls of Fautana with a drop of 680 feet, beautiful lagoons which dot the island and a thrilling view of the national sport, surf-riding.

SOLAX

INVISIBLE INK (Sept. 17).—Billy was flirtatious. At the summer hotel he planned to outwit Ruth's father, and wrote her a letter in invisible ink planning to elope that night. Writings in this invisible ink had to be heated before the symbols would appear. By an interesting chain of circumstances, the lovesick old maid, Flora, got the letter. Enraged at the sight of the blank paper, she angrily set a match to it, and the words of love appeared. The romantic soul thought they were meant for her and she was in such a trepidation of realized love that when Ruth and her father unexpectedly came in the room, the letter fell unnoticed from her belt. Ruth's father found it, and thought it had been dropped by his daughter. That night he locked her in her room, but when Billy signalled with his auto horn, and Flora ran out, he thought Ruth had escaped and followed on horseback. Ruth was awakened by the commotion and thinking Billy perfidious, she climbed out of the window and followed on a motorcycle. Billy and Flora were being married when Ruth's father appeared. And then the men discovered Flora's

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Expert on all kinds of Picture Machines, Cameras, etc.

identity. She expressed her love for Billy and threw her arms around his neck; Ruth entered at this compromising situation. She would not listen to Billy's explanations, and indignantly strutted off. Flora turned to Billy—"I am still here, Cutey," but Billy rudely repulsed her, and she fell fainting in the arms of the disconcerted minister.

WESTERN LOVE (Sept. 19).—Young Richard Henderson, the son of a wealthy ranch owner, meets a siren at a wayside inn. Henderson soon surrenders to the spell of this fascinating creature's charms and for a long time is at her very mercy. He does not know her past, nor does he know that she earns her living by dancing in country taverns. His love for her not only blinds him to her frailties and immoral past, but also to the suffering love which Dawn White secretly cherishes for him in her bosom. Events shape themselves in time so that Richard is forcibly brought face to face with conditions as they exist in reality and his love for the dancer turns to hate. However, he cannot cast off the spell of his enchantress, and her spirit seems to pervade the very atmosphere which he breathes; even when he proposes to Dawn, the figure of Dawn fades from his view and he imagines he is placing the engagement ring on the finger of the dancer. This freak of imagination almost drives him insane, but by a happy turn of events he is saved from himself and eventually marries the girl who really loves him and whom he soon learns to love and cherish.

AMERICAN ECLAIR

ROB ROY (Three Parts).—In making this adaptation of the great novel of Sir Walter Scott, the Eclair company has succeeded wonderfully well in enveloping the action with the "atmosphere" of the time. The settings have been carefully chosen and really take you to Scotland, mentally. The costuming has been given careful attention and, in fact, the detail of this production is above reproach in every way. The acting has placed this feature very high in the list of Eclair successes. The story is one which will interest all and the action is so well fitted and dovetailed that there is not a single dull moment in the three reels.

Rob Roy, who is one of the farmers on the estate of the Duke of Montrose, is called in by the Duke to make an accounting. When the Duke questions Rob's figures, that worthy resents it and takes one of the Duke's flunkies, who tries to get him out of the room, and throws him out of a window. Rob then returns to the Duke, but the Duke has called in some soldiers and they overpower the Scotch giant. While Rob lies in prison the Duke burns his home and then releases him so that he may see only the ashes.

Bent on revenge, Rob Roy goes to Sir Frederick Vernon, who is secretly conspiring against the English, and offers his assistance. The plotters are interrupted in one of their meetings by the entrance of Rashleigh Osbaldistone, the nephew of the wealthy London banker, Sir Osbaldistone. Rashleigh offers to give the conspirators a sure means of freeing Scotland, providing Sir Frederick will promise him the hand of his daughter, Diana, who has just demonstrated her dislike for young Osbaldistone. Sir Frederick is so set upon his purpose of bringing freedom to his land that he forces his daughter to take an oath to marry Rashleigh. Rob Roy witnesses the taking of this oath although he is not in favor of forcing the girl into such a marriage.

In London, Francis Osbaldistone, a young man who prefers to write poetry and dream rather than work in his father's bank, has given up his place in the bank and he leaves to visit at the Vernon castle. Rashleigh, his cousin, hears of his leaving and takes the place made vacant in the bank.

When Francis arrives at the Vernon castle he is deep in love with Diana, Sir Frederick's daughter, almost before he knows it. A few days later the news comes, by Jarvie, Sir Osbaldistone's Glasgow representative, that Rashleigh has stolen some very valuable bonds from the bank and Francis and Jarvie set out to hunt down the thief. They meet Rashleigh in the mountains and Francis and his cousin fight a duel. They are interrupted by Rob Roy, who stops the fight and orders Rashleigh away. He thinks the thief is on an important mission to assist the Scots in their fight for freedom. After Rashleigh has departed Francis explains the theft of the bonds in his father's bank and then Rob agrees to assist in the pursuit of the thief.

Rashleigh, to revenge himself on Francis and place Sir Frederick in his power, turns traitor and goes to the English headquarters, where he tells of Sir Frederick's plot. The English start for the Vernon castle to make Sir Frederick a prisoner, but a Scotch spy has been before them and Sir Frederick and Diana escape through a secret passage.

Francis and Jarvie, not knowing of Rashleigh's treachery, apply to the English for assistance in tracing the thief of the bonds, and they are also placed under arrest. A Scot who attempts to assist them is arrested and threatened with hanging if he does not disclose the cave where Rob Roy lives. He refuses and is about to be hung when Rob appears in the distance and signals him to tell The prisoner then agrees to lead the men and they start with a detachment of troops, taking Francis and Jarvie along as prisoners.

Rashleigh discovers Rob Roy and, pretending to be friendly with the Scot leader, he succeeds in securing his sword and then places him under arrest. The English place Rob in a boat and start across the river with him.

The detachment of troops who had been following their guide found themselves in an ambush, which had been prepared by Rob's wife, and they were most ingloriously defeated in a great battle there in the hills. Rob escaped by jumping into the river from the boat and arrived just as the Scots, headed by his wife, had routed the English.

Francis set out again in pursuit of Rashleigh and met Sir Frederick and Diana, who were fleeing from the pursuing English. The three went to Rob's cave to get Jarvie and here they were surprised by the English, headed by Rashleigh, and captured. Rashleigh's triumph was shortlived, however, for Rob's men came in just in time to put an end to Rashleigh's insults to Diana. Rob fought a fair duel with Rashleigh after capturing him and killed him in fair fight, thus leaving Diana and Francis free to wed. The stolen bonds were found in Rashleigh's coat.

The Eclair production of Rob Roy is a feature which will delight both young and old. It is enacted in the Adirondacks and abounds with beautiful settings. The story is filled with action and there are several "big" scenes as well as many punches. It will pack every theatre where it is booked. See to it that your exchange is getting every Eclair.

GREAT NORTHERN

THE GIRL GRADUATE (Sept. 6).—This is an amusing comedy creation in which Elsie Frolich and Carl Alstrup are featured in the leading roles. It savors a trifle of the suffragette theme, but not sufficient to make it distinctly a "votes for women" entertainment. Mr. Burton, a manufacturer, has arranged to entertain Charles Groves, a young engineer. Upon his arrival he is greeted by the two daughters of the manufacturer. Doris is a pretty and engaging girl and her sister Ruth is of the more modern type, fond of athletics and mannish in her attire and demeanor. Groves admired her spirit and grit for the time being, but his thoughts soon returned to the less demonstrative sister. But the latter is not in love with Groves and simply seeks to cure her girl graduate sister of her mannish ways. At a ball which is given a week later, Groves and Doris pretend to be deeply attached to each other and the mannish Ruth acts the part of a "wallflower." The plan works out excellently and instead of attending a meeting of the "Women's Protective Society" she consents to accompany Groves on a boat ride. During the short excursion on the river Ruth decides that she will renounce the ranks of "man haters." That evening, in her own home, she is discovered by her fond parents sewing a button on Groves' coat. A prick from a needle and a kiss on the injured finger completed the cure.

There are many beautiful scenes enacted in the comedy and they are up to the Great Northern standard of excellence. The acting of Elsie Frolich and Carl Alstrup is calculated to prove a source of delight to those who view this film.

REX

THE WALL OF MONEY (Sept. 21).—Mr. McQuarrie, a rich, old factory owner, living alone in his large mansion while his son is away at college, has become miserly and works his men night and day, paying them the lowest wages possible. Daily accidents occur at the factory, due to the old, defective machinery used. The men have become very discontented and rumors of a strike begin to pass around among them.

Young Neilan, who has spent his spare hours designing machinery protected against accidents, after many weeks of hard work completes his plans, and at a meeting of the men they decide to send a committee to the monopolist to present the plans and request that the ideas be used to safeguard them against possible accidents. A meeting is arranged.

The monopolist, expecting trouble, has requested two detectives to be present in an adjoining room, and just before the committee arrives his son Wallace returns from college. The father explains the presence of the detectives, and asks the son to leave the room while he interviews the committee.

The committee is announced, and Neilan, as spokesman, states their request, producing his plans. McQuarrie refuses their demands and the men freely express their opinion of him. Lloyd becomes threatening, when the detectives come on and order the men out.

Wallace overhears the entire conversation in the adjoining room, and expecting some day to step in and take his father's place, he asks him for permission to work in the factory and study the conditions that prevail there. The father, however, has different ideas for his son's future and tells him to go to the sea-shore instead and spend his vacation there.

Wallace agrees, but instead of going to the sea-shore he goes to the factory, unknown to his father, and secures work. Here he is introduced to Neilan, who, thinking him a brother workman, invites him to come to his home to live with him and his sister Pauline, to help keep the little home going. Wallace meets Pauline. They become interested in each other, to the delight of Neilan, who has taken a liking to Wallace.

Neilan's sweetheart, Toddles, is the daughter of old Lloyd, a co-worker. Lloyd's son, Bart, a young lad, is also employed at the factory, and a week later is injured in an accident caused by defective machinery. The injury proves fatal, and the father, who is wrapped up in the boy, is almost driven crazy with grief.

Wallace, who has witnessed the accident, realizes the mistake his father is making in denying the demands of the men. He determines to go to his father and convince him wherein he is wrong. Rossin, a factory employee, who has suspected Wallace since the very beginning of being a spy employed by the monopolist, follows Wallace to his father's house. Seeing him enter the house, Rossin returns and tells Neilan, and to prove his assertion, takes Neilan to McQuarrie's home, where they see Wallace coming from the house.

Wallace is unable to make his father change the existing conditions in the factory and returns to devise some way of winning him over. Neilan, not knowing Wallace's relationship to the monopolist, now also suspects him of being a spy and refuses him entrance to his house. Pauline, when told of what has occurred, does not believe Wallace guilty, but is convinced when she sees him going into his father's home.

Old man Lloyd becomes insane with grief over his son's death and determines to revenge himself on McQuarrie. Just as he is about to leave the house with dynamite and fuse, Toddles intercepts him and, discovering his purpose, pleads with him not to commit murder. He locks her in a closet and leaves.

Neilan and Pauline, coming to see Toddles, hear the noise in the closet. Neilan releases her and she tells of her father's intentions. Pauline admitting her love for Wallace, pleads with Neilan to go and save McQuarrie. Neilan hurries to the house in time to put out the fuse. Aroused at the attitude of the monopolist, Neilan enters the house to denounce him and Wallace.

He enters the room just after Wallace has succeeded in winning his father's consent to let him run the factory to suit himself. Wallace explains the situation to Neilan and tells him he will be made assistant manager. Neilan, overjoyed, asks forgiveness for mistrusting Wallace, and the two young men hurry away to their sweethearts to tell them the good news. Wallace takes charge of the factory, raises the men's wages, installs safe machinery and gives them their Saturday afternoon holiday.

MIATT PATENTS

MIATT PATENTS

FEATURE FILM NOTES

Interested in New England and New York State respectively, W. E. Greene, and his associates Hiram Abrams and Art Schmidt, of the Victor Film Exchange, of Buffalo, called on the Candler Building hustlers early this week.

* * * *

Interesting in the annals of feature salesmanship, is the record of Joseph R. Miles, general manager of the Exclusive Supply Corporation, through whom these features are disposed, in selling nine prints without having even a herald or a poster to aid him.

* * * *

An exchange-man from Greensborough, N. C., was in New York the latter part of last week, and discussed with officers of the Exclusive Supply Corporation a proposition to supply a co-operative league of exhibitors in North and South Carolina and Tennessee.

* * * *

The Warner Feature Film Company, of New York, was granted a preliminary injunction by Judge Barratt restraining the Pekin Film Company, the Monarch Picture Film Company and Alexander R. Boyd, of the Bijou Dream, 1205 Market street, from producing a motion picture, "The Clue to the Broken Finger," under the title of "Horrors of the Night."

The Warner Company declares that it has the exclusive right to "The Clue to the Broken Finger," and, despite the change of name made by the defendants, the pictures are identical.

* * * *

Exhibitors and moving picture fans will be glad to know that one of the early releases on the Warner program will be "Back to Life," a drama of society, the equal in every way of "Her Supreme Sacrifice," whose emotionalism and superior photography demonstrated the fact that the Pyramid Film Company is peculiarly fitted to produce three-reel features with a "punch."

Another early release will be "A Florentine Tragedy," after the play by Oscar Wilde. The settings for this emotional drama were secured in California, and the acting of the principals, Constance Crawley and Arthur Maude, is of the very highest type.

Still another early release will be "In the Power of a Hypnotist," introducing the international favorites, Gene Gauntier and Jack J. Clark. This pictureplay, written by Miss Gauntier, is absolutely unique in the history of moving pictures. Sidney Olcott plays the part of Gondorza, the traveling hypnotist, and his interpretation of the role is most convincing. A huge snake plays an important part in this unusual feature. His Snakeship coils about the neck and arms of Miss Gauntier in a way that is truly hair-raising.

* * * *

Joseph Hopp, during a few days' stay in New York in which he completed arrangements for the sale of his exchange interests in Chicago, signed a contract with the Exclusive Supply Corporation for the handling of the Exclusive program in his territory. Joseph R. Miles, general manager, and Harry R. Raver, secretary and treasurer, acted for the Exclusive.

The General Feature Film Company, with offices at No. 112 North La Salle street, Chicago, is the name of the new company.

Mr. Hopp is a firm believer in the present and the future of the Feature program, and his years of experience in the moving picture business substantiates his faith in such brands as Great Northern, Solax, Blache American Features, Film Releases of America and Itala.

* * * *

Herbert Blache, president of the Exclusive Supply Corporation and identified with his wife in the Solax Company, and also the head of the newly projected Blache American Features, is taking a well-earned fortnight's vacation in the Pocono Mountains in Pennsylvania.

Presumed to be an aftermath of an accident some months ago in which Mr. Blache was severely burned while directing a picture, he has had considerable trouble with a poisoned arm. It is with the purpose of getting into good trim for the active fall campaign that Mr. Blache has gone away to seek recuperation in the recreations of tennis, boating, fishing, etc

While he is absent he will also write several scenarios for forthcoming features, and whip "A Fight for Millions" and "The Prisoner in the Harem" into shape on paper.

* * * *

All releases of the Ramo Company, beginning September 1st, will go through the Exclusive Supply Corporation. Contract putting the Ramo subjects on the Exclusive program was signed at the Exclusive offices in the Candler Building, New York City, Acting for the Ramo Company were: Horace A. Snow, president; A. G. Leonard, secretary, and C. Lang Cobb, general manager; Harry R. Raver, secretary, and Joseph R. Miles, general manager, represented the Exclusive.

The Ramo single releases will be discontinued and the Ramo Company will confine themselves exclusively to making two three-reel features monthly.

* * * *

Arthur N. Smallwood, general manager of the United States Film Company of New Jersey, with offices in the Flatiron Building, New York, has just returned from a business-getting trip covering two weeks in which he visited seventeen cities searching for industrial contracts.

The United States Film Company specializes in making local pictures for exhibitors and civic organizations. This company will shortly begin the making of historical pageants featuring the early history of the various cities in which the pictures will be made. These films are made with large casts in which local people alone will be used. These local features will be played on percentage in various cities where they are made.

* * * *

Rita Sacchette, the famous actress, danseuse and mimic, will be seen in the near future in a Great Northern feature production entitled, "During the Plague." The film is said to be powerful in many respects, and the appearance of Madame Sacchette for first time in moving pictures may be regarded as an achievement on the part of the pioneers in the field of features.

* * * *

General Manager Oes, of the Great Northern Film Company, is planning an elaborate private exhibition of Hauptmann's "Atlantis" in the near future. From all accounts this big nine-reel feature will prove one of the season's film sensations.

* * * *

Warner's Features, Incorporated, have contracted with The Great West Moving Picture Company, of California, for three-reel Western dramas for their feature program. The contract expressly stipulates that Indian scrimmages, the everlasting tiresome chase pictures, and red men versus white men scraps, be entirely eliminated, as the market is glutted with them. Real Western stories will be made, such as the "Cowboy and the Lady" series, the "Mountaineers vs. the Plainsmen," the "Border Riders," "The Mexican and the Gringo"; the ever prevalent Jap will be interwoven into big heart throbs, with the proverbial punch in every reel.

Joseph Shipman, of Los Angeles, general manager of the Great West Company, a California corporation, has already secured a choice location for studios, and enrolled some of the most noted players and producers in the West.

The first release will be entitled "The Fugitive Law" and re-enacts the tragic death of Madero, and the escape of sympathetic Americans, through the interior of Mexico, and their final escape from the danger zone by means of the aeroplanes which were identified with the attack upon the gunboats of the federal government in the harbor of Guaymas, in the Gulf of Lower California. The story opens with the "One-Armed Sheriff of Tucson" who mysteriously disappears when in charge of the captured airships which were seized as contraband of war upon the frontier, but later successfully got over the lines; and closes with a thrilling dramatic scene in Sonoratown, Los Angeles, where the vengeance of the defeated powers pursues the fugitives under the outstretched wings of the American eagle.

* * * *

Frank S. Jonas, of the Kinemacolor film service department, has gone on an inspection tour through New York State and Pennsylvania to award contracts to the better class theatres. Kinemacolor has many applications for service, but always inspects the houses and awards exclusive service to the theatre which caters to the best clientèle and has a live manager. Mr. Jonas has built railroads in Bolivia, so is not likely to get lost.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

July 5—The Little Puppet Seller (2 Parts—Dr.)
July 12—In the Hands of Conspirators (2 Parts—Dr.)
July 19—The Triumph of Strength (2 Parts—Dr.)
July 26—The Missionary's Sister (2 Parts—Dr.)
Aug. 23—Grandmother's Lamp (3-reel Dr.)..

AMERICAN

Aug. 23—Flesh of His Flesh (Dr.).....1000
Aug. 25—For the Flag (2 reel Dr.).....2000
Aug. 28—From the Portals of Despair (Dr.)..1000
Aug. 30—Jack Meets His Waterloo (Dr.)....1000
Sept. 1—While There's Life (Dr.).....1000
Sept. 4—A Poisoned Chop (Dr.).....1000
Sept. 6—Mysterious Eyes (Dr.).....1000
Sept. 8—For the Crown (2-reel Dr.).....2000
Sept. 11—Through the Neighbor's Window (Dr.) 1000
Sept. 13—Red Sweeney's Defeat (Dr.).....1000
Sept. 15—Calamity Anne, Heroine (Com.)..1000
Sept. 18—A Fall Into Luck (Dr.).....1000
Sept. 20—Travelers of the Road (Dr.).....
Sept. 20—Jime Takes a Chance.....

BISON

Aug. 16—Soldiers' Three (2 reel Dr.).....
Aug. 19—The Iron Trial (2 reel Ind. Dr.)..
Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.).....
Aug. 30—The Gratitude of Wanda (2 reel Dr.) .....
Sept. 2—Pelleas and Melisande (3-reel Dr.).
Sept. 6—The Love of Men (2-reel Dr.).....
Sept. 9—A Forest Romance (2-reel Dr.)....
Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)

BRONCHO

Aug. 6—Joe Hibbard's Claim (1 reel).....1017
Aug. 13—The Quakeress (2 reels).....2025
Aug. 20—Heritage of Eve (2 reels).....2060
Aug. 27—The Madcap (2 reels).....2000
Aug. 31—The Broken Thread (1 reel)..... 975
Sept. 3—Gambler's Pal (1 reel).....
Sept. 7—May and December (1 reel).....
Sept. 10—Judge's Son (1 reel).....
Sept. 17—Land of Dead Things (2 reels)....
Sept. 24—The Silent Hero (2 reels).....

CRYSTAL

Aug. 24—Hypnotized .....
Aug. 26—His Aunt Emma (Com.).....
Aug. 26—That Crying Baby (Com.).....
Aug. 31—The Red Heart (Dr.).....
Sept. 2—Much Ado About Nothing (Com.)..
Sept. 2—Baldy Belmont and the Old Maid..
Sept. 7—Lost in the Night (Dr.).....
Sept. 9—Pleasing Her Husband (Com.).....
Sept. 9—Some Luck (Com.).....
Sept. 14—The Hand of Providence (Dr.)....
Sept. 16—A News Item (Com.).....
Sept. 16—A Bachelor's Finish (Com.).....
Sept. 21—Misplaced Love (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DRAGON
(Formerly Ryno)

June 30—Our Future Heroes (Ed. Top.).....1000
July 7—The Ticket-of-Leave Man (Dr.).....2000
July 14—The Organist (Dr.).....1000
July 21—Memories of Long Ago.....1000
July 28—Bride of the Sea.....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif.....

ECLAIR

Aug. 20—The Beaten Path (3 reel Dr.).....
Aug. 24—"13" at Table (Com.).....
Aug. 24—Sea Worms (Scientific).....
Aug. 27—The Better Father (2 reel Dr.)....
Aug. 31—The Runaway Uncle (Com.).....
Sept. 3—Steel (2-reel Dr.).....
Sept. 7—A Vegetarian's Dream (Com.).....
Sept. 7—The Habit of Field Spiders (Sc.)...
Sept. 10—The Banker's Daughter (2-reel Dr.).
Sept. 14—A Pawnee Romance.....
Sept. 14—Hydrogen .....
Sept. 17—Rob Roy (3 reel Dr.).....
Sept. 21—Stung .....
Sept. 21—Curious Fishes .....

ECLECTIC

Aug. 22—Mysteries of Paris:.....4800
Aug. 25—Wheel of Destruction.....
Sept. 1—Thrust of Hate.....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....

FEATURE RELEASES

Feet

Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....

FRONTIER

Aug. 23—The Eyes of the God of Friendship (Dr.) .....
Aug. 28—A Much-Wanted Baby (Com.).....
Aug. 30—Maya; Just an Indian (Dr.).....
Sept. 4—Flirty Florence (Com.).....
Sept. 6—The Surgeon of Abajo (Dr.).....
Sept. 11—Dorathea and Chief Razamataz (Com.) .....
Sept. 13—On Forbidden Paths (Dr.).....
Sept. 18—The Juvenile Kidnappers (Com.)..
Sept. 20—The Ranchman's Devil (Dr.).....

GAUMONT

Sept. 1—The Faithful Servitor (2-reel Dr.).
Sept. 3—Gaumont's Weekly No. 78.....
Sept. 4—"Some" Fireman (Com.).....
Sept. 9—An Actor's Adventure (Dr.).....
Sept. 10—Gaumont's Weekly No. 79.....
Sept. 11—Love Me, Love My Animals (Com.).
Sept. 11—Cabinet-Making (Edu.).....
Sept. 16—The Lion Hunter (2 reel Dr.)....
Sept. 17—Gaumont's Weekly No. 80.....
Sept. 18—Tiny Tim's Elopement (Com.)....
Sept. 23—The Sheriff's Devotion (Dr.).....

GEM

Aug. 18—The Elks at Rochester (Top.).....
Aug. 25—What Girls Will Do (Com.).....
Sept. 1—The Tale of a Fish (Com.).....
Sept. 8—The Gold Mesh Bag (Com.).....
Sept. 15—The Manicure (Com.).....
Sept. 15—Sam's Despondency (Com.).....

GREAT NORTHERN

July 19—A Country Cousin (Com.).....
July 19—Short Scenic Subject.....
July 25—The Governor's Daughter (2 reels)
Aug. 3—A Shot in the Dark.....
Aug. 9—The Five Copies (Com.).....
Aug. 16—A Mistaken Identity (Com.).....1000
Aug. 23—The Hypnotist (Com.)..... 562
Aug. 23—The South of Sweden (Sc.)..... 391
Aug. 30—Faded Beauties (Com.).....
Sept. 6—A Girl Graduate (Com.).....

GREAT NORTHERN
Special Feature

July 28—A Woman Scorned, or The Last of the Old Mill (Dr.).....
Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..

GREAT NORTHERN
Universal

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Sept. 6—The Hawk Shaw.....
Sept. 6—Humors of Summer, by Hy. Mayer.
Sept. 8—Robespierre (3-reel Dr.).....
Sept. 11—The Shells (Dr.).....
Sept. 13—Binks Elevates the Stage.....
Sept. 13—Piffles Tries a Hair Tonic by Hy. Mayer .....
Sept. 15—Fatal Verdict (Dr.).....
Sept. 17—Escape from the Asylum (2 reel Dr.)
Sept. 20—Binks and the Bathing Girls.....
Sept. 20—Antics in Ink by Hy. Mayer.....

ITALA (Features)

June 30—The Death Knell .....
July 14—The Fatal Grotto.....
July 14—Branded for Life.....
Aug. 11—The Greater Love.....
Sept. 11—The War Correspondents.....
Sept. 25—Unmasked .....

KAY-BEE

Aug. 15—Flames in the Ashes (2 reels).....2700
Aug. 22—The Orphan of War (2 reels).....2080
Aug. 29—The Green Shadow (2 reels).....1975
Sept. 5—The Iron Master (2 reels).....
Sept. 12—The Waif (1 reel).....
Sept. 19—Cowtown Reformation (1 reel).....
Sept. 26—The Reformation (1 reel).....

KEYSTONE

Aug. 6—Condemned to Death.....
Aug. 7—A Game of Pool—The Latest in Life Saving 1000
Aug. 11—The Riot 1000
Aug. 14—A Chip of the Old Block.....1000
Aug. 21—The Fire Bug (2 reels).....1000
Aug. 25—Baby-Day—Kelp Industry 1000
Aug. 28—Mabel's New Hero.....1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor 1000
Sept. 1—Decreed to Die.....
Sept. 4—The New Baby.....
Sept. 8—Mabel's Dramatic Career.....
Sept. 11—The Gypsy Queen.....

Feet

Sept. 15—What Father Saw—Willie Minds the Dog .....
Sept. 18—Fatal Taxicab .....

LEWIS PENNANT

Sept. 15—My Boy .....

LUX
By Prieur

Aug. 8—The Triumph of Love (Dr.)..... 535
Aug. 8—Should Women Work (Com.)..... 390
Aug. 15—The Poisoned Dagger (Dr.)..... 950
Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510
Aug. 29—His Chance (Dr.)..... 950
Sept. 5—A Timely Reminder (Dr.)..... 910
Sept. 12—The Tax on Bachelors (Com.)..... 455
Sept. 12—Arabella's Rival (Com.)..... 540

MAJESTIC

Aug. 19—The Other Side of the Fence—Grand Canyon of Arizona.....
Aug. 23—Bashful Bachelor Billy.....
Aug. 24—The Lady Killer.....
Aug. 26—One Round O'Brien's Flirtation....
Aug. 30—A Perilous Ride.....
Aug. 31—A Chapter of His Life.....
Sept. 2—A Perilous Ride.....
Sept. 6—The Turkish Bath.....
Sept. 7—The Heart of a Fool.....

NESTOR

Sept. 5—Won by a Skirt (Com.).....
Sept. 8—Poisoned Waters (Dr.).....
Sept. 10—Algy Forfeits His Claim.....
Sept. 10—Views of Stockholm.....
Sept. 12—The Girl Ranchers (Com.).....
Sept. 15—Beauty and the Ugly One (Dr.)....
Sept. 17—The Stepson (Dr.).....
Sept. 19—The Battle of Bull Con (Com.)....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.).....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Aug. 27—Everybody's Wearing Them (Com.)
Aug. 29—The Folly of It All (Dr.).....
Sept. 3—The Surrender (Com.).....
Sept. 5—The Reincarnation of a Soul (Dr.).
Sept. 10—Mother (Dr.) .....
Sept. 12—In the Cycle of Life (Dr.).....
Sept. 17—Pearl of the Golden West (Com.)..
Sept. 19—The Doctor's Story.....

RAMO

Aug. 13—Love and Gold (Dr.).....1000
Aug. 20—Dangerous Sympathy (Dr.).....1000
Aug. 27—Springtime of Love (Dr.).....1000
Sept. 1—The Worker (3 reels).....
Sept. 3—The Black Opal (Dr.).....1000

RELIANCE

Aug. 30—The Social Secretary (1 reel).....
Sept. 1—Feeney's Social Experiment (1 reel)
Sept. 6—The Glow Worm (3 reels).....
Sept. 8—Between Home and Country.....
Sept. 13—The Clown's Daughter (2 reels)....
Sept. 15—Twickenham Ferry .....
Sept. 17—The Disguise .....
Sept. 20—The Stolen Woman (2 reels).....

REX

Aug. 28—A Woman's Stratagem (Dr.).....
Aug. 31—The Call (Dr.).....
Sept. 4—The Evil Power (2-reel Dr.).....
Sept. 7—The Light Woman (Dr.).....
Sept. 11—The Diamond Makers (2-reel Dr.).
Sept. 14—The Fight Against Evil (Dr.).....
Sept. 18—Never Again .....
Sept. 21—The Wall of Money (2 reel Dr.)..

SOLAX

Sept. 12—Gratitude (Dr.) 1000
Sept. 17—Invisible Ink (Com.).....1000
Sept. 19—Western Love (Dr.).....1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Sept. 2—The Veteran Police Horse.....
Sept. 7—His Last Bet.....
Sept. 9—Taming Their Grandchildren.....
Sept. 12—The Message to Headquarters.....
Sept. 14—No Release .....
Sept. 16—Redemption .....
Sept. 19—Flood Tide .....

VICTOR

Aug. 29—His Vacation (Dr.).....
Sept. 5—The Lost Copperhead (Dr.).....
Sept. 12—A Bride from the Sea (2-reel Dr.)..
Sept. 19—Percy H. Baldwin Trifler (Dr.)..

CURRENT COMMENT

Motion Pictures as Historical and Human Documents

The progress of the motion picture as an educational medium has been remarkable during the past few years. While the pictureplay is the form of motion picture that is most popular, the travel pictures and the illustrated weekly films are creating more interest each year. These pictures allow many people to escape the narrow environment in which they are confined and give them an opportunity to see, more clearly than ever before, the life of the world in many countries and many climes.

The motion picture has already entered the class rooms of our schools and colleges and one does not need the eye of a prophet to see that the field there has only been scratched in that line. Only recently a great religious educational association meeting in a New England city endorsed a plan for a film produced under its auspices that should show the great events in religious history from the creation. This association endorsed the motion picture as a powerful aid in religious instruction.

The concern which is even photographing our own city (Newburyport) is getting together the most wonderful and valuable collection of civic motion pictures ever attempted and the uses to which these pictures can be put are unlimited. A set of the film may, it is reported, be deposited with the local historical society. If this is done the film would provide a historical document without a superior.

There seems to be little doubt that many homes will soon be provided with motion picture apparatus. In fact a home outfit is already upon the market and has been for a year or more. The old photograph album has been one of the family's most precious relics for years, but the thought of moving and even talking pictures of the dear ones who have passed on must appeal to everyone. And it is a pleasure that the immediate future holds in store.—Newburyport (Mass.) Herald.

Chat With Mrs. Langtry

In a chat with a representative of The Bioscope Mrs. Langtry (Lady de Bathe), who is the latest famous actress to have her art immortalized by the cinematograph, said: "I enjoyed immensely my first experience of picture acting, and, moreover, I found it extremely interesting. Obviously, of course, everything in a cinematograph play must be told by gestures, which have to be more forcible and more elaborate than on the ordinary stage. In view of this fact, I was surprised, when seeing myself on the screen—a delightfully novel sensation—to find how natural my gestures appeared; they did not seem at all exaggerated, although I had feared they might do so. Watching oneself act is, in itself, a complete education. Oh, I think there is no doubt at all but that cinematography has a great and a wonderful future before it. Its educational possibilities must be almost unlimited, and then it is so fascinating, regarded as a means of perpetuating the art of the actor. I think that all fine actors ought to be 'filmed.' If we only had some record of Henry Irving, for instance, how invaluable it would be! It would be so interesting to compare new schools of acting with old ones—and I think that there would be a good many useful lessons to be learned from so doing. I was very glad to hear that Forbes-Robertson had had his wonderful 'Hamlet' preserved in this way for future generations. I admire him immensely * * * Yes. I certainly hope to appear again before the camera, as I have been very pleased with this first experiment. I have a contract with Mr. Frohman for a year."

Record Rate of Taking Pictures

Moving pictures have been made at the rate of 100,000 a second in contrast with the rate of fifteen or twenty a second, which is enough when reproduced on a screen to give the eye the impression of a continuous picture. The only thing that moves fast enough to make such tremendous speed worth using is a bullet, and some extraordinary pictures of bullets have been taken at this rate, seventy-two pictures being taken of a revolver bullet as it moved ten inches from the muzzle.—Saturday Evening Post.

Over $80,000,000 Invested in Motion Pictures

In comparatively a few years the moving picture interests have developed into a great and thriving business. It has spread over the whole country, and more than $80,000,000 is invested in it. Outside of the writers of scenarios there are 250,000 people employed in it—film makers, "managers," troupes of actors employed just for this purpose, electricians, mechanics and others of less prominent potentiality, such as ticket sellers, doorkeeps, etc.

Thus it is easy to see how many people make their living in this new industry.

That it is a money-maker, in spite of the low charge at the gate, is proved by the fact that during the last twelve months $319,000,000 was paid for entrance fees.

These moving pictures are entering into every phase of life; rich people have weddings thus produced; they are used in the operating room to perpetuate for study the work of certain great surgeons; the schoolroom, and even the Sabbath school are being invaded and improved by this way of teaching history and science.

In many of the large cities some of the best theatres have been given up to this species of amusement. In New York it is said that no less than twenty playhouses will next season become moving picture shows.

It is a wonderful invention, this process of "reeling off" pictures that have the movement and seeming vitality of people who are alive. Even the facial changes are noted on the canvas.

Every age has its new interests and demands, but there are few things that have made the progress in public favor and financial success of this new industry of moving pictures.—Memphis (Tenn.) Com. Appeal.

Moving Pictures Everywhere

Of course, the United States leads in motion picture manufacture and motion picture consumption, but—really, all nations are "doing" the movies.

New York has slightly more than 480 picture theatres. Nine of the largest cities in the United States have 1,400. Paris has 200 motion picture theatres that are visited by 100,000 persons daily. London has 400 such theatres and in all the rest of England there are 2,400. It is declared 8,000,000 persons visit the "movie" theatres in Great Britain every week.

In Germany's 33 largest cities there are 500 motion picture play parlors. Berlin has 260, and throughout the German empire there are 3,000. The "movies" are the principal form of entertainment and amusement in malicious Mexico. There theatres and theatrical companies are scarce and pictures are shown in the bull ring. The "movies" are as much liked in the Orient as in other parts of the world. The Malays, Chinese and Japs are enthusiastic about them and Shanghai, China, has three thriving picture theatres.

There are about a dozen "movie" theatres in Bombay, India and Rangoon. Burma has its quota. There is a Federated Picture Showmen's Association in Australia, and the school authorities have installed moving pictures in the public schools of Greece.

All the world loves a "movie"!—Toledo Blade.

Popularity of Picture Entertainments

It looks as though the moving picture business was to invade more "big" theatres than ever the coming theatrical season, and as though the field for the actors themselves was to be, perhaps, more restricted than ever. Announcements are already being sent to newspapers over the country telling how representatives of the stories of famous novels, and reproductions of famous old plays, are to be put on and pictured and the pictures sent broadcast the country over before the season closes. More and more time and effort seem to be given to making picture plays, while announcements of new plays are not numerous and of new stars almost nothing is heard. The idea seems to be to give up time in certain theatres to

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Aug. 21—The Work Habit (Com. Dr.).....
Aug. 23—Two Men of the Desert (Dr.).....
Aug. 25—The Crook and the Girl (Dr.).....
Aug. 28—Objections Overruled (Com.).....
Aug. 28—Black and White (Com.).....
Aug. 30—The Adopted Brother (Dr.).....
Sept. 1—Among Club Fellows (Com.).....
Sept. 1—Edwin's Badge of Honor (Com.).....
Sept. 4—A Woman in the Ultimate (Dr.).....
Sept. 6—The Strong Man's Burden (Dr.).....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Baby Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....

CINES
George Kleine

May 17—A Woman's Influence (Dr.) 650
May 20—Red Wins! (Dr.).....1000
May 24—Exceeding the Time Limit (Com.). 300
May 24—The Maid and the Yarn (Com.)... 300
May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts—Dr.) .....
Sept. 9—The Man (2 parts—Dr.).....

EDISON

Aug. 16—The Pied Piper of Hamelin (Dr.)..1000
Aug. 18—Starved Out (Com.).....1000
Aug. 19—Flood Tide (Dr.).....1000
Aug. 20—First Aid to the Injured (Edu.).... 425
Aug. 20—Bobbie's Long Trousers (Com.).... 575
Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000

ESSANAY

Aug. 13—Good Night, Nurse (Com.).....
Aug. 14—The World Above (Dr.).....1000
Aug. 15—The Power of Conscience (2 reels)
Aug. 16—The Man in the Cabin (Dr.).....1000
Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....
Sept. 5—While the Starlight Travels (Special—2 parts—Dr.) 2000
Sept. 6—Broncho Billy's Conscience (Dr.).1000
Sept. 9—Sunlight (Dr.) 1000
Sept. 10—The Treater's Treat (Com.).....1000
Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts—Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000

KALEM

Aug. 22—Fool Luck (Com.).....
Aug. 22—Deceiving Uncle Asa (Com.).....
Aug. 23—The Smuggler's Last Deal (Dr.)...
Aug. 25—The Blind Basket Weaver (Dr.)....1000
Aug. 27—The Invaders (special, 2 parts, Dr.).2000
Aug. 29—The Captivating Widow (Com.)....
Aug. 29—Mike, the Timid Cop (Com.).....
Aug. 30—A Railroad Conspiracy (Dr.).....1000
Sept. 1—The Christian (Dr.).....1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Dr.) 2000
Sept. 5—Boggs' Predicament (Com.).....
Sept. 5—Children of the Tenements (Topical) .....
Sept. 6—The Hand of Destiny (Dr.).....1000
Sept. 8—The Bribe (Dr.).....1000
Sept. 10—The Fatal Legacy (Special—2 parts—Dr.) 2000
Sept. 12—Wanted—A Plumber (Com.).....
Sept. 12—Too Many Cops (Com.).....
Sept. 13—The Monogrammed Cigarette (Dr.)1000

LUBIN

Aug. 7—The Camera's Testimony (W. Dr.).1000
Aug. 8—Her Husband's Wife (Dr.).....1000
Aug. 9—When Tony Pawned Louisa (Dr.)..1000
Aug. 11—The Outlaw's Gratitude (W. Dr.)..1000
Aug. 12—Into the Light (Dr.).....1000
Aug. 14—Good for Evil.....2000
Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
Aug. 21—The Burning Rivet.....2000
Aug. 22—The Rag Bag (Com.)..... 400
Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
Aug. 29—His Conscience (Dr.).....1000
Aug. 30—His Last Crooked Deal (W. Dr.)..1000
Sept. 1—A Mountain Mother (W. Dr.).....1000
Sept. 2—Trimming a Boob (Com.)..... 400
Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000
Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600

G. MELIES

June 19—The Lure of the Sacred Pearl (Dr.)
June 19—Diving for Pearl Oysters at Thursday Island (Edu.).....
June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000

PATHE FRERES

Aug. 6—Grand Canyon of New York, Ausable Chasm .....
Aug. 6—In Samoa .....
Aug. 7—When a Woman Wastes.....
Aug. 8—Genoa (Sc.) .....
Aug. 8—Mount St. Michel.....
Aug. 9—A Woman's Way .....
Aug. 11—Pathe's Weekly .....
Aug. 12—Every Double Causes Trouble.....
Aug. 13—The Erring Brother.....
Aug. 14—The House Divided.....
Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....

Feet

Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....

SELIG

Aug. 8—Miss "Arabian Nights" (Com.)....1000
Aug. 11—The Flight of the Crow (2 reels) (Dr.) 2000
Aug. 12—The Magician Fisherman (Com.).. 500
The Broken Vase (Dr.)..... 500
Aug. 13—The Coast of Chance (Dr.).....1000
Aug. 14—An Apache's Gratitude (Dr.).....1000
Aug. 15—Moro Pastimes (Edu.)..... 500
Brown's New Monetary Standard (Com.) 500
Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tobias Turns the Tables (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000
Sept. 1—The Jeweled Slippers (2 reel Dr.).2000
Sept. 2—The Lonely Heart (Dr.).....1000
Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
Sept. 8—The Wheels of Fate (2 reel Dr.)..2000
Sept. 9—The Rancher's Failing.....1000
Sept. 10—Around Battle Tree.....1000
Sept. 11—Two Too Many.....1000
Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000

URBAN ECLIPSE
George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoological)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Aug. 28—Quaint Calcutta (Top.).....
Aug. 28—He Fell in Love With His Mother-in-Law (Com.)..... 750
Aug. 29—The Clown and the Prima Donna (Dr.) 1000
Aug. 30—The Call (Dr.—2 parts).....2000
Sept. 1—The Passing of Joe Mary (Dr.)....1000
Sept. 2—His Lordship, Billy Smoke (Com.)..1000
Sept. 3—The Kiss of Retribution (Dr.).....1000
Sept. 4—The Lonely Princess (Dr.).....1000
Sept. 5—Pickwick (Com.) .....
Sept. 5—The Baby Elephant (Edu.).....
Sept. 6—When Women Go on the Warpath (Com.—2 parts) 2000
Sept. 6—Cupid versus Women's Rights (Com.) 2000
Sept. 9—Old Moddington's Daughters (Com. Dr.) 1000
Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Job (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
Sept. 19—John Tobin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000

plays already successful, or to new works by authors who have already made their mark; and to depend in many other big houses, formerly homes of the drama, on the moving picture films to provide entertainment, going constantly into new fields and working out new ideas. The smaller cities must look for their entertainment almost entirely to the pictures, to low-priced vaudeville and to stock companies.—Norwich (Conn.) Record.

Is "Quo Vadis" Copyrighted?

Since the recent start made by Cohen & Harris and the attorneys for the Polish author, Sienkiewicz, to investigate the apparently unlawful use of his story of "Quo Vadis" for stage and moving picture use, there have come to light some papers in the matter which promise to raise havoc among those who were guilty of using the story without authorization.

It seems that when "Quo Vadis" was originally dramatized the matter of copyright in this country was taken up, and, not unlike the case of "The Merry Widow," there was a slip in the cog somewhere. The play was pirated in the most shameful manner and the author secured little or nothing from the producers of America.

The papers in the copyright matter were recently sought out by Cohan & Harris when they purchased the booking rights of George Kleine's eight-reel production of "Quo Vadis," and it now seems that those who have entered the field with unauthorized and poor imitations will find themselves debtors in various sums, for it is said that they can be held as soon as the copyright in the matter is cleared up. The royalties on the authorized version of "Quo Vadis" will be enormous, and the attorneys for the author are preparing to go after the pirates in lively fashion, as they believe they have the goods on them.—San Francisco Chronicle.

Is "Nick Carter" a Trade-Mark?

Nick Carter, the hero of many "yellow back" novels and worshiped by three generations of small boys, is to be considered by the Supreme Court. Nick was about to appear upon the moving picture stage, when a New York firm of publishers last week claimed that Nick Carter was born in their imagination about twenty-three years ago, and had risen to fame as a leading character in their detective stories.

A St. Louis moving picture company believed that Nick was destined to be a drawing card and so they prepared and advertised a "detective" film with an attractive title. In their advertisement they declared "we have struck oil b'gosh." The matter got into court. The New York firm claimed the moving picture company was infringing a trade-mark they possessed to Nick Carter. After going through the Federal Court of Appeals for the eighth circuit the matter was appealed by the publishing company to the Supreme Court.—Waterbury American.

Limiting Size of Audiences

The new motion picture ordinance which recently passed the New York Board of Aldermen and was signed by Mayor Gaynor, went into effect last week. The new law provides that 600 people, and not 300 as at present, shall be the numerical limit of onlookers permitted in a motion picture house during a performance, provided the building is at least twenty feet in width.

The main floor of all motion picture show houses, under the new measure, must be on a level with the street, "with no steps leading thereto, ascending or descending.

No provision is made in the ordinance for the censorship of pictures other than that which has all along existed in the city's right to prevent the display of immoral, indecent, or otherwise illegal productions.

Seeing Themselves Act

Charles Frohman, one of the greatest theatre men in the country, has made a new use for the picture "movies" that may revolutionize the art of acting. He has caused moving pictures to be made of a company in rehearsal in order that the players may see themselves act. The painter can view his picture dispassionately, the novelist can read what he himself has written and the musician can listen with trained ear to his own composition but the player has not been able to see himself act. Now the "bad" actors had better brace up and be "good" or they will be relegated to the tall timber.

Commercial Films

The first interior moving picture scenes ever taken in Milwaukee were those made at the Crystal Theatre recently by the Monarch Film Company. The scenes completed pleted a most interesting and instructive film which the Monarch people have been making for a hosiery company, and which will showw al the steps in the manufacture of harvested cotton to the arrival of the finished product at the home of the retail buyer. The Milwaukee picture company is the first to devote itself exclusively to commercial work of this character, and the hosiery picture is but the first of a series that are now being made.

NOTES

Kansas City's new passenger station is to have a motion picture show to entertain persons waiting for trains.

* * * *

Information was formerly measured by the page; it may soon be computed by the foot. One motion picture firm is sending out letters announcing that it has in stock 10,000 feet of architecture, 30,000 feet of science, and 90,000 feet of geography.—The World's Work.

* * * *

A somewhat novel idea was introduced recently at the Cinema Picture Hall, of Bristol, England. It consisted of a Picture Actors' Contest, run on original lines. The Vitagraph film, "A Woman," was chosen as the subject, two particular scenes therefrom being acted by the competitors. The lady and gentleman winning each evening acted the scenes again to the camera, and at the Saturday performance the pictures were shown on the screen for the final judgment.

OPERATORS' CHAT

MOVING PICTURE MACHINE OPERATORS' UNION OF GREATER NEW YORK, INC., LOCAL No. 1

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OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The non-appearance of the Chat in the last issue of the M. P. News was commented upon and the following is the explanation of its absence. Several pages of matter were to be changed just before going to press, and in making up the forms a mistake was made, which cut out the page containing the Chat. This was accidental and not intentional.

The regular meeting on Monday, September 1, 1913, of the M. P. M. O. U. No. 1 was well attended and matters of general interest to all operators were discussed. The meeting closed at 4.30 a.m. and was adjourned until the next regular meeting.

MEETING NOTICE

The next regular meeting of the M. P. M. O. U., No. 1, will take place on Monday, September 15, 1913, at 12 o'clock at the meeting rooms, Teutonia Hall, 66 Essex Street. At this meeting a full report will be given by the committee on its meeting with the officials of the A. F. of L., therefore each and every member of the M. P. M. O. U., No. 1, who is vitally interested in his welfare for the present and the future good of all concerned is required to be present at this meeting on Monday, September 15, 1913, without fail.

J. A. LEROY,
Business Representative.

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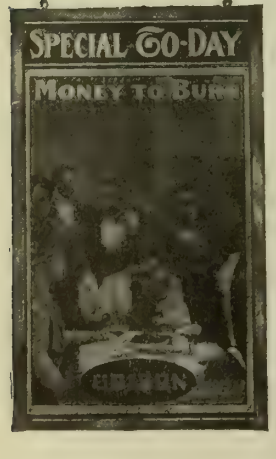

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MOVING PICTURE NEWS

VOLUME VIII
No. 11

SEPTEMBER 13
1913

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**THE EMBARRASSMENT OF RICHES

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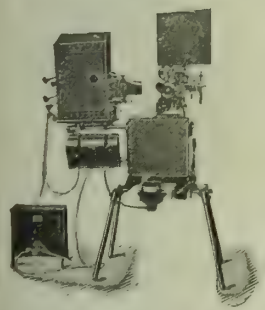

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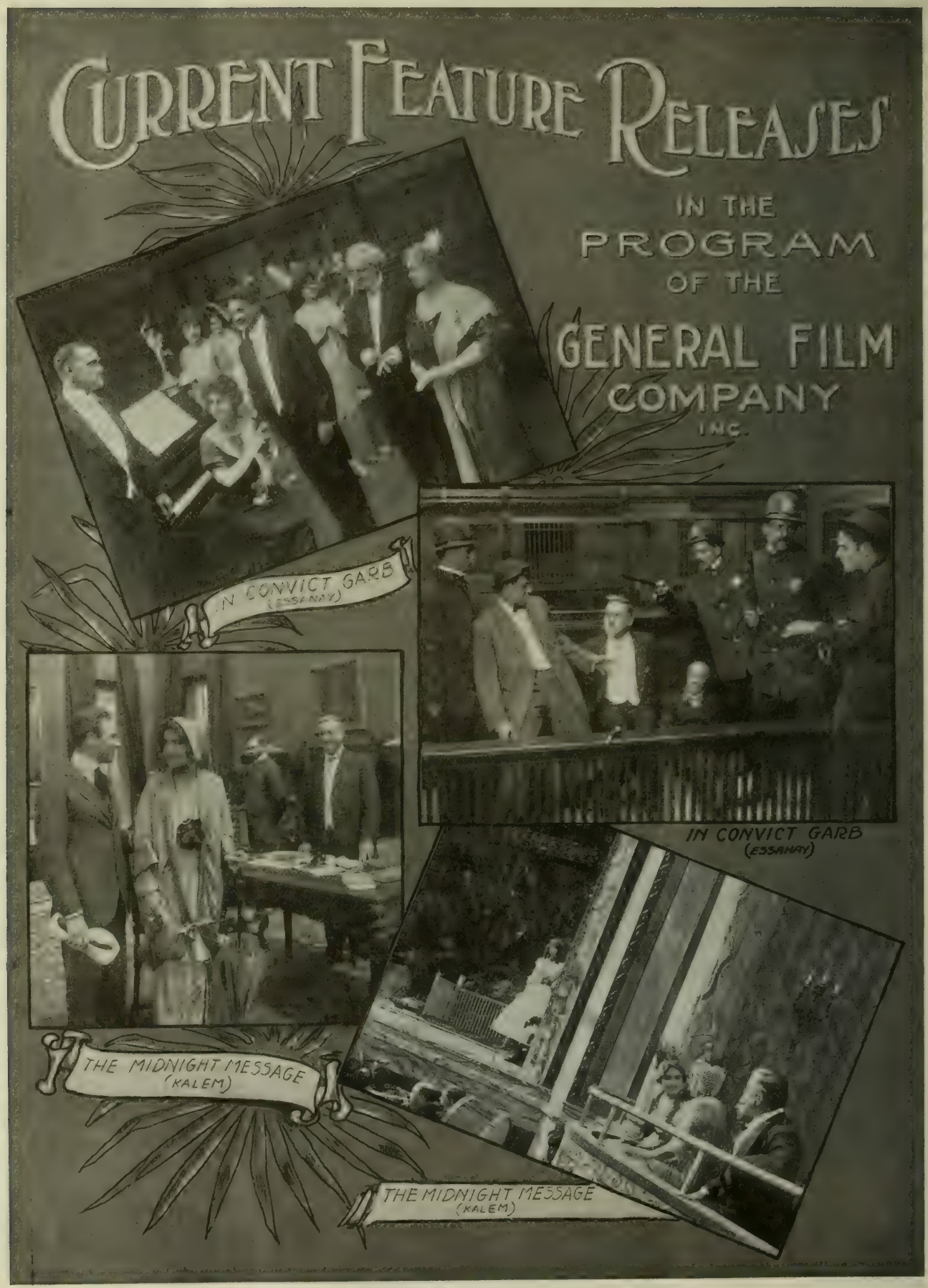
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Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII **September 13, 1913** **Number 11**

INDIANA STATE CONVENTION

The Indiana State Convention of the Motion Picture Exhibitors' League of America will be held at the new Severin Hotel on September 30th and October 1st. It will be the largest gathering of motion picture exhibitors ever assembled in Indiana.

The exhibitors all over the State are enthusiastic, and their slogan is "Stand by the M. P. E. L. of A. and the Flag."

Mr. Neff visited Indiana Sunday and perfected arrangements for the big assembly hall at the Severin Hotel, and arrangements for the exhibition that will take place.

A big banquet will be served on the night of September 30th in the large, beautiful dining room of the Severin Hotel. Every motion picture exhibitor will be welcome whether they are members of the league or not.

Many names are being received at headquarters, stating their intention of attending the convention, and wishing the league "God speed."

All the national officers are expected to attend both the Illinois and Indiana State conventions. Both States will be reorganized under the old charters and new officers elected, and a thorough working league established.

ILLINOIS STATE CONVENTION

Big preparations are being made for the Peoria convention. Clem Kerr is on the ground, and will be ready to take pictures of the convention and views of Peoria and the convention.

Chicago will be represented with not less than twenty-five and possibly fifty members of the league. The State of Illinois, outside of Chicago, is very enthusiastic, and will be in Peoria on September 23rd and 24th in large numbers.

Mr. Thomas Leonard, president of the Southern Illinois Local No. 1, writes that Southern Illinois will be represented by a large delegation.

Applications for membership are coming in unsolicited from Illinois daily to President Neff's office. Mr. Geo. M. Westley, State organizer for Illinois, is taking in new members every day.

The Peoria convention will be one great, grand, big, harmonious convention. A banquet will be served on Wednesday night to all the members and their wives and sweethearts.

It is confidently expected that not less than 250 and possibly 300 exhibitors will be in attendance at the convention.

The convention will be called to order in the assembly room of the Jefferson Hotel at 10.30 a. m., Tuesday morning, September 23rd.

LEAGUE NOTES

Mr. W. H. Seymour, who owned the See-More Theatre at Lockland, O., who attended the New York Convention, died August 25th, and was buried in his home town, Lockland, O., on August 27th. Cincinnati Local assembled and passed resolutions of regret and sympathy.

The See-More Theatre will be opened in a few days.

Mr. Seymour was one of the old members of the Ohio State Branch, No. 1, of the M. P. E. L. of A., and was a true, faithful worker for the cause of the League.

The big outing given at Chester Park by the Cincinnati Local, No. 2, of the M. P. E. L. of A. was a grand success. The park was crowded and everybody enjoyed the outing.

* * * *

The Cincinnati Local has been successful in reaching a permanent agreement and all arrangements complete and being carried out. Three reels for 5 cents are being run, and not to exceed 5 reels at any price. Every exhibitor in Cincinnati, with the exception of three, belongs to the League. Cincinnati Local has 81 members. All the exchanges and exhibitors coöperate together for the uplift and protection of the business.

* * * *

Mr. L. J. Ditmeyer will send the Kinemacolor machine to Mr. J. A. Maddox, of Columbus, for the purpose of running the Kinemacolor for the Censor Board. Cleveland, Sandusky, Columbus, Dayton and Cincinnati have all made arrangements and are coöperating, and are running only 3 reels for 5 cents and not to exceed 5 reels at any price.

* * * *

Toledo Local, No. 3, will hold a special meeting at 9 a. m. the morning of Tuesday, September 16th. President Neff will attend, as matters of importance directly affecting the Toledo Local will be taken up. Sandusky Local, No. 7, will meet at Fremont, O., on September 16th. Mr. Neff will leave Toledo at 12:30, going to Fremont, where he will attend the Sandusky Local meeting, returning home by the way of Columbus.

* * * *

Since the New York Convention, Milwaukee, Wis., has passed an order, which is now in effect, and all of the exhibitors have to pay $30 a year license where heretofore there was no license charged. Milwaukee council, it is said, will pass a local censor board. Chicago is having its ups and downs with the city administration, as the authorities have decided to force every picture theatre in Chicago to put in a ventilating system which will cost every theatre not less than $900. Indianapolis, Ind., has had a great deal of trouble owing to the union operators' strike.

* * * *

The Ohio Censor Board has been appointed. Mr. J. A. Maddox, former president of the Columbus Local, No. 4, now a member of the Ohio State Branch, No. 1, was appointed for one year. Mr. H. E. Vestal, of Ada, O., who runs the Lyric Theatre, and who is an enthusiastic member of the Ohio State Branch, was appointed on the board for three years. Mrs. M. M. Miller, who is a newspaper woman of broad experience, was appointed for two years. As evidence that the board will not be a political one, Mr. Maddox and Mr. Vestal are both Republicans. Of course, Governor Cox is a Democrat, and so is the president of the League. The board was appointed strictly from the standpoint of capability, regardless of political affiliation.

The salary of each member is $1,500 a year. A secretary will be appointed, and the board is entitled to employ sufficient assistants to carry out the law.

* * * *

The Conscience Film Company has opened offices in the World's Tower Building, 110 West 40th Street, New York City.

DAVID HORSLEY RELATES HIS IMPRESSIONS OF TRADE CONDITIONS IN EUROPE

At the Hotel Astor, on Wednesday evening, Mr. David Horsley entertained representatives of the motion picture trade papers and talked in an interesting manner of his trip throughout Europe, giving his views of the conditions in the various branches of the film industry as he saw it while touring abroad with his family.

Sailing on the Celtic, June 26th, Mr. Horsley spent three weeks in England, one week in Paris, visiting Italy, Switzerland, Germany, Monte Carlo and Mediterranean points, with side automobile tours to every point of interest. Mr. Horsley found a marked demand for educational and scenic film subjects, and also found that sensational drama and comedy as well as half reels are very popular and the audiences very demonstrative.

In the making of big productions he said Europe is in the lead, and the best talent is available at a compensation far below the big salaries paid to American actors. The Milano Company has a wonderful organization, and is the foremost company in Europe to manufacture big productions. The leading companies have glass studios, some one hundred feet square, and the operator works in the daylight and open air. Plenty of time is given to productions, and money spent freely; also, details are carefully observed. Unlike the American companies, they have no regular releases. Eighty per cent of the program on the Continent is made up of American releases. Pathe and Gaumont have practically a monopoly of the foreign-made pictures.

Most foreign manufacturers guard the secrets of their trade very carefully, have the best of machinery, and employ the most capable photographers, which enables them to produce the best pictures. The Italians are the most enterprising.

At Brussels, American pictures are featured. Western and cowboy pictures are in great demand. The Vitagraph releases have an enormous sale throughout the Continent. Mr. Horsley visited the new offices of Tibbets, at London, situated on Oxford Street. This enterprising concern is representing the Universal program.

Throughout Mr. Horsley's informal talk he was thoroughly optimistic as to the prospects for the American manufacturer in Europe. His trip was in every sense for pleasure and rest, and he returned to America on the Olympic, September 10th. Mr. Horsley announced that he will be interested in the establishment of a chain of theatres throughout the United States in which the best of regular and feature releases will be presented, and it is his intention to thoroughly eliminate all undesirable pictures and those having gruesome themes. His experience as a manufacturer for about six years, and as a pioneer in the film business, eminently fit him to conduct such an important enterprise.

Mr. Horsley proved himself to be a prince of entertainers, and his informal dinner and talk were thoroughly enjoyed by all who were privileged to attend. The following were present as guests of Mr. Horsley: Arthur Leslie, "Syndicate Publishing Co."; George F. Blaisdell, "Moving Picture World"; George D. Proctor, "Morning Telegraph"; Fred Beecroft, "Dramatic Mirror"; Joe Farnham, "Billboard"; W. P. Milligan, "Morning Telegraph"; Earl J. Hudson and Roland E. Blaisdell, "Standard Moving Picture Co."; W. A. Johnston, "Exhibitors' Times"; and Wm. M. Petingale, "Moving Picture News."

The house of Gaumont, ever moving with the swift trend of time, has evidently decided to invade the American field in a more earnest manner than has hitherto been the case, and instead of relying entirely upon European productions we now find them announcing American releases. The first of these will be released on September 15th, entitled "The Faithful Servitor," acted and photographed entirely in California scenes of rare beauty. The narrative concerns the undying devotion of a native servant, Machudo, who hovers like a good spirit around the person of the lovely Esmeralda Gabora, shielding her from harm and rescuing the young Spanish senorita from the unwelcome embraces of a scoundrel who kidnaps her. "The Faithful Servitor" is full of interest and pathos and local color, and if this is to be regarded as a sample of "Gaumont American" we can only say they will be very welcome indeed.

DEATH OF MAYOR GAYNOR

As we go to press, the death of Hon. William J. Gaynor, Mayor of the city of New York, has been recorded by wireless from the White Star steamship, the "Baltic." Mayor Gaynor was on his way to Europe to recuperate from his exacting official duties. He was an exceptional character in many respects, and was widely known throughout the country.

Mayor Gaynor was fair-minded and did what he could to further the best interests of moving pictures in New York, with a view to protecting both the exhibitor and the spectator. While opposed to immoral and harmful films, he was by no means in favor of indiscriminate censorship. Only recently he signed an ordinance limiting the numerical limit of spectators in a moving picture house during a performance to 600 people instead of 300, provided that the building is at least twenty feet in width.

One of Mayor Gaynor's characteristic utterances was to the effect that, although he had had a pretty hard time for four years, **at least he had been Mayor.** While his drastic methods of reform naturally made him many enemies, he also won thereby a host of friends, by whom his death will be greatly deplored.

The Denver, Colorado, office of the Mutual Film Corporation is in receipt of a number of communications from their exhibitors in western Kansas, stating that a Mr. Graham has been in that territory inspecting machines and attempting to sell supplies on the strength of being a representative of the Colorado Mutual Film Corporation. For the benefit of exhibitors, will state that Mr. Graham is an impostor; neither the office nor the Kansas City Mutual has ever had anyone in its employ by the name of Graham.

The extent to which writers of reputation are entering the moving picture field is illustrated by a list of the authors responsible for recent Reliance offerings. "Peg of the Polly P" and "The Social Secretary" are both by Forrest Halsey, perhaps the most prolific scenario writer among the regular contributors of magazine stories. "Feeney's Social Experiment" is by Vaughn Kester, author of "The Prodigal Judge" and other well-known novels. "The Glow Worm" is by Will Levington Comfort, who is known to all magazine readers. "The Disguise" is by E. R. Carpenter, while "The Stolen Woman" is by Eleanor Ingram, another large contributor to magazines, and "The Hardest Way" is from the pen of George Hennessy.

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ARIZONA

Scenes from "Arizona," the notable photoplay version of the famous drama of that name. Produced by the All Star Feature Corporation under the direction of the author, Augustus Thomas, with Cyril Scott in the role of Denton.

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

Telephone 4091 Chelsea.

WILLIAM M. PETINGALE
Business Manager and Treasurer

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Entered as Second-class matter in the New York Post-Office.

Vol. VIII Sept. 13, 1913 No. 11

EDITORIAL COMMENT

A good look backward may produce a strong step forward.

* * * *

There are more graduates, under Experience as teacher, than from all the institutions of learning combined.

* * * *

The advertisement promised for the next issue does not contribute toward the support of the current number. Performance is an improvement on promise.

* * * *

In Ohio no pictures can be shown after November 4th unless previously approved by the State Board of Moving Picture Censors.

* * * *

It ought to be so in every State in the Union, and the censorship ought to mean something. If Ohio can eliminate the grafting opportunity and invoke the needed protection, a wholesome reform is accomplished.

* * * *

It might be a good idea to show films to teach the proper manner of running automobiles. Every Monday morning newspaper contains accounts of Sunday's sacrifice of human lives by the automobile route.

* * * *

M. A. Neff, president of the Moving Picture Exhibitors' League, landed his man on the Ohio Censorship Board. The man who does things is the man who counts. We congratulate the State, its Governor and Mr. Neff.

* * * *

Films for farmers are the latest innovation. This class of pictures promises to become most important. If moving pictures can be put out by the Agricultural Department showing the many fields of endeavor in soil tilling it will be a great achievement. The Granges, Farmers' Institutes, Chautauquas, etc., would warmly welcome such moving pictures. Let them come soon!

* * * *

We congratulate such of our contemporaries as, in common with us, had the self-respect, not to say ordinary decency, to refuse to accept advertising for the nauseous Thaw pictures of an escape and a recapture. This thing has reached the point where the contemptibly vulgar encroaches upon the positively indecent, and it should be expunged from further public proclamation in print or picture.

* * * *

An esteemed trade publication not long ago gave much space to an article which predicted, with many a verbal chuckle, that war was again threatening the moving picture interests. It seemed a good joke to the particular writer referred to. What Sherman said about war is as applicable to Cinematography as elsewhere. There have been too many wars and rumors of wars in moving picture land. Let us have peace.

* * * *

A reader writes the Editor wanting to know if the classics help the moving pictures. Do the classics help us? The answer lies in one little word, art. The classics, according to Henry D. Sedgwick, more than any modern literature, teach us art, and art is the conscious purpose of man to make this world more beautiful. Philip Sidney says that the object of poetry is to make this too-much-loved world more lovely; we would extend his definition a little further and say that the object of art is to make this world more lovely, more enjoyable and more loved. Classics not only help the moving pictures, they give refinement, send out an appeal to those not partial to "blood and thunder"; in fact, furnish the art without which Cinematography would soon be but a memory.

* * * *

The revival of the Gilbert and Sullivan operettas, so long promised, seems slow in coming. It is to be regretted that these operettas ever disappeared, for they were universally enjoyed. They were made of tuneful music and innocent drama, and were a delight to all. In this, the heyday of the multiple-reel picture when everything in stageland is undergoing a course of "revival," why is it that the Gilbert and Sullivan operettas are so strangely overlooked? The plots, alone, are worth filming, even if the music were not. The younger generation to whom "The Mascot," "Pinafore," "Pirates of Penzance," etc., etc., are unfamiliar would take to a film revival of the Gilbert and Sullivan comic operas like a duck to water. And what fond memories the filming of these operettas would awaken in the minds of the older folks!

MARIAN SWAYNE

Marian Swayne, whose portrait appears elsewhere, is the daughter of an Alaskan millionaire. She is said to be in the moving pictures "just for fun," but the excellence of her acting proves that her father's wealth has never affected her ambition to succeed in her chosen career.

Miss Swayne has had some experience on the speaking stage, but much prefers to act for moving pictures, as that kind of acting affords her greater personal and artistic satisfaction. The Solax films are the only moving pictures in which she has appeared. She recently acted the part of Miss Harrington in "A Fight for Millions," one of the Blaché American Features that is about to be released from the Solax studio.

THIS ISN'T JOHN
Lubin release.

REVIEW OF NEW FEATURES

"In the Days of Robin Hood," "The Mystery of the Yellow Room," and "A Fight for Millions"

THE notable features of the past week exhibited for the benefit of the press and others include a romantic drama, a dramatized detective story, and a thrilling melodrama replete with exciting incidents.

Let us first consider the romantic drama, "In the Days of Robin Hood." This is a screen version of the legendary order which is about to be released by the American Kinemacolor Company. The films were taken in England, and the scenic effects actually bear the atmosphere of Nottingham and its vicinity, not omitting views of Sherwood Forest, where the noted outlaw held sway according to legendary chronology at some remote period—presumably between the twelfth and fourtenth centuries.

The ballads which have come down to us about Robin Hood and his band of outlaws number about forty. The oldest are the best, as many of the later ones are rough, doggerel rhymes devoid of spirit or imagination. Robin Hood is, of course, the predominating figure in these ballads. There are also numerous plays and tales about him and his band of outlaws who ranged through the forest of Sherwood in Nottingham and the southern region of Yorkshire.

Robin, according to all accounts, was an excellent archer and skilful with the quarterstaff. It is said to have been characteristic of him to plunder the rich only and give his surplus to the poor, which has made him a popular hero in the folklore of England.

The general conception of Robin Hood and his merry men is well set forth in "Ivanhoe," where Scott gives a fascinating description of their jovial life in the greenwood. To what extent Robin Hood was an actual historical character has been much debated. According to one view he was a twelfth century nobleman of Anglo-Norman ancestry. Others maintain that he was Robert, Earl of Huntington. There is also a theory that he gave his name to a gang of desperadoes known as Robertmen, who roamed about England in the fourteenth century.

The Robin Hood plays acted at one time all over England were associated with the Maypole ceremonies and the Whitsuntide festivities. In the ancient May games Robin Hood personifies the Spirit of Spring, and Maid Marian appears to be the allegorical Queen of the May.

In the various plays, ballads and tales it is duly set forth that Robin Hood had fled to the freedom of the forest, where with cool daring and thrilling effrontery he laughed to scorn the harsh forest laws of the King, and waged war upon rich lords and proud prelates who, in his opinion, were the enemies of humble folk. There is no question as to his proclivities for robbery, but he is also accredited with the redeeming features of gentleness and generosity. Moreover, he was always good-humored and genial, and his courteous dignity is said to have lifted him above the rough manners of his time. Then, too, he treated women with marked gallantry, and would not harm them under any circumstances.

Thus in the popular mind he is considered as gallant and generous a hero as any to be found in English literature, and, while delight in the greenwood and love of wild things continue to grow in the hearts of young and old, Robin Hood and his outlaws will always be welcome.

Many of the character types associated with the famous outlaw are also endowed with enduring charm. Among these we might cite a fat clerical rogue—the Lord Bishop of Hereford. Nor can we omit to mention a fellow with a sour temper and a grim look—the worshipful Sheriff of Nottingham. Then there is a great tall, daring fellow that roamed the greenwood and sat beside the Sheriff at merry feasts—the great crusader, Richard of the Lion's Heart. Besides we have Little John, Friar Tuck, Will Scarlett, Maid Marian, and hosts of knights, priests, burghers, yeomen, pages, ladies, lasses, beggars and what not—all living the merriest of merry lives where flowers bloom and birds are always singing, where every fellow has a merry catch, and where ale and wine flow like water in a brook.

The Kinemacolor will take you into this fanciful land of the forest with various episodes, extracted from an old ballad and other sources, and presented as a pictureplay that reproduces, so far as possible, the mediæval atmosphere with romantic effect.

In the opening secene Will Scarlett asks the Sheriff of Nottingham for the hand of his daughter in marriage, whereupon the Sheriff almost has an apoplectic fit, so enraged is he at the audacity of the young man in daring to aspire to be his son-in-law, and forthwith orders him banished from the county.

What more natural, therefore, than for this gorgeously-clad youth to place the unsmooth course of his love affair before Robin Hood?

> And when he came bold Robin before,
> Robin asked him courteously,
> "Oh, hast thou any money to spare
> For my merry men and me?"
>
> "I have no money," the young man said,
> "But five shillings and a ring;
> And that I have kept this seven long years,
> To have it at my wedding.
>
> "Yesterday I should have married a maid,
> But she soon from me was ta'en,
> And chosen to be an old knight's delight,
> Whereby my poor heart is slain."

To drop poetry (so-called) for prose (for the nonce) we find, from a continued view of the screen pictures, that the Sheriff promises the heart of his daughter, much against her inclination, to Sir Tristram Goldsborough for 20,000 pieces of gold. The young lady gives Sir Tristram precious little encouragement, but he proves very persistent, and moreover has the sinews of war to clinch his amatory case with the mercenary Sheriff.

Will Scarlett, meanwhile, becomes a member of Robin Hood's band. A number of picturesque scenes in Sherwood Forest are introduced, and the memorable contest between Robin Hood and Little John is duly enacted.

Then Will Scarlett sets out with Little John to abduct his lady love. On arriving in Nottingham an arrow is shot into the room of the young lady. Attached to the arrow is this message: "Send thou for the pilgrim at the gate, who will give thee more than religious condolence." The young lady prevails upon the nurse to admit the passing pilgrim, who when they are alone reveals himself, as she surmised, as her faithful lover.

The attendant, however, having spied upon the couple, warns the Sheriff, and trouble ensues. Will Scarlett is overpowered, thrown into a dungeon, and sentenced to be hanged the next day. By a ruse a delay in the proceedings is effected to give Robin Hood time to rescue the condemned youth.

After the rescue Robin Hood and his followers hasten to the church, where Sir Tristram and his prospective bride are about to be united in holy wedlock. Robin pulls off the Bishop's robes and chases Sir Tristram from the altar. Will Scarlett takes his place as the bridegroom, and Friar Tuck performs the marriage ceremony. Thus are the happy lovers united, while the Sheriff and his men are kept back at the arrow's point.

> And thus having end of this merry wedding,
> The bride looked like a queen;
> And so they return'd to the merry greenwood,
> Amongst the leaves of green.

* * * * *

"The Mystery of the Yellow Room" is a Union Feature to be released on September 17th. The story is by Gaston Leroux, the well-known French author of mystery stories, who is much in vogue at the present time.

The pictureplay derived from this source abounds in dramatic situations, and this new feature, therefore, is bound to appeal to all those who enjoy the unravelling of detective plots, especially when worked out with the cleverness of a Gaston Leroux.

The incidents of the plot dramatized for screen purposes follow the story in all but unessential details. In the course of the screen version we learn that when Professor Stangerson asks Mathilda, his charming daughter, to accept Robert Darzac she is stunned for a few moments. Her mind flashes back to ten years previously when, on a visit to England, she had secretly married Jean Roussel against her father's wishes. Before their wedding certificate could be filed Roussel had been apprehended and arrested for passing counter-

feit money, and Mathilda had returned to her quiet home near Paris with no one the wiser but herself.

Mathilda puts the horror of the secret marriage out of her mind and, thinking Roussel must surely be dead, consents to the announcement of her betrothal to Darzac. Roussel, again located in Paris, sees the engagement announced and becomes obsessed with the idea that he must see her to stop the wedding. He contrives to have a note placed in her hand, begging her to write and say she will go to America with him. In the note he pretends that he still loves her. Mathilda dares not answer the note, and in a fury of jealousy Roussel determines to force an interview. So, taking the precaution of disguising his footprints, he enters and hides in the yellow room, occupied by Mathilda.

The professor, his daughter and Darzac return from a long walk, somewhat tired. Mathilda goes to her room. As the door closes Roussel springs forward to enjoin silence. Mathilda becomes hysterical, and to stop her screams he chokes her, finally leaving the girl for dead.

That evening Mathilda rejoins her father, very pale, with lace wound about her throat to hide the bruises caused by the brutal hands of Roussel. She is still trembling with excitement and is urged to retire early. Later, as her father is about to retire also, the report of a revolver and unearthly screams are heard in her room. When the oaken door yields to an axe they find Mathilda on the floor, terribly bruised and unconscious. But there is no sign of her assailant, and every window and door is bolted from the inside.

Rouletabille, a noted journalist and amateur detective, and Inspector Larson receive orders to solve the mystery. They are given adjoining rooms in the Stangerson Castle, so that they may aid each other. Rouletabille is provoked at Larson's insisting on the palpably false footsteps as an important clue. Continuing his investigation, Rouletabille finds a hair, of peculiar brown shade, under the bed, and a bloody handkerchief.

Mathilda, frightened by a second note from Roussel, vacates the yellow room for another apartment. Rouletabille, hearing someone in that room at midnight, stations Larson and the professor at either end of the gallery, but no one is found. The journalist concludes that the bearded man he caught a glimpse of must be in the house, and notices, with surprise, that Larson's hair is just like that which he has found.

Still another mysterious note, asking for a final rendezvous, reaches Mathilda. Fearing Rouletabille's surveillance, Larson—who is none other than Roussel—invites him to supper in his room. Rouletabille is secretly comparing the hair he had found in the yellow room with that on the inspector's head when he catches a glimpse of a gaping wound in Larson's right palm. Then he suddenly loses consciousness, for Larson had drugged his wine.

SCENE FROM "THE MYSTERY OF THE YELLOW ROOM"

Shortly before midnight the journalist's assistant discovers and arouses Rouletabille in time to prevent Larson from revisiting the girl; thereupon the marriage document is forced from Larson. After deliberately giving Larson an opportunity to escape, Rouletabille gives Mathilda the unrecorded marriage document, the destruction of which means that she is free to marry Darzac.

"But what about the mystery of the yellow room?" asked the journalist's assistant, after the hue and cry for Larson has quieted down.

"Ah," answers the journalist, "very simple; very simple, indeed! When Roussel choked her that afternoon she must have stabbed him in the hand. Then, dreaming of the horrible incident in a nightmare, she doubtless discharged the revolver in self-defense, alarming the household, and the terrible gash in her head came as she struck the marble-topped table in falling."

"Marvelous!" is the comment of the assistant. This explanation, as given in the novel, is of course enacted in the pictureplay, with only a brief sub-title to make matters clear to the spectators.

Thus is the mystery of the yellow room solved to the satisfaction of all concerned, and Mathilda's first unfortunate marriage remains a secret.

* * *

The Blaché American Features, Inc., gave a press view this week of "A Fight for Millions," a four-reel sensational drama presenting in pictorial form the adventures of a gentleman burglar of the Raffles type. The production was staged under the expert direction of Herbert Blaché at the Solax studio.

The scenes live up to the published announcement, as they are, indeed, short and snappy, and there's a climax and a punch in every reel. While the play is not of striking originality, it answers its purpose of sustaining an absorbing interest in the sensational episodes that follow each other with startling rapidity. The main action takes place in the suburbs of New York, and a dock scene is reproduced with commendable realism in the most exciting climax of the production.

The cast is made up of exceptionally competent performers. Barney Gilmore is seen to special advantage as the detective, Delaney. Darwin Karr enacts the part of the heroic lover with histrionic cleverness, and Joseph Levering makes the most of the role of Sorenti, the master mind of the Raffles type. Effective characterizations are also offered by George Paxton as Mr. Harrington, the millionaire banker; James O'Neil as the Chief of Police and James Johnston as the butler. Marian Swain looks and acts the role of Miss Harrington with characteristic charm and histrionic efficiency, and Vinnie Burns does equally well in the part of Miss Harrington's friend.

The plot presents a battle of wits between Detective Delaney and Sorenti. Sorenti is calculating, ingenious and

crafty, and through his acquaintance with Miss Harrington, the millionaire's daughter, gains access to a desk where valuable property has been foolishly locked up. Sorenti and his confederates have a well-trained organization and an original equipment. The band, it seems, uses a double house, one side of which is furnished elaborately as a luxurious household establishment, while the other side is fully equipped with the paraphernalia of an organized criminal establishment. The thick party walls that divide the two houses are provided with secret passages known only to the gang leader.

The banker, Harrington, disappears most mysteriously. After the Harrington household has been robbed suspicion is fastened by Sorenti on Miss Harrington's lover. He is set upon by the gang, and gives them a great fight, but is finally overcome. Mr. Harrington's watch and other valuables are placed in his pocket after he is left almost dead. Then the police arrest him and he is thrown into a cell.

At the instigation of Miss Harrington the famous detective, Delaney, is engaged to fasten the kidnapping and the subsequent theft on the real culprit. Delaney pretends to fall into a trap that Sorenti has set for him. The "master mind," after notifying his gang, engages in a game of cards with Delaney, and the detective pretends to have fallen a victim to drugged wine. This gives Delaney the opportunity to be locked up in the gang's quarters, which gives him the necessary clue.

By an ingenious advertisement inserted in the papers Sorenti and his gang are induced to return to the Harrington household for more plunder. There they are surprised by the police. Most of them, however, make a quick exit, and put for the river front. A sensational round-up of the gang is made with the use of "Defiance," which is said to be one of the speediest motorboats in the country.

Again the pictorial presentment lives up to the announcement that the race to capture the gang "is thrilling and sensational, and ends with the spectacular explosion of the engine in which the gang tries to escape." Of course, Miss Harrington is delighted at the release of her father and lover and all ends happily, as it usually does in sensational melodrama.

"A Fight for Millions" is an unquestionable thriller, and if you like that sort of thing—why, that's just the sort of thing you like. You should worry. ALBERT ELLERY BERGH.

DETECTIVE DELANEY PRETENDS TO HAVE BEEN DRUGGED

SORENTI AND HIS GANG

The New York Motion Picture Corporation has announced that the new brand of Naval and Puritan productions will be known as Domino Films. These pictures were first advertised as Empire, and then later changed to Peerless, but owing to copyright laws, they will be called Domino.

He Didn't Want the Part

"Smiling" Billy Mason, of the Essanay Film Manufacturing Co., who gets brainstorms ever so often, has hit upon a novel and eccentric idea for a plot to be used in a photoplay. And here it is, listen—but first let's tell you how he submitted it:

Scenario Editor: "Gee, here's five thousand scenarios and nothing to do till tomorrow."

Mason enters excitedly, rushes up to editor and says: "Listen, I've got a swell idea for a picture. Let me tell you about it."

Editor: "All right, be quick and brief."

Mason: "How would it be to have a young fellow from the country get a position in the city as window washer, washing windows of an office on the eighteenth floor. The rope around his belt snaps and he falls one story, the hook catching on a steel projection which the ironworkers have just put into the brick wall, same to be used for fire escape which is about to be constructed. The man dangles in the air, hanging by the belt around his waist, crying frantically for help. A passerby sees the dangerous predicament of the window washer, rushes into the building, takes the elevator and goes to the roof. Of course, the building is to be situated near the lake and——"

Editor: "Well, go on, tell us something new now."

Mason: "Well, this fellow gets to the top of the building, sees a huge umbrella, such as they use on wagons during the Summer, grabs this and jumps from the top of the building, passes the window washer in mid-air, cuts the rope, grabs the fellow by the coat and takes him safely to the street, where the howling mob proclaims him a hero."

Editor: "That sounds pretty good, Mason. You are elected right here and now to play the role of window washer."

Mason: "Say, I'm only tellin' you this. I don't want to be appointed to nothin'. Besides, I'm going to be married next Monday, and I just took out a $10,000 life insurance policy today. Do you think I want Alice to be a merry widow? I guess not."—Cleveland Plaindealer.

The Royal Box

Chris Lane, head of the scenario department at the Selig plant, has just completed a pictorialization of "The Royal Box," a play from the pen of the late Charles Coghlan, in which that distinguished actor appeared several years prior to his death. Mr. Lane has devised over a hundred scenes for this work, and the leading part will be taken by Gertrude Coghlan, the daughter of the dramatist.

STUDIO GOSSIP

Carlyle Blackwell, formerly with Kalem Co., is to appear in "Flying A" subjects as leading man. Mr. Blackwell is already very popular and needs no introduction. His new environment will emphasize his inherent ability as an actor and his numerous friends look forward to his first appearance in "Flying A" subjects with great interest.

* * * *

Mr. S. S. Hutchinson, president of the American Film Mfg. Co., has purchased for the company a plot of land which practically doubles its holdings in Santa Barbara, Cal. There will be erected an outdoor studio and a large corral will be provided. There is now ample room for at least four stage settings at the same time.

* * * *

Miss Vivian Rich, playing leads for the American, is a native of no country. Captain Rich, her father, was owner of a trading ship and frequently took his wife and family with him. Miss Rich was born at sea, and under the Southern Cross, far from the protecting Stars and Stripes. However, as her parents are American born, Miss Rich claims the United States as her native land.

* * * *

The new studios and laboratories of the American Film Mfg. Co. at Santa Barbara being completed, the work of paving the streets is under way. Quartz secured from the mountains is used for the foundation over which will be laid a thick coating of paving cement. The quartz assays several dollars to the ton, according to tests made by a local assayer. Thus the American's "City Beautiful" will be paved with streets of gold.

* * * *

Gabriel Pollock, the scenic director, of the big Selig plant in Chicago, who is never at a loss to provide the most difficult and elaborate scenic surroundings for photoplays, has arranged a series of most striking scenes of the infernal regions, equalling those that sprang from the fantastic imagination of Gustav Dore. These remarkable scenes and interesting accessories will be utilized in a big Selig sensation.

* * * *

Miss Margaret Prussing, who, several years ago, amazed the smart set, disdaining teas and toasts for the study of the stage, after several seasons' experience, early last summer became associated with the Selig Polyscope Company. Although she retained her fashionable residence at the Virginia Hotel, she was always up at the Selig Studio, on Western avenue, Middle West time, 8:30 a. m., ready for orders from Director Oscar Eagle.

* * * *

Is the number 13 unlucky? Ask Allen Curtis of the Universal, director of comedies, and he will tell you "no." On Saturday while en route to Gardenia, he and his company occupied two auto loads numbering 13 and the leading auto plunged over a 13-foot embankment to avoid a collision with a traction car. No one was injured and the car was virtually undamaged, but there were 13 hearts in 13 mouths and the number on the conductor's cap was 1313.

* * * *

Wallace Kerrigan, good natured and aggressive, is now manager of the Universal Providencia Ranch. He is a twin brother to J. Kerrigan and has fitted into his position as though he was made for it. Naturally there is a great likeness between the brothers.

* * * *

"In appreciation of the work done by the employees under my management," is the way Isidore Bernstein, the general manager of the Universal Western Studios headed his statement that a holiday, with full pay, would be allotted to everyone connected with the studios on Labor Day. It was appreciated too. Good business.

Report comes from the Famous Players Film Co. that Mary Pickford, whose work for the Famous Players was recently interrupted by a serious attack of appendicitis, is convalescing rapidly. Miss Pickford was operated upon Thursday, September 4th, at the Polyclinic Hospital, and since then has shown remarkable improvement. It is expected that she will be about in two weeks.

* * * *

Henry McRae, of the Universal, is putting on another big animal picture which features tigers and alligators as well as some intricate British Army maneuvers, including the formation of a "square." It is an intensely exciting story. William Clifford, Phyllis Gordon, Sherman Bainbridge, Val Paul, Clarence Burton and Captain Dalton all have good parts.

* * * *

Frank Ormston, the "Boss of Construction" at the Universal, has a new car, a Ford. As he was about to drive it away he had to withstand the usual fire of chaff from the interested actors and actresses and to listen to Max Asher's dissertation on its merits. "That," explains Asher, "is der little handle which stardts der vun horse powder wot runs der chimenery, etc." By the way Director Henry McRae has a splendid new seven-passenger Chalmers car.

* * * *

The Indians and cowboys of the New York Motion Picture Corporation Kay-Bee outfit proved real heroes last week in the Topanzo Canyon of the Santa Monica Mountains. Two hundred of them by fast and furious work got under control and extinguished a burning brush fire covering sixteen square miles. The fire approached to within three miles of the camp of the Kay-Bee outfit. Several Indians were badly scorched about the face and hands but none were seriously injured. A holiday was given all hands by Thomas H. Ince, and a fish dinner enjoyed at the Kay-Bee camp in Santa Ynez Canyon.

* * * *

It is generally believed that motion picture directors, when casting plays, favor relatives and friends, and this is sometimes the case, but there are exceptions.

Jack Adolfi, one of the New Majestic's producers, is a conscientious and energetic director, and has done much towards bringing the Majestic plays up to their present high standard. I private life he is a very devoted husband, but all who know his pretty little wife agree that he doesn't deserve very much credit.

Mrs. Adolfi, whose stage name is Florence Crawford, has played many prominent parts in Majestic plays with distinct success, and whenever Manager Lucius Henderson and Director Hale need a clever little actress for an important role, why, they cast Florence Crawford.

But Mrs. Adolfi has a grievance.

"I always get my good parts with Mr. Henderson or Mr. Hale," she complains. "Jack never gives me a chance, just because he is my husband."

Such is the penalty for being Director Adolfi's wife!

* * * *

It is not generally known that little Helen Badgley, the "Thanhouser Kidlet," would have been a passenger on the Bar Harbor Express that was wrecked by the New York, New Haven & Hartford Railroad last week, with a great loss of life, if the baby in charge of Mr. and Mrs. Frank Zimmerman, of the Thanhouser studio, had paid a visit to friends in Portland, Me., from Saturday to Monday. They intended leaving Portland by rail Monday night on the fatal train, but Mr. Zimmerman reached the ticket window too late to secure accommodations, and even the winning smile of the "Kidlet" didn't move the man at the window. Every berth had been booked by the crowd returning to New York from the Labor Day holiday. So the "Kidlet" and her escorts took the train to Boston and left there on the midnight express for Manhattan. While in Boston Monday evening the baby photoplayer was accorded a reception by Manager Alland and attaches of the Pastime Theatre.

MAURICE COSTELLO

Of all the popular leading moving picture men, Maurice Costello, whose picture is presented on another page, is an individual and exceptional type, and one of the best-known actors in his line.

A native of Pittsburgh, Penn., his early stage experiences were gained in stock companies. This stock repertoire experience is the best kind of training for the ambitious actor or actress. So it has been in Mr. Costello's case, for subsequently he filled leads in a number of well-known stock theatrical companies in various parts of the country, including New York City. He was so successful on the speaking stage that his work attracted the attention of the Vitagraph Company, who secured him for their stock company. He now plays leading parts in the Vitagraph "Life Portrayals," and is popular with those with whom he is associated, as well as with those who see his counterfeit presentment on the moving picture screen.

Mr. Costello is still a young man, and as he has a handsome stage presence and is a most finished and experienced actor, he has every reason to look forward to many years of continued success in the picture drama. He accompanied the Vitagraph globe-trotters in their tour of the world. Mr. Costello is one of the Vitagraph directors and produces a great many of the pictures in which he is featured.

MRS. CARTER'S CAMPAIGN

American Release

The question of suffragism has given rise to a number of rather perplexing situations.

In the instance depicted in this picture the franchise to vote appeared to be fraught with no particular danger. And as long as the privilege seemed to satisfy the wild clamoring of the female contingent the price of peace was

considered cheap. That popular opinion had miscalculated was soon made evident. The oratorical fireworks display of rival parties was immense, but the women would have lost were it not for a little harmless stunt they pulled and which changed the political map of Cartersville.

There is lots of action in this picture. It appears that the entire population of Santa Barbara participated. The photographic quality is excellent and as a whole the picture will meet with unqualified approval. It is anticipated to follow this production with a sequel, "The Mayoralty Troubles of Mrs. Carter," release date to be announced later.

GERTRUDE McCOY

Gertrude McCoy, whose picture appears on the front cover of this issue, is one of the most valued members of the Edison Company, and has attained her present popularity through hard work and close attention to every detail connected with it. Nature has been most kind to this talented young actress in endowing her with more than ordinary beauty, and this, added to her charming personality, has brought her to a well-deserved place in the foremost ranks of picture favorites.

NEW GREAT NORTHERN FAVORITE

One of the latest acquisitions to the acting staff of the Great Northern players is Betty Nansen, who has won distinction in the dramatic profession during her connection with the stage in many of the European capitals. She has played many roles and was induced to enter the moving picture realm only after its wonderful possibilities

BETTY NANSEN

were made quite clear to her by the Great Northern directorate. Miss Nansen, as may be judged from the accompanying portrait, is winsome and attractive, and during her connection with the Great Northern Co. she has experienced little difficulty in demonstrating that her stage training has been responsible for making her one of the most talented and popular actresses appearing in moving picture productions.

It is the purpose of the Great Northern Co. to have Miss Nansen appear in a series of multiple reel subjects, for which she is particularly fitted. Miss Nansen comes of an old family of histrions and appeared on the stage at an early age. After many years of experience she decided that tragedy was the field which best suited her, and at present she is regarded as the "Bernhardt of Scandinavia." She has appeared in the royal theatres of Copenhagen, Christiania and Stockholm and in other European capitals, and is sure to make a decided impression before the camera.

The demand for Western subjects of the original "American" type has become so pronounced in many quarters that the company has had a number of scenarios especially written, calling for exceptionally thrilling incidents. The best talent was selected and a number of very promising subjects are already completed. At the offices of the company the following titles were mentioned as being the first to be released: "The Flirt and the Bandit," Sept. 29th; "Badge of Honor," Oct. 2nd; "Taming a Cowboy," Oct. 10th. Other subjects are in hand and will be released from time to time.

For Those Who Worry O'er Plots and Plays

The Newspaper Plot

NECESSARY ingredients for the newspaper plot: One big room cluttered up with typewriters, newspapers scattered over the floor, a lot of proofs hanging on a nail somewhere, one city editor humped over a desk, evidently engaged in drawing pictures, several bright-looking young men smoking pipes. Then, of course, there is the brave girl reporter, the corrupt politicians, etc. Final scene: Girl rushes into city room just before press time. Flings herself on typewriter and commences to beat out a "big one." City editor saunters over to machine, starts after looking at the copy and exclaims: "Boys, here is the big story!" Boys gather around as girl works frantically, and the editor sends sheet after sheet of copy downstairs without even using the blue pencil once. These newspaper plots went over two years ago, but they do so no more. Thev have been rehashed time and time again until now, when one sees a newspaper story on the screen, one knows just what is coming with very few variations. We were among the first to "grab off" the newspaper plot. We wrote a dozen before we stopped, and they sold. From the time, two years ago, when Giles R. Warren sent us a hurry call for a plot "showing a girl breaking up a form of type," until the last variation of the brave g-u-r-l stealing the incriminating papers from the Corrupt Boss's secretary and publishing them to save her father, we have seen these Fourth Estate stories come and go. Cut out the newspaper plot unless you have a good one. Chances are nine to one that you have not. Like every other sort of plot, you must know newspaper life to write about it authoritatively. One reason this form of story has caused such laughter among newspapermen is that the majority of directors and authors were never in a newspaper office and gather their inspiration for such stories from "Frank Merriwell," or some other romantic potboiler. Remember that reporters do not gather around to watch someone write their story, papers are not strewn all over the floors of well-regulated newspaper offices, and the brave girl more often is engaged in taking the names of those who attended Mrs. Jones' reception than stealing papers from political bosses. Romances of newspaper life were once attractive, but they have been done to death in the moving picture world. Try something else. One editor informs us that he received thirteen such plots in one mail. They are all asking for mercy!

Reaching the Limit

According to the editor of the New York Motion Picture Corporation, a man entered his office, demanded an immediate audience, and, this being granted, he produced a script which he declared would make a great broncho feature. The overworked editor scanned it and found that among the minor details it called for the use of the Panama Canal, the New York public library and the United States mint. The man was considerably surprised when the script was returned to him. Too many writers are too ambitious with their scene plots. Animal stories calling for a procession of goats; airships, locomotives, steamships and the Tower of London are all gladsomely called for in a thousand feet of action. Use simple environment. Do not call for expensive or impossible locations in your scripts. Your action will read better devoid of impossible details.

A Line from the Captain

Captain Leslie T. Peacocke, of the Universal script staff, is busily engaged right now in putting on the finishing touches to the comic opera plot he has written for Annette Kellerman, but nevertheless he finds time to contribute something of value to photoplaywrights. We quote from a recent letter: "The helpful advice you give to other writers must prove, I should think, a veritable boon to many. One of the most important points for scenario writers to observe is to make the synopsis as brief as possible—brief and pithy—bringing out the main point of the story strongly, so that the script editor and studio readers can grasp the plot at a glance. As several hundred scripts are received at the principal scenario departments every day, the work of reading them entails time and trouble and a brief, well-explained synopsis always stands a better chance of gaining sympathy from the reader. So many manuscripts are received in an impossible condition that they are condemned before they leave the author's hands. However, nearly all the companies now employ a staff of trained script writers, and the free-lance writer has little chance of selling scripts, except a very original plot is submitted, which is rare, and getting rarer each day. Fully nine-tenths of the plots we receive are rehashed magazine stories or old film releases worked over in slightly different form. However, if authors are given credit on the posters, a lot of this piracy will be stopped and the film-producing companies will feel safer in purchasing stories from free-lance writers than they do at present. I have the honor of writing Miss Florence Lawrence's first production since her return to Universal, on which she is at present working. It is 'The Bride's Key.'"

One attractive qualification possessed by Captain Peacocke is that he does not hesitate to describe the script situation just as he finds it, without fear or favor. When we were virtually fighting along to secure poster credit to authors, along comes the Captain with a short-arm swing in support of our contention, and now the result is that Universal has resolved to be among the first to give credit where credit is due. Then another important statement comes from Captain Peacocke. He steps to the home plate with the assertion that nine-tenths of the scripts received by Universal are rehashed magazine stories or old film releases worked over. The Universal script staff reads hundreds of contributions weekly. That nine-tenths are steals is a condition we term alarming. For years trade-journal department editors have been sounding the note of warning to writers. The minority has been urged to turn from the devious way and to submit strictly original scripts. Because a certain minority persist in rehashing magazine and other stories and trying to market them as original product, many editors have learned to assume an attitude of suspicion and cynicism toward the free-lance. Those who have been and are dishonest in their literary work have and are injuring the opportunities of honest writers who wish to succeed by the aid of their own brains and by hard labor. Edison, some time ago, engaged the services of a reader who does nothing but keep up-to-date in current literature so as to be qualified to detect plagiarism. Unfortunate it is that such a functionary became necessary. It is this sort of thing that keeps the contract and staff writer product to the fore. Editors do not wish to invite damage or infringement suits, and when so many rank steals are sent along every day to the editors none can blame them for feeling chary of free-lance work. We think the free-lance writer a necessity. In the future he must be depended upon to furnish the original stuff, for the hack work of many a contract writer is becoming very monotonous at present. However, in order to create the demand for his work, the free-lance must play the game fairly and honestly and build up a reputation for truthfulness and decency, and not a reputation for "ways that are dark and tricks that are vain."

Editorial Etchings

Ben P. Schulberg, editor of Famous Players, recently refused an offer to live in dear old England and work for another company.

Editor C. B. Hoadley, of the Universal staff, recently completed a story with a great big plot in which Florence Lawrence will star. It is a heart-interest romance of the hills of Tennessee.

George Edwards Hall, well-known script writer, may sail the bounding billows soon and join Director Brenon, of the Universal in England, and write stories for King Baggott.

Richard Goodall is to produce pictures for Eclair, and we predict that if his pictures are as good as his scripts they will be par excellence.

Calder Johnson, editor-in-chief of the Universal script department, has done such good work recently that writers are glad to submit their best stuff to the company. John-

son, Hoadley and Peacocke make a trustworthy team and one in sympathy with the writer.

The Marchioness Townshend is writing scripts for the Clarendon Company of England. Lady Troubridge is also writing them. Next thing we know Lloyd George and the Prince of Wales will be dashing off plots. Hall Caine is doing it and Rud Kipling may be expected to enter the list soon.

The Wrong Advice

A writer asserts that one should stick to a script of certain type, his most successful kind, except upon order or special occasions. We do not think so. Epes W. Sargent, for instance, has specialized in comedy, but is now devoting his talents to two- and three-reel drama. In our own experience we have written comedy, drama and commercial stuff with equal success. We doubt if it would be wise for a photoplaywright to become too completely identified with one kind of work. Versatility is a mighty good qualification, and every accomplished writer should be able to get out of the groove occasionally. Individuality should count for little or nothing in the script-writing game. It's the knack of shifting from your favorite dramas when the market is crying for comedies, and vice versa, that puts shekels into your pockets. Training will do it.

Pertinent Pointers

Be sure your name and complete address is on the first page of every script.

Universal is in the market for work of free-lance writers. This in answer to several inquiries.

Write the kind of story that the studio can produce. Leave specializing for others.

Charles Van Loan has been writing fiction for the Saturday Evening Post and his atmosphere is the moving picture studio. It will pay you to write for the back numbers. (No free advertisement, this.)

Use a black "record" ribbon in preparing your scripts. Avoid purple copying ribbon, which is apt to leave the page mussy.

Do not jump at every advertisement you read and submit your scripts to unknown concerns. There is no manufacturer who will pay you "from $100 to $1,000 for a pictureplay plot." Use good common sense in your marketing.

Two- and three-reel stories are in demand and the demand will rapidly increase. There are not enough two-reel stories to go round. Sometimes an old single-reel story, that has been rejected because it is too lengthy, will prove just the thing for a multiple-reel feature if rejuvenated. Now, this doesn't mean that you should devote yourself strictly to two- or three-reel features. However, if you have the proper stuff you can find the market.

Small casts are preferred by the Universal Film Mfg. Co., Mecca Bldg., New York City. Universal can use society dramas, light and farce comedies.

Do not be alarmed if the Edison Co. holds on to your script. The longer they keep your story the better are your chances for a sale. Three to six weeks are taken for a decision. In fact, do not rush any editor who is considering your work.

Don't forget that you are writing for the whole civilized world, and for that reason don't be narrow-minded in what you write, correctly cautions Arthur Leeds, of the Photoplay Author. And we would add, avoid the morbid themes, which will soon be tabooed by every advanced film manufacturer. Have good taste.

Don't hang around a moving picture theatre and drink in as words of wisdom everything the gentlemanly usher sees fit to divulge. Many an ambitious photoplaywright is given an idea by moving picture theatre attaches that all he has to do is to "just scribble off" something in order to sell the script as a moving picture play. "Hurry up and write a story and we will show it in our theatre" is becoming monotonous. Nine times out of ten you know as much if not more anent plot writing as the illustrated song singer or usher. Go to the theatre to study the screen, but don't tell everyone that that is your object.

The reason we do not publish the advertisements of the "schools" is because the majority of such advertisements are misleading, to put it mildly. We have turned down hundreds of dollars' worth of display "school" advertising the past year because we believe that consistency does not mean the scoring of graft in one column and accepting money for displaying grafting schemes in another column.

A Los Angeles View

A Los Angeles writer sends this one in, and the arguments are worthy of consideration: "The letter from a discouraged playwright published in your department August 9th, struck a sympathetic chord in my heart. His state of mind will surely find its replica in the case of many an amateur photoplaywright, and in that of many apparently more successful than he. By a strong coincidence I happened to possess the very same thoughts at the arrival of the News. But, more strangely still, my resolve, namely, to give up pictureplay writing, was actuated not by rejections but actually by receipt of a check resulting from the sale of a script to one of the most prominent and least accessible studios in the field, Biograph (The Law and the Man). I have been writing for almost two years and have sold quite a number of scenarios, the payments ranging from the munificent sum of $15, to the stupendous award of $35. Discouraged and saddened by the generosity of the various editors, I began writing to suit the needs of a certain manufacturer, whose liberality, I had been told, was in proportion to his inaccessibility. I reached my goal yesterday, after a year's constant effort, adapting my construction to the peculiar style of the director. I finally rounded up a startlingly original story, put together with care as to detail and power of situations, and receiver my reward—a $25 check. 'To sell a script you must beat the best you see on the screen,' is an oft-repeated statement. But should not the writer's compensation be in proportion? Surely $25 is not ample payment, especially since there is practically no opportunity afforded for the gaining of reputation. Several years ago, the phrase 'better times are coming' was the staff of hope for the discouraged 'star writer.' Prices are no higher, if not lower, than then, although the quality demand in pictureplay has gone up fully 500 per cent. Pictureplay writing is now almost as difficult as the construction of 'legitimate drama' and original ideas are certainly more difficult of obtainment in the former field." The arguments of this correspondent are forceful. We have long contended that $25 is not enough remuneration for a single-reel script properly constructed. We incurred the wrath of several when we argued for better prices—however, we are still arguing. It is stated that Universal will start crediting authors on posters and film. This will be something that is due the writer. More is demanded of the writer of today and the prices are not commensurate with that demand. This has long been our opinion. We remain optimistic and of the opinion that better times are coming.

WM. LORD WRIGHT.

THE CLOWN'S DAUGHTER
Reliance 2 Reels.

MARIAN SWAYNE

Leading Lady of the Solax, who appears as Miss Harrington in "A Fight for Millions," the sensational drama produced by Blaché American Features, Inc.

MAURICE COSTELLO

The Favorite Leading Man of the Vitagraph Players.

FEATURE FILM NOTES

On September 13th Edward Barry will sail for London on the Olympic, accompanied by his estimable wife. He goes as a special representative of Warner's Features, Inc., and will assist Mr. S. L. Warner, now in charge of the office at 18 Cecil Court, to equip and maintain enlarged quarters in or near "Flicker Alley."

Mr. Barry will handle the American productions in all countries of the world outside of the United States. His experience in the film business dates back eight years; in 1906 he was placed in charge of Midland's branch of the Chas. Urban Trading Co. In 1908, when the Cines Co. opened an office in London, Mr. Barry accepted the position of sales manager, and later he came to America and represented the Cines interests here until Cines films were licensed. He has been sales manager for the Ambrosio-American Co. and the Raw Film Supply Co. here in America, for the past two years, is a charter member of the Screen Club and leaves behind a host of friends who will wish him success abroad.

* * * *

Madame Blache, president of the Solax Company, and a company of fifty people, together with property men and numerous assistants, and an equipment of three wagon-loads of properties and scenery, have left for Lake Hopatcong, where numerous scenes in the forthcoming Solax feature entitled "Rogues of Paris," will be staged. The transfer of the company and the equipment to this famous lake resort means an expense of more than $2,000. A feature of the work up in the country will be the erection of army pontoon bridges and the use of a castle at the present time owned by the Russell Sage estate. Included in the company are Vinnie Burns, Claire Whittney, Mrs. Truesdale, Joseph Levering, Fraunie Fraunholz, Wallace Scott, James Johnson, James O'Neill, supers, attendants, etc.

* * * *

"Dr. Nicholson and the Blue Diamond," the first release of the Film Releases of America, being exploited and sold by the Exclusive Supply Corporation, has been sold in the following territories: Golden Gate Film Exchange, California; Arizona and Nevada Exhibitors' F. F. Co., Ohio and Michigan; Weiland Film Co., western Pennsylvania and West Virginia; Consolidated F. F. Co., Canada; Famous Players' Film Co., New England; Northwestern Feature Film Co., Oregon, Washington and Idaho; Electric Theatre Supply Co., eastern Pennsylvania and southern New Jersey; Exclusive Features Co., Greater New York and northern New Jersey; General Feature Film Co., northern Illinois.

* * * *

General Film Producing Co., Inc., manufacturers of Herald films, have to-day received a telegram from their camera man, Mr. Albert E. Cawood, at Nome, Alaska, stating that he has secured some wonderful pictures of Alaskan glaciers and ice fields, with the co-operation of Governor Strong, of Alaska, and the White Pass and Yukon R. R. Co., who placed a private car at his disposal. Mr. Cawood advises that he is about to go on an extended trip on the U. S. revenue cutter *Bear* into the Arctic Ocean to secure further pictures of life and scenes in the far North. A copy of these films will be presented to the Smithsonian Institution at Washington, D. C., and the Museum of Natural History. These films are of great educational value and should be in demand.

* * * *

Just because Mexico and the United States don't get along well together, Itala customers have been held up on a large shipment of features, aggregating 45,000 feet of film which, straying to Vera Cruz in error, was there detained by the Mexican officials. The shipment, by a queer bit of stupidity on the part of some dock employee, instead of being delivered to the customs officers, was packed aboard a coastwise steamer after having been unloaded from the Italian steamship. Michael Moran, of the Judson Freight Forwarding Co., in charge of the shipment, immediately tried to get in touch with the vessel and to have the film transferred to a northbound vessel in some port en route. Unsuccessful in this, he was further "put out" by learning that the Mexican officials, on the arrival of the films, refused to allow them to be returned. This necessitated Moran's going to Washington, where, by the aid of a Congressman, an order to the authorities of Mexico City was sent by the Department of State, which promises the arrival of the errant features soon if not sooner.

* * * *

The general manager of the Golden State Moving Picture Company has returned to town after a two-months' sojourn in and about Salt Lake City, during which time he succeeded in securing 3,000 additional feet of picture, for insertion into the noted success of "One Hundred Years of Mormonism," which will be launched upon the market in seven reels.

One of the interesting features added to the picture is the pageant celebrating the sixty-sixth anniversary of the Mormon pioneers' entrance to Salt Lake Valley, in which 8,000 Mormon children participated.

During these ceremonies, the moving picture camera was permitted to take a series of exclusive events, by permission of the Mormon Church. This is the only view of the interior of the tabernacle ever taken by a moving picture camera, and it is probably the last.

State rights will not be sold for this attraction, but about twenty companies will tour it in various parts of the country during the coming season.

* * * *

James J. Corbett, familiarly known to everyone as "Gentleman Jim," is scheduled to make his initial appearance in moving pictures in a Warner's Feature, entitled "The Man from the Golden West." It is a thrilling story of love and adventure, in four parts, and is bound to go big wherever shown.

Although this is Corbett's first appearance before the moving picture camera, he is no stranger to the stage, having toured the States and the English theaters in a number of successful plays.

Corbett's role in this big production calls for quite a bit of daring and bravery. In one scene he saves the gold mine from destruction by seizing a sputtering bomb and hurling it with all his might into a deep ravine, where it explodes with terrific force. In another scene he uses a high-powered automobile to capture the stage-coach bandits.

* * * *

"The Heart of Kathleen," a three-part production of the New York Motion Picture Corporation, is booked for release in the near future. It is a wonderful story of Old Ireland, replete with stirring effects, sweet love scenes and real atmosphere. A storm at sea is one of the sensational, scenic and photographic marvels of the film, and the impressive effect produced is said to be awe-inspiring in its grandeur and majesty. This three-reel feature was cut down from seven reels, so we can look for a film packed with action.

* * * *

The Conscience Film Company report the following States sold for their film "Conscience": Western Pennsylvania, Ohio, Missouri, Kansas, Colorado, Texas, Oklahoma, and Greater New York.

INVISIBLE INK
Solax release.

HOUSE PETERS WITH FAMOUS PLAYERS

Soldier of fortune, traveler, hunter, explorer and actor of renown, House Peters is as interesting a personality as one seldom meets with. His life has been so crowded with adventure, hazard and danger, that he almost assumes the significance of a romantic character in a novel, and his career reads like the chronicled biography of a fiction hero. His recent connection with the Famous Players Film Company now brings him before the moing picture public. It is peculiarly appropriate that Mr. Peters should become a film actor, as he has surpassed in real

HOUSE PETERS

life most of the daring roles usually alloted to moving picture heroes.

Mr. Peters was born in Clifton, Bristol, England. He served in Africa during the Boer War, played in Australia, and after the war played in Africa with Leonard Rayne. While in Africa he went on an extended exploring expedition into the interior, then returned to Johannesburg and played the American part of Bud Hardy in "The Squawman," appearing in almost all the clothes worn on the expedition. After this engagement, he took a trip on a tramp steamer to Brazil, and from there went all through South America, through Gibraltar to the Mediterranean, crossed from Genoa to Montreal, was caught in the ice for forty-eight hours near Newfoundland, and then came to New York and played Flattery in "Everywoman." Among his other important roles while in America were that of Robert Stafford, the lead, in "Bought and Paid For," the lead with Ruth Chatterton in "Susan's Gentleman," and the heavy in Hartly Manners' "The Honeymoon." Mr. Peters also played Shakespearean roles in Australia. At other periods in his romantic life, Mr. Peters was a draughtsman and a diamond digger.

Unlike the majority of modern hunters, Mr. Peters is the only Englishman with the distinction of having not only never killed a lion single-handed, but who has never even seen a lion in Africa. However, he adds that he knows they were there, because occasionally he heard one.

The first moving picture exhibition Mr. Peters ever saw was while he was in Molteno, Orange River Colony, South Africa, six years ago, playing Louis Perceval in "Jim the Penman." The "show" was held in a dilapidated hall, with a long aisle and seats on both sides, and the machine set up in the centre of the aisle. The next exhibition, which he saw a year later, presented "Romeo and Juliet," described by Mr. Peters as "an amazingly superior exhibition."

Mr. Peters believes the motion picture helps an actor to correct his faults, particularly errors in mannerism and attitude.

A CENTRAL BOOKING AGENCY FOR FEATURES

With headquarters in the Candler Building, with a staff of practical film men, with ideals for honesty and square dealing as a necessary foundation for its business, and with the authority to act as a medium to book several hundred features now on its files, the Exhibitors' Feature Booking Agency looks like a healthy child worthy of serious consideration.

The aims of this organization are probably best understood by quoting its president, Mr. Earl Bryant Barnes, in his own words. Mr. Barnes is a man of more than ordinary intelligence and education, being a graduate of New York University and the Harvard Law School. He is a member of the New York Bar of twelve years' standing, but has for some time almost entirely neglected the practice of law for the moving picture business. He is now spending his time keeping the capable staff of picture men with whom he is surrounded from losing sight of the main idea: correct information for any exhibitor about any feature, and if he wishes to use it in his theatre, booking it for him at the lowest price that it can be obtained.

"We have been working quietly for several weeks," said Mr. Barnes, "merely listing and obtaining correct information about the features now on the market. You know that our aim is: First, to be an information bureau for the exhibitor. In order to fill this life-long want, an immense amount of careful work has been necessary, for we are as apt to be asked about a feature on a regular program as we are a feature booked independently. In that case we can at least tell the exhibitor where the feature can be obtained.

"Second, to be in a position to book a feature for him, saving him the time, trouble and traveling expenses connected with that operation. He is placed in direct touch with the exchange or feature owner with whom we have a booking agreement. We are merely a convenience, and, in fact, from our telephone calls and correspondence, I am almost tempted to say a necessity.

"Here it is in a nutshell: I am an exhibitor. I want a certain feature. Where can I get it? Why, in making up our lists we asked men head-over-heels in the film game about certain features, and they did not know. If that's the case, where does the exhibitor get off? And nine times out of ten he will not bother to try to find he feature he wants. If he calls us up, we make it our business to get him the information, the number of reels, the price asked and its probable drawing power in his particular neighborhood.

"Above all else, our usefulness depends upon our integrity. We must give the exhibitor exactly what he wants, wherever that is possible, without playing any favorites."

Messrs. Feiber and Shea, whose independent vaudeville circuit forms an important connecting link between the East and West, have arranged to present the Kinemacolor pictures as a permanent feature in all their houses. The first installations will be on August 25th at the Bayonne Opera House and the Bijou Theatre, Orange, N. J. By the middle of September Kinemacolor will be showing at the opera house, New Brunswick; the Park Theatre, Youngstown, O.; the Colonial Theatre, Akron, Ohio; the Majestic Theatre, Erie, Pa.; the Mozart, Elmira, N. Y., and the Jefferson Theatre, Auburn, N. Y.

"The Reformation," a single reel Kay-Bee, advertised for release Friday, September 26th, has been moved further down the calendar, and "The Forlorn Hope," another one-reeler, will be released on that date.

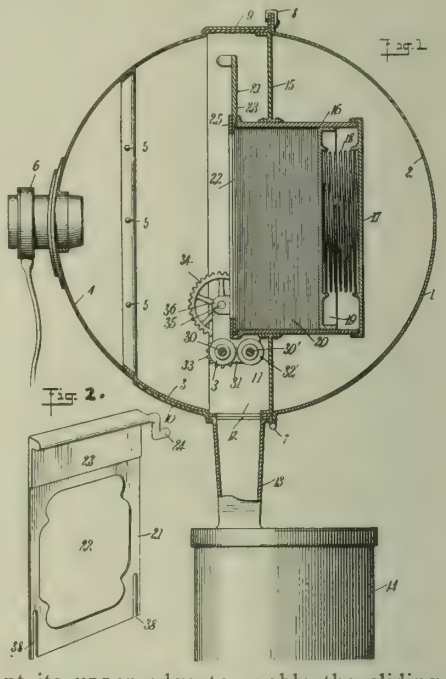
MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

According to the annual report of ex-Commissioner of Patents Moore, just published for the year ending December 31st, 1912, there were received last year 68,968 applications for mechanical patents, 1,850 applications for design patents, 158 applications for reissues of patents, 7,215 applications for registration of trade-marks, 885 applications for registration of labels, and 309 applications for registration of prints. There were 37,573 patents issued, including designs, 158 patents reissued, and 5,020 trade-marks, 633 labels, and 243 prints registered. The number of patents that expired was 20,883. The number of allowed applications awaiting the payment of final fees was 13,303, and the number forfeited for nonpayment of final fees, 7,494. The total receipts were $2,118,158.30, the expenditures, $2,022,066.11 and the surplus of receipts over expenditures, $96,092.19. The total balance to the credit of the Patent Office in the Treasury of the United States on December 31, 1912, was $7,160,017.95.

In proportion to population more patents were issued to citizens of Connecticut than those of any other state—one to every 1,150. Next in order are the following: District of Columbia, 1 to evey 1,229; California, 1 to every 1,434; New Jersey, 1 to every 1,508; Massachusetts, 1 to every 1,509; Illinois, 1 to every 1,639; Colorado, 1 to every 1,711; New York, 1 to every 1,786. As to foreign patents, 1,558 were granted to citizens of Germany; 952 to those of England; 579 to those of Canada; 369 to those of France; 160 to those of Austria-Hungary; 125 to those of Switzerland; 102 to those of Sweden; 75 to those of Scotland; 66 to those of Italy; 47 to those of Russia; 46 to those of Belguim; 44 to those of Victoria; 40 to those of New Zealand; 39 to those of New South Wales; 36 to those of Mexico; 34 to those of Denmark; 25 to those of Transvaal; 23 to those of Norway; 21 to those of Netherlands; 15 to those of Cuba; 15 each to those of Ireland and Japan, etc.

Patent No. 1,070,400 relates to a photographing apparatus designed to be used to take pictures upon postal cards and similar articles, and it comprises a magazine wherein a large number of cards to be photographed can be placed, and suitable mechanism for moving said cards suitably sensitized, into and out of position with respect to the lens of the apparatus by means of which the image to be reproduced is focused thereon. The accompanying figures represent a longitudinal section of the novel portion of the device, and a perspective view of the slide. A spherical casing 1, is made in three sections. The sections 2 and 3 are hinged together at 7, and held together by means of a fastener 8; while the sections 3 and 4 are riveted together at 5. Section 4 is centrally perforated to receive lens carriage 6, by which light is emitted. This casing is supported in a band 9 having a lateral extension 10 adjacent the bottom thereof. The section 3 has an aperture 11 which communicates with a similar aperture 12 in ring 9; and to this ring is secured a conduit 13, which leads down into a developing tank 14. Supported inside the casing 1 by a web 15 is a magazine 16 having a lid 17. Inside of this magazine is a sliding head 19, engaged by a spring 18 abutting against the head 19 at one end and inside of the cover 17 at the other. 20 represents a number of postal cards suitably sensitized, and when the cover 17 is secured to the magazine 16, the spring 18 will tend to force the postal cards out through the other end of the magazine which is open but engages a sliding member 21, which has an enlarged opening cut through the same, as shown at 22. This member 21 is in the form of a flat plate having a thickened section 23 at the top, forming a shoulder; 24 is an arm connected to the plate

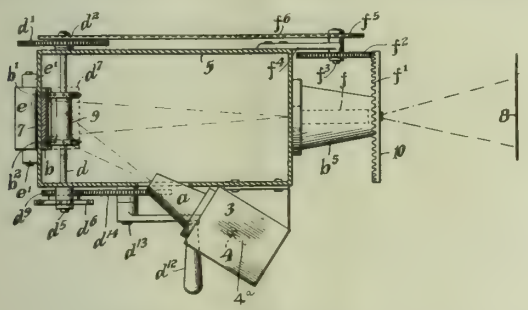


21 adjacent its upper edge to enable the sliding member 21 to be operated. The member 21 slides in guides 25 across the front end of the magazine and it is reciprocated to effect this sliding movement by a link 26 pivotally connected to the arm 24 at one end and to a crank pin projecting from the face of a gear wheel. This gear wheel is mounted on a spindle carried in bearings supported by the magazine and is actuated by a pinion mounted upon shaft 30, carried in bearings 31; and the shaft 30 also carries a pair of friction wheels. At the opposite end of the shaft 30 is a gear wheel 33, which meshes with a pinion 34 on a shaft 35. This shaft 35 is mounted in bearings 36 carried upon one end of the magazine 16 and the section 3, and terminates at its opposite end in a crank or operating handle.

Ex-Commissioner Moore, before retiring from office, rendered another decision confirming the rule that a surname under ordinary conditions is not registerable as a trade-mark—"Maxim" in the present case being the mark (?) in controversy. He says, "The word 'Maxim' would, in my opinion, be regarded as the name of an individual by the majority of persons seeing this word used as a trade-mark, especially in view of the fact that an individual of this name has gained considerable fame of recent years, his inventions being the subject of popular comment in the daily press. The very fact that as a trade-mark the word has, at least to a large extent, an adjective significance naturally leads the mind to think of the individual of this name rather than any other meaning of the word."

Registration No. 93,296 has been granted the Ryno Film Company, Inc., of New York, N. Y., for the trade-mark herewith represented for use in connection with motion picture films and projecting apparatus therefor, used since April 1st, 1913.

The accompanying illustration represents a top view, partly in section, of a projecting apparatus embodying the invention of Saul Schulhoff, of Philadelphia, Pa., as set forth in his Letters Patent No. 1,070,992, the novelty consisting first, of an apparatus arranged so that a beam of light is presented directly at the exposed area of the objects of an opaque band in passage through a lens-house, the illumined images of which objects are projected by means of the direct reflected rays of said beam of light through the lens of said house directly onto a distant surface or screen; and second, of an adjustable apparatus arranged so that a beam of light is thrown upon the entire area of objects in sequence arrangement of an opaque band arranged to travel through a guide of the lens-house; the said opaque band having the said objects thereon in positive sequence arranged relationship, and so that the images are projected by direct reflection of



said rays of light through said lens, onto a distant surface or screen. It will be observed that the beam of light thrown by the lamp 4 is directly against the objects on the guide b, and that such is reflected therefrom through the lens 5a, directly onto the distant screen 8, without the use of internal mirrors or the like in the house 5, thus simplifying the arrangement for deriving effective work therefrom. Claim is made to the combination of a lens-house having a vertical guide for a sequence printed opaque band adapted to be impelled through said guide, an adjustable lens-support located outside of said house and extending at an angle into the side of said house, a light emitting body arranged in rear thereof, said lens adapted to concentrate the beam of light to be thrown directly onto the vertically moving opaque band so that the images thereof are directly reflected through the front lens-opening of said house onto a distant screen, a perforated shutter arranged in advance of the lens-opening of said lens-house and means connected with said house to feed step by step and to control thereby the travel of said opaque band and to simultaneously therewith cause rotary movement of said shutter.

"The Perspectograph" is the invention of the Austrian engineer Scheimpflug by which wonderful results in "aero-photography" are attained, which are attracting much attention in Europe. It is comparatively easy to photograph the ground from a balloon or airship, but in order to cover a wide range of country the lens would need to have a very wide angle; and as is well known in photography, such lenses have a small opening and thus do not admit the light that is needed for this work. The problem is solved in a most ingenious manner by the inventor, who uses a number of separate cameras pointed all around the ground so as to give, for instance, eight separate views. But as the photographs are all on the usual square plates it is impossible to match them for the map, and besides all but one of the views are taken obliquely to the ground—only the central view is a straight down view and the rest are undesirable for a map. By the use of his "perspectograph" the inventor takes each distorted plate and makes from it a correct plate, such as would be given by a straight down view, and this enables all the plates to be matched into a single large map.

Geo. Wm. Hiatt

CHICAGO MAN ARRESTED BY UNITED STATES MARSHAL CHARGED WITH UNLAWFULLY COPYING PHOTOGRAPH OF GEORGE KLEINE'S "QUO VADIS"

The first important move to protect the copyright privileges of photo drama and moving pictures was made in Chicago, when James E. Northmore, of Chicago, was, on Monday morning, arrested by the United States Marshal on a warrant issued by United States Commissioner Mark A. Foote, charged with unlawfully copying copyrighted photographs of George Kleine's "Quo Vadis" and selling them in the open market. Northmore was not ready for trial and the case was set over for one week for a hearing. In the meantime he was held in custody pending the giving of bail. These photographs have been used by various motion picture theatres to exploit a film called "Quo Vadis" which bears no resemblance to the original. The genuine "Quo Vadis" was made by the Cines Company, Rome, Italy, exclusive American rights for which are held by George Kleine. This is the film that has made such a sensation throughout the country. The public has in many cases been deceived into attending performances of the spurious "Quo Vadis" believing it to be the original, and the audiences that have attended these performances, possibly not being familiar with the original "Quo Vadis," have formed an opinion that damages the reputation of the genuine. It is Mr. Kleine's intention to prosecute to the full extent of the law, all infringements of this copyrighted film and photographs.

Coroner Hoffman, of Chicago, proposes to teach "Safety First" in the public schools by means of a series of moving pictures. With this end in view he has conferred with the Board of Education, who evinced the greatest interest in his plan and accepted it at once, as eminently practicable. One of the first features advanced was the proposition of the Chicago Railways Company to furnish moving picture films of all sorts of street scenes, to be shown for an hour a week in every school in Chicago, they proposing to furnish the films, the projecting machine, the operator and the lecturer. The coroner, in speaking to this topic, declared that the films furnished by the street-car people would not be made up of simply street-car accidents, but of the general movement along the line of the streets indicating dangers and how to avoid them. In addition to the films from the street-car company he expects to get the co-operation of the automobile clubs, the Chicago Association of Commerce, the City Council and various civic organizations. This reform movement is a distinct tribute to the value of moving pictures as an instructive medium.

THE TRUE SOLUTION OF THE JACK LONDON SITUATION

A telegram was received by Ernest Shipman from Hobarth Bosworth relating to the Jack London stories, reading as follows:

Los Angeles, Cal., Aug. 31, 1913.

Ernest Shipman,
New York City.

If any buyer or agent doubts the validity of my contract, let him wire Jack London, Glen Ellen, Cal., for confirmation over Jack London's own signature. "Sea Wolf" nearly done and ready by October 1st. Expect to auction for state rights.

HOBART BOSWORTH.

In acting in consort with the above wire, Warner's Features telegraphed Jack London for confirmation, receiving the following reply:

Glen Ellen, Cal., Sept. 3, 1913.

Warner's Features, Inc.,
New York City.

Bosworth, Inc., has all moving picture rights on my writings. When you receive Horkheimer copy of contract, please note date appears first four films must be completed on stipulated date. Not even the first film was completed. Horkheimer has legally thrown, tied and branded himself.

JACK LONDON.

Manufacturers' Synopses of Films

SELIG

THE TOILS OF DECEPTION (Sept. 16).—Tom Buckley is inclined to give his vain and pretty wife everything that she desires, but stocks are down and he is worried. His wife observes a necklace of peculiar design that was recently given to a friend and covets it mightily. Her husband, who has the ticker-tape about his neck, complains that present pressure is too great to admit of further family burdens in the form of a necklace. The young wife notices in the window of a jewelry shop (where they have an account) a necklace, the exact counterpart of the one she admires so ardently. She goes in, takes the necklace home on approval, thinking that merely viewing the bauble at home will satisfy her longings, and she can return it before the bill reaches her husband. The jeweler is not acquainted with her entire design, but readily assents and gives up the necklace. She has other jewels at home, notably a baby, and through one of those curious chances the childish fingers clutch the necklace, and it is carried away in the folds of its garment. The mother goes to look for the necklace, with the view of returning it to the jeweler's. She finds to her dismay that it has disappeared. She gives herself over to frantic search and then unavailing tears. At this juncture her friend comes in wearing the counterpart of the necklace, which arouses her tears more fiercely than ever. The sympathetic friend finally learns her secret, insists upon loaning her necklace to replace the one she has lost, until it can be found, or her husband mollified. After considerable hesitancy she accepts the loan, and returns the necklace to the jeweler. The nurse, who has been visiting with the big policeman in the park, discovers the necklace in the baby carriage, and rushes home with it. At the same time father comes in from the stock exchange, much relieved by a rise in the market. So all goes well, happiness is restored, and vanity is gratified.

ESSANAY

WOMEN (Sept. 16).—Marguerite Emerson is slightly injured by an automobile, and is brought to her home by the owner of the machine. Just as Mr. Clarendon is about to leave Mrs. Emerson, her husband comes in. At sight of the other man Emerson is half crazed with jealousy and orders Clarendon out. His wife tries to explain but he will not listen to her. He finally tells her to go, too. Marguerite leaves the house, taking with her a picture of her little daughter. Dejectedly seated on a bench in the park, she is seen by a man and woman passing in an automobile. At sight of the lonely figure they stop the car, and the woman, after winning the girl by her show of sympathy, takes her to her home. In the meantime, Emerson discovers that he has wronged his wife, and with the help of a detective frantically starts a search. They find Marguerite just in time to save the unsuspecting girl from her supposed benefactors.

VITAGRAPH

THE HINDOO CHARM (Sept. 17).—Advised by his friends to seek a second wife so that his children, Helen and Dolores, may know a mother's care, Sir Edward Tilbury marries Phyllis, the daughter of Lady Olivia Gower, a leading social light in Calcutta.

One day, after they are married, Nattoo, an Indian fakir and "devil priest," enters the compound of Sir Edward's house and greatly frightens Phyllis and her mother with the snakes that he carries. Phyllis beats him and thrusts him off the grounds, warning him never to return again. Nattoo swears to be revenged and watches for the first opportunity to do her harm.

Phyllis, who is not very fond of children, does not take much notice of Helen and Dolores, who are greatly disappointed in their new mother, of whom they had hoped so much. One day, hurt because Phyllis has ordered them to run off and play by themselves, they go out of the compound and wander about the streets of the city, where they meet Nattoo. The fakir, who sees that something is the matter, hears that the reason for their crying is that their new mother does not love them. He gives Helen a poisonous charm, telling her to put it in her mother's tea when she is not looking, and saying that it will make her love them. Helen rushes home as fast as she can and finds Phyllis taking afternoon tea in the garden. While she is reading the paper, Helen drops the charm in her tea and sits down to await results.

Dolores, who suspects that something is wrong, meets her father on the street in his automobile. She tells him of the fakir and they at once rush home, arriving just in time to save Phyllis from taking the poison. The "charm" proves to be an effectual instrument in bringing the family together, for Phyllis realizes how much the children wish to love her and gives them her own love in return.

LUBIN

THE LOVE OF BEAUTY (Sept. 19).—Nellie Williams is in love with Jim Ambrose, a blind youth, and Jim is just as greatly in love with Nellie. While he is blind he realizes repeatedly her beauty of character in her helping the poor, her treatment of him in giving her time to read to him and take him walking. Also he feels her great love for everything beautiful and is positive that she must be wonderfully beautiful herself. When he tells her so it hurts her, but so long as he cannot see it makes no difference. Finally a specialist decides that he can give him his sight through an operation, and the thought, while giving Nellie joy over Jim's cure, also crushes her down with the certainty that he will turn from her when he is able to see how homely she is. The operation is a success and Nellie overhears and sees Jim as he gains his sight. His rapture over his mother's beauty, the beauty of the sunshine, pictures, flowers, etc., only serve to make her suffering greater and when a rather homely housemaid enters he turns from her in such evident loathing that Nellie cannot stand it any longer and runs home, vowing never to let him see her and torture her with that same look. Jim vows Nellie must be even more beautiful than his mother and keeps asking why she hasn't been in to see him. His mother realizes the trouble and makes excuses. Later Jim meets a beautiful girl whom he thinks must be Nellie and he is disappointed when he learns it is not her. Nellie happens along and overhears and it is the finishing touch. He 'phones, but she refuses to allow him to call. He decides he will anyway, and goes to her house. Meanwhile, Nellie has been seized upon by a group of her children friends and is deeply engrossed in reading them fairy stories when Jim is admitted. Her back is toward him and he calls her name. She gets up and faces him. He thinks it can't be his Nellie. She assures him it is, and is heartbroken at the look on his face, and flees from the room. The children scold him and he leaves. He seeks out the beautiful girl, and her treatment and lack of appreciation in regard to the flowers he brings her and her small kid brother startle him into a half realization of the difference between the two, the one lovely in her physical beauty, the other endowed with a beautiful character. They go out and he leaves her on the corner while he takes a blind beggar across the street. She resents his leaving her there alone for a beggar, and a quarrel results. It is the finishing touch and he goes back to Nellie and wins her forgiveness. Needless to say he is forgiven now that he understands.

TRUE FEATURES

DAREDEVIL DOLLY (3 Reels).—Little Dolly Miller has just turned six. Her father being an auto enthusiast and the winner of many prizes, she is anxious to follow in the footsteps of father, and when the latter returns from a great race in which he beat all competitors, the little girl, who has secretly mastered the art of driving, prevails upon her mother to let her drive the car in which they are to ride out to meet the returning father. The father is delighted with the skill shown by his little girl, who shows her cleverness in turning and other difficult feats. Little Dolly insists now on returning home, riding in her own car. The father, in a spirit of fun, consents, and there is a good deal of joking and fooling between the parents and the child until the father, imprudently, perhaps, proposes a race. The little girl catches up the idea quickly, but disaster overtakes her almost at once. Her car makes a bad turn and she is thrown into a ditch, barely escaping with her life. The father blames himself for the accident and, upon arriving home, in the presence of all the servants, forbids his child to ever enter an auto again.

And now follow a series of thrilling episodes, in which the little girl takes a prominent part and which keeps the interest of the spectator keyed up to the highest pitch. Dolly's parents have been invited to attend a banquet given them by an automobile club. While on the road to the club, the parents of Dolly stop to assist a couple, man and wife, who had been severely injured in an accident which has happened to their car. They learn that the name of the injured people is also Miller. The newspapers announce that Mr. and Mrs. Miller have been mortally injured and the message is rushed to the automobile club. The little girl, who thinks her parents have been killed, forgets all else and jumps into her car and starts to drive to the place where the accident happened. While Dolly is gone the Millers appear at the door of the club in the best of health. Then it turns out that Dolly is in her car. She again suffers shipwreck on the road and it would have gone ill with her had not a good-natured tramp, whose part is played with consummate skill by Director Theodore Burgarth, of the Irving Place Theatre, come to her rescue. The tramp, who now steps into the limelight, turns out to have been a victim of misfortune, and when his story is learned by Dolly's parents they show their gratitude by giving him permanent employment.

AMERICAN

JIM TAKES A CHANCE (Sept. 20).—Dora, young and pretty, is to visit her uncle in the West; she is informed that the boys at the ranch are all anxiety over her coming.

In the spirit of fun, Dora determines to masquerade as a spinster; uncle is in on the joke and shares Dora's amusement in seeing the shock of disappointment which the boys receive as Dora steps from the stage coach.

Jim, the foreman of the ranch, is too good-natured to show his disappointment and offers to carry the "spinster's" grip into the house. By doing so he excites the laughter and ridicule of the boys.

Later, Jim goes further and teaches the "spinster" to ride a horse.

Cupid gets busy under the make-up and Dora's girlish heart begins to beat warmly for the handsome cowpuncher. In spite of the laughter and ridicule of the boys, Jim is head over heels in love with the supposed spinster.

He asks her to be his wife—she removes the disguise and reveals herself to Jim in all her youth and beauty. Jim is at first astonished and then delighted. He takes the lovely Dora in his arms as his promised wife.

On the same reel.

TRAVELERS OF THE ROAD.—The young prospector, Joseph Harbison, starts out on his journey, and en route meets with a group of prospectors playing cards by the roadside. He joins them, drawing out his little pile, and enters the game with the result that he makes a considerable winning. Leaving them, he continues on his journey and meeting a gypsy woman and her daughter decides to have his fortune told, the daughter telling his fortune by the lines in his hands. Drawing out his bag of money to pay the girl, he excites the older woman's cupidity and she invites him to remain with them which he agrees to do. Calling her daughter aside, the mother suggests that she make advances to the young man to gain his confidence, and when he sleeps they will secure his money and decamp, but because he was a light sleeper they fail in their attempt and when morning comes he takes up his pack and bidding them goodbye he resumes his journey. Further up the road he comes upon the emigrant wagon of home-

MIATT PATENTS

seekers and is invited to ride with them. Attracted by the beauty of the daughter of the old colonist, Harbison accepts their kind invitation and joins them. When evening comes they stop to camp. In the morning the gypsies have overtaken them and the daughter, seeing Harbison among the homeseekers and attentive to the young girl, her jealousy is aroused and the mother and daughter plan to cause them trouble. Knowing the hiding place of a number of outlaws in this vicinity, the gypsies plan to seek them and obtain their assistance in the carrying out of their revenge. The outlaws have planned a daring hold-up of the stage and while the gypsies are hurrying to locate them the robbery is committed. The stage goes on its way and along the road meets the homeseekers wagon. They tell of the incident, and the gypsies overhear the conversation. They have lingered nearby but now hurry to find the outlaws. They find them and tell them if they will take the trouble to rob the wagon the colonists will find many treasures contained therein. The outlaws advance on the travelers' wagon and fire upon the persons riding in same, one of the first shots wounding the old father. The young daughter and the prospector are left to fight the outlaws but they are worsted in the fight. The two escape with one of the horses of the outlaws and in the running fight win against the outlaw who gave pursuit. The stage returns with a load of miners who give battle to the remaining outlaws and succeed in overcoming them. The young prospector and his new found friend reach the town of Success almost exhausted but nearer to each other because of their experience as travelers of the road.

RELIANCE

TWICKENHAM FERRY (Sept. 15).—Madame Albany, a beautiful and petted opera singer, contracts to sing the old ballad "Twickenham Ferry" for Phonograph Company for $1,000. The old song awakens memories of her youth and she decides to run away from the city and spend a few peaceful weeks in the country. She arrives at a little wayside station, and as she stands irresolute, not knowing which way to turn, a handsome country lad passes. She asks him if he can tell her where to board. He offers to take her across the river in his boat. She accepts his offer. In the drifting boat she sings a verse from "Twickenham Ferry" and the beauty of her voice as well as her lovely face, causes the boy to fall in love with her. He deserts his pretty country sweetheart and spends most of his time rowing with the singer. She thinks him different from the other men she has known, and before long she returns his love. His little sweetheart learns who the singer is, and going to her pleads with her to give her back the boy. Madame laughs until she notices a little ring the girl wears. Then her heart softens and she promises to do what is right. She returns to the city leaving only a card of good-bye to the boy. He is heartbroken. One day he hears "Twickenham Ferry" on a phonograph, and recognizes his beloved's voice. He learns that she is Madame Albany. He hurries to the city to find her in her dressing room. When he professes his love for her, she realizes that to love her will be his ruin. She pretends to love her manager; smokes a cigarette, and so disgusts the boy that he leaves her to return to the girl who is waiting for him.

THE DISGUISE (Sept. 17).—The house next to the Darrows' is rented to a crippled gentleman, Jim Craven, his daughter, Doris Leath, and his attendant, Corless. Craven is entirely helpless, never leaving his wheel-chair. Nancy Darrow and her new neighbors become friends. Nancy falls in love with pretty Doris Leath. The girls become inseparable. Nancy has two brothers, one, Dick, a mere boy, the other John, connected with the banking business. Nancy gives a party in honor of Doris. Several valuables are taken during the dance from the dressing room. The mystery regarding the theft is not solved. The Darrows are embarrassed and chagrined, but helpless. John Darrow comes home from the city, meets Doris, and the two fall deeply in love. John asks her hand in marriage. The two are betrothed. Some time later, after John has returned to the city, Doris is spending the evening with Nancy. The girls are on the porch with Dick. Doris asks to go in for a drink. Dick offers to get the drink, but Doris, who is like one of the family, insists upon waiting upon herself. She remains so long indoors that the brother and sister remark upon it. Finally she returns to the veranda. The next morning, Nancy finds her jewels missing. Nancy had been displaying the jewels to Doris, and so cannot help suspecting her. She takes occasion to refer pointedly to the jewels. Doris, bitterly hurt and humiliated, goes home and the friendship ends. John stops over night on his way to New York—has a large sum of money to transfer to another bank. Stopping in Doris' house on his way home, she explains the trouble between herself and Nancy. John is very angry that his sweetheart is suspected of theft. Craven and Corless see John enter and also notice that he carefully guards the satchel he carries. The satchel contains the money. That same night, Doris unable to sleep, kneels by her open window and hears stealthy steps below in the shrubbery. Throwing a black wrap over her dressing gown, she steals out. A burglar is placing a ladder below the second story window, next door, where John sleeps. John is still up, a light shines through the wide open window. The burglar moves off to wait until John retires. Doris, never hesitating a minute, thinking only of John's impending danger, mounts the ladder and enters his room. John, stunned, sees her enter. Half fainting she tells him all. Hiding her behind a screen and getting his revolver he puts out the light and waits. The burglar returns, finds the house in darkness, and concludes that John has retired, climbs the ladder and enters. His flash may be seen darting about, before he locates the satchel on the table. At the same moment the lights are turned on. John shoots the fellow, who staggers toward the window, turns and his mask falls off. The burglar is Craven, Doris' stepfather, a very clever criminal. He is captured and by the note found upon him, Corless is also caught in the nick of time and the various jewels are recovered. Doris is cleared of all blame. All ends happily.

PATHE

PATHE'S WEEKLY (Sept. 15).

MRS. MORTON'S BIRTHDAY (Sept. 16).—The party in celebration of the birthday of Mrs. Morton brought the leading lights of the social world to the Mortons mansion and the young matron enjoyed the day immensely, little knowing the grief that was to follow. Her husband lost his fortune when the bottom fell out of the cotton market, but he said nothing to her? That night he planned to recuperate his loss with a robbery ingeniously devised, but the hand of fate intervened and he paid the penalty for his crime.

THE MERRIL MURDER MYSTERY (Sept. 17).—The evidence pointed clearly to Dan Merrill as the murderer of his uncle; at least the circumstantial evidence did. But Dan's personal friend, Detective Byrnes, could not believe him guilty. Byrnes set to work to clear the boy and, starting with the finding of a tiny diamond chip, succeeded in fastening the crime where it belonged, after some strikingly novel adventures. It's a real detective story.

TOAD TRAITS (Sept. 18).—A comprehensive study of the toad family is conducted in this film, which was made under the direction of Dr. Ditmars, the curator of reptiles in the New York Zoo. The film shows and explains the characteristics of the entire species, the spacefoot toad, poisonous toads, the African water toad and others too numerous to catalogue but of surprising interest to everyone.

On the same reel:

HOT SPRINGS AND GEYSERS OF NEW ZEALAND.—New Zealand is noted, among other things, for the number of its geysers and hot springs. Many of them are now inactive. The film shows boiling hot springs within three feet of streams of cold water. Other interesting views are those of Pigeon Rock geyser, which shoots every twelve minutes with absolute regularity, and numerous other geysers in eruption.

PATHE'S WEEKLY (Sept. 18).

DR. TURNER TURNS THE TABLES (Sept. 19).—When Dr. Turner went away for his annual month's vacation, he left Dr. Williamson in charge of his practice. Now Dr. Williamson got a hurry call from his sweetheart, an actress, that she and her fellow-thespians were stranded. He promptly went to the rescue of his girl and her friends and brought them back to Dr. Turner's home, where they made themselves comfortable. Dr. Turner was not comfortable at his vacation resort, so he came home before his time had expired and caught the merrymakers unawares. Dr. Williamson, to avoid discovery, made patients of them all. Dr. Turner soon found out that the occupants of his house were not ill at all and, believe us, he got square.

On the same reel:

THE HARNESSED FALLS OF THE NORTHWEST.—An interesting study, beautiful to behold, of the waterfalls of the Northwest, which are used to develop electric power sufficient to supply the needs of the surrounding country.

HER BRAVE RESCUER (Sept. 20).—Senor Luis Soto loved Juanita Acosta ardently until he met Mabel Berry, a young American girl, whose life he saved when her horse ran away. Straightway Luis forgot Juanita. But Juanita was not so easily to be put aside. Her heart raged and her temper rose at the insult and she determined to be avenged. One day she found her brave lover assisting the beautiful Mabel across a wooden bridge. Juanita demanded of Mabel the reason for the theft of her lover. Luis interposed an objection to the question and Juanita promptly pushed him overboard. That was quite enough for Mabel and she left the scene never to return. Juanita kept Luis in the water and would not let him land until he promised never to offend her again.

GAUMONT

THE FAITHFUL SERVITOR (Sept. 15).—Photographed amidst the majestic mountains and the fertile valleys of lovely Southern California, with the very quintessence of local color so thoroughly intermingled with the story that the spectator holds his breath and can only gasp, "How realistic!" This romance of life in the regions of California's golden strands holds us enthralled from the time the narrative commences until the very last inches of film are unwound in showing the apotheosis of self sacrifice.

Machuda is an Indian, a servitor, almost slave, who toils day and night in the garden of his master, the proud Senor Gabora, a specimen of the Spanish noble often to be met with in beauteous Lower California. Machuda, in his poor, slow method of thinking, reckons he belongs body and soul to the Gabora family. Did not the Senor and his lovely daughter, Esmeralda, discover his bruised and naked body at the bottom of the cliff whence he had been thrown by his tribe as a punishment for warning some American emigrants of the tribe's intention to attack them? Did they not tend his wounds, feed his body, and exhibit the first signs of tenderness he had ever known? Henceforth the Indian's life is theirs, and theirs alone. "Oh, let poor Machuda have

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but a chance to show the Senor what an Indian's gratitude means!" Wait, Machuda; your chance is coming all too soon for the peace of mind of Senor Gabora!

It is Springtime in California. Verdugo, a poor but highly talented violinist, has dared to aspire to the hand of the rich Senor's daughter, and he is one of many guests invited to a ball given at the Gabora mansion. One other is the rascally Camello, another aspirant for Esmeralda's favor. After a delightful ball Vardugo plays to the assembled company, and is enthralled when Esmeralda lays a bunch of flowers at his feet, and he heeds not Camella's openly displayed contempt. An hour later Camella has the lovely girl to himself, but she will not listen to his pleading; and, climbing up the trellis work, Machuda deems it unnecessary to bury his sharp knife in Camello's broad back. The girl seeks out the villain and taxes him with his affront, but is dissuaded by Esmeralda. Meanwhile the Senor and Senora are not quite sure whether they approve of the humble musician as a suitor for their lovely daughter.

The second part shows us the evil machinations of the scoundrelly Camello. He enlists the services of the chief of a Mexican bandit tribe in an attempt to abduct Esmeralda, and all goes well with their wicked plot until the Indian, Machuda, gets upon the track and spoils their game. Does it matter that he, the Indian servitor, is beaten and kicked and half killed? Not one little bit, so long as he has saved his darling young mistress. Poor Machuda reaches home more dead than alive, and Esmeralda once more tends his poor wounded body. He asks but one reward—the silver cross she wears on her breast—with that he will be happy and contented. Wonderingly Esmeralda presents Machuda with the cross, and leaves him.

But Camello is not a man to bear defeat with equanimity. Thwarted once, he again seeks the aid of the bandit chief, and this time they plan a more elaborate kidnapping plot. They forge a note to Esmeralda, purporting to come from her beloved Verdugo and asking her to meet him on the bridge. "I am waiting," runs the last sentence—so Esmeralda, swearing her maid to secrecy, runs to meet the waiting lover, only to be once more captured by Camello. This time he is not inclined to do things by halves but hides her in a tent, with one of the bandits on guard. Esmeralda is in a terrible plight. She now realizes what a villain she has to deal with, and she fears that nothing can save her from a fate worse than death itself. But that large-eyed, pathetic-faced Indian servitor has been keeping watch and ward over his little mistress; he has seen the abduction, but what can one Indian do in open fight against ten or twelve armed bandits? Machuda follows stealthily, and when Esmeralda has laid down, exhausted with her passion of sobbing and heart-breaking prayers for succor, Machuda creeps into the tent and hastily bids her escape while he takes her place on the rough pallet bed. Camella enters the tent, an evil smirk on his villainous face, ready to taunt the helpless girl with her powerlessness. He pulls back the coverlet, only to find that he has uncovered a tiger instead of a lamb.

In the meantime, of course, Senor Gabora is terrified at his daughter's absence. The maid has at last sobbed out the facts. A party, headed by the Senor, sets out to find Esmeralda, and whilst searching the wood they come across the Senor's daughter. Esmeralda rapidly explains matters, and she is sent back with one of the search party whilst the rest go forward to exterminate the gan gof ruffians. They arrive too late. The bandits have pulled up stakes and departed for secret fastnesses where none can follow, taking with them as prisoner the afithful Indian servant.

The epilogue is a sad one, and we know not whether poor Machuda is left to die on the mountain top, or whether he is at last rescued by the Senor's search party. Machuda, however, is sublimely happy; happy even if his life shall be sacrificed in the supreme effort he made to preserve his young mistress' honor; happy that he can raise the silver cross towards the rising sun and passionately kiss it; happy that he can clasp the cross to his breast as he sinks exhausted to the hard rock to which the wicked bandits have chained him and left him to die there alone.

Whether Machuda dies or is rescued must be left to the future to decide. Suffice it to say that "The Faithful Servitor" presents us with a touching and pathetic picture of an ignorant Indian's deep-rooted gratitude and supreme self abnegation and in so doing portrays a great and lasting moral lesson.

POWERS

THE DOCTOR'S STORY (Sept. 19).—The old doctor of a small fishing village is entertaining one of his city friends, and while sitting near the beach, the friend suddenly sees a young woman, prematurely grown old and grey, dressed in a wedding gown, with flowing veil, looking about as though waiting and watching for someone. Her peculiar actions and attire arouse the friend's curiosity, and the doctor volunteers to tell the unfortunate girl's story as follows:

At her mother's deathbed, Katherine Crane assumes the care of her younger sister, Dora; and in order to maintain their little home and provide an education for Dora, Katherine does dressmaking. She sends the younger girl to a boarding school, where she enjoys life, heedless of the cost to Dora.

The doctor loves Kate, but she rejects his proposal because she already loves Tom, the fisherman. Tom proposes, but Kate refuses to marry him until Dora is through school. After several years of toil for Katherine and pleasure for Dora, the younger girl comes home, and Katherine immediately accepts Tom's proposal and begins the making of her wedding dress.

Dora returns and Tom is at once impressed with her. This admiration quickly grows into love, which is reciprocated by Dora, all unknown to the unsuspecting Katherine. And when Katehrine's wedding dress is finished, Tom and Dora elope, leaving a note for her. The blow robs her of her reason, which materializes into a obsession that each day will be her wedding day, and attired in her gown and veil she haunts the beach, waiting and watching for the lover who never returns.

NESTOR

BEAUTY AND THE UGLY ONE (Sept. 15).—The Ugly One leaves his mountain home to woo Beauty of the prairie. Brawn also feels the spring call and wends his way to the home of Beauty. The Ugly One pleads for love, but is denied and Brawn wins Beauty. Later Beauty goes to row on the river, but her canoe is overturned and she is saved by the Ugly One who still lingers in the neighborhood. Recovering from the first shock, Beauty, in her delirium, thinks Ugly One to be Brawn and clings to him. The Ugly One at first thinks she loves him for his heroism, then realizes that he is playing another's part. He takes her to his mountain home and his mother helps restore her mind.

Brawn misses Beauty and searches for her. Finding the canoe he mourns her as dead until hope rises again. He follows the trail towards the Ugly One's home. The Ugly One, meanwhile, takes his rifle and waylays Brawn on the mountain trail. He is about to shoot him down when love conquers temptation and he lets Brawn go unharmed. Brawn goes to the cabin and the sight of him restores Beauty's mind. She is led away by Brawn and the Ugly One, sobbing like a child, sinks to his knees and seeks solace in his mother's caresses.

FRONTIER

THE RANCHMAN'S DOUBLE (Sept. 20).—Widow Craige has twin sons, Bob is self-sacrificing and the main support of his mother. His twin, Harry, is the opposite type, one who frequents the beer halls and public dances. In one of his drunken orgies Harry starts an argument with an associate over a girl. The friend is accidentally shot with his own gun. Harry, believing himself a murderer, flees from the city. The news of this killing causes the death of the mother.

Years pass by and Bob, with his savings, leaves for the West to try ranching. His sweetheart and her mother he leaves behind with the promise that he will send for them shortly.

Meantime Harry, having gone from bad to worse, has joined a band of outlaws. Circumstances brings him near his brother's ranch, with the sheriff hot upon his trail. Bob is arrested by mistake and made a prisoner in the county jail. Harry, having seen the arrest, decides to impersonate Bob and take possession of his ranch. This he does and he even goes so far as to receive the sweetheart and her mother who arrive from the East several days following.

But something tells the girl that all is not well and she seeks the advice of the sheriff. There is an investigation which results in the confession and death of Harry. Bob comes into his own shortly afterward.

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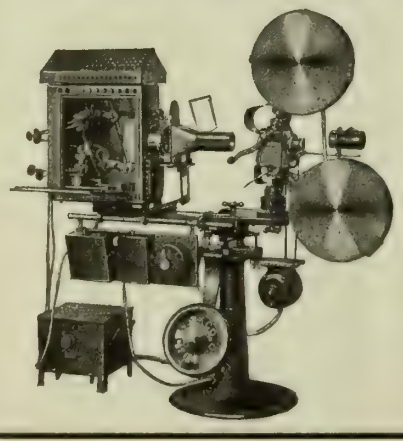

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833 Market St., San Francisco.

VICTOR

FOR THE SINS OF ANOTHER (Sept. 26).—John Denton, a wealthy lawyer, has for his private secretary Robert Blair, an honest fellow who loves his daughter Violet. Philip, her brother, falls into evil ways, contracts a gambling debt for which he is unable to pay without aid from his father. This he is afraid to ask.

Muriel, Lawyer Denton's youngest child, and a favorite with Robert, watches Robert open the safe one day and induces him to teach her the combination. Failing to manipulate the numbers right the child throws the paper which contains the numbers she had written down upon the floor. This paper falls into the hands of Philip who, later, rifles the safe to pay his debt.

Robert, being the only one knowing the safe besides the lawyer, is accused. Because Violet confesses her love for the young man her father does not prosecute but simply dismisses him from the service.

Later, the housekeeper finds Philip's discarded cuff. Muriel, in the room at the time, observes the figures and takes it to her older sister. Violet recognizes their meaning and confronts the brother with the evidence. He is made to write a letter to the father exonerating Robert and that he expects to start life anew in some distant place. Robert is taken back and is given consent to marry Violet.

CRYSTAL

HIS LAST GAMBLE (Sept. 28).—Wm. Letterell is a considerate father to his daughter, Pearl, failing to reflect his true character. In business he is a receiver of stolen goods. His associates are ordinary thieves. Dick Hogan, a smooth crook, has succeeded in establishing the father's identity, though he makes no use of his knowledge.

In later years Pearl is sent to boarding school. Hogan accidentally saves Pearl from the insult of a tough. Learning that she is the daughter of a wealthy merchant he decides to win her love. Pearl responds to his advances and writes to her father asking his consent to their marriage. Her father asks her to return home with the fellow, who is now going under the name of Gerald Sinclair. Hogan consents, unaware of the true identity of the father.

Letterell, on meeting the fellow, is horror-stricken to find that his daughter has fallen in love with a crook. Hogan is offered a sum of money to leave the girl, but refuses. Hogan uses the threat that he will tell the girl of the real identity of the father unless he consents to the marriage.

Rather than have his daughter know this or marry a crook Letterell induces Hogan to accompany him on the river in a boat, where both are drowned when the boat is capsized.

GEM

NONE BUT THE BRAVE DESERVE THE —? (Sept. 22).—Reginald is a coward. Mary, the wealthy young widow, adores bravery. Reginald takes Kitty, Mary's baby, out for a boat ride. Kitty falls overboard and but for Bob, the lifeguard, would have been drowned. Reginald bribes Bob and, taking the baby, claims that he saved it.

He is acclaimed the hero and awarded a medal. Later he takes the mother for a boat ride and when the boat upsets, Bob again comes to the rescue. Reginald is discovered as a fraud and Bob is made the hero and taken to the garden party that evening. Here the assembled guests treat him rather coolly.

IMP

THE MISER'S SON (Sept. 25).—Henry, a man who loves gold above all else, has, by shrewd bargaining and miserly ways, accumulated enough money to pay off a debt one of the neighbors holds against him. This money he has secreted in the chimney of his parlor.

While assisting his son one day to put hay in the barn a stone jug falls on his head, depriving him of his memory. His son has been forbidden to speak to the girl he loves by the father, who holds the note in uestion.

The note falls due but the old man cannot recollect where he placed the money. Ethel, the girl, clandestinely calls on the boy and, as they are seated in the parlor, the tea kettle commences to boil over. Ethel, in trying to lift it from the stove, accidentally displaces a brick, revealing the hiding place of the money. The father's memory returns, he pays the note and consents to the union of the boy and girl.

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AMERICAN-ECLAIR

A PURITAN EPISODE (Sept. 24).—Arthur Cartwright married, at the close of the seventeenth century, in old England, Ruth Joyce, and to escape the old parents' wrath, fled to America, settling at Plymouth, Mass. Ruth's mother accompanied them. Though they lived happily they were completely isolated from their Puritan neighbors, who had small tolerance for their faith.

The time came when the Indians wrought death among them. Arthur and Ruth were slain in sight of Mistress Joyce and Alice, the baby. Mistress Joyce became demented from the shock. Because the Indians held an insane person sacred she was saved from death. This led the Puritans to believe that Mistress Joyce was a witch, and when she wandered back among them they seized her and planned to burn her at the stake. With the intent of treating Alice, now sixteen, in the same way, they tore her from the Indians and imprisoned her.

Her condition touched the old constable, who called in Abner Morton, a newly arrived Conformist minister, to administer Christian consolation to her. She had refused to see the Puritan minister. Abner responded and was surprised to find that the girl was of his own faith. After a daring rescue he takes her out of the danger zone.

Sir Richard Cartwright, still living in England, has long grieved over the disappearance of his son. His brother, Sir John, in accordance with his last wishes, departs for America in search of the missing heir of his family. Reaching Plymouth, he is conducted to the Conformist minister, Abner Morton, as the most likely to aid. On hearing her father's name, Alice, still in trousers, rushes forward and verifies her identity, showing her father's seal ring.

WHY AUNT JANE NEVER MARRIED (Sept. 28).—At the urgings of the children the old woman sits herself down to retell the story of why she never married.

It appears that the old aunt, when young, lived with her father on an island off the New England coast. Following a terrible storm which kept the people indoors for many days, a young stranger, fatigued and with memory dimmed, came to the house to seek shelter. With careful nursing he was restored to health and, being unable to give any information regarding himself, he was taken into the family. It was believed that he had been wrecked some distance up the coast and was probably the lone survivor.

As the Spring came on the old father showed considerable feebleness and so the stranger, though the women did not believe him ready for the rigors of the outdoor life, assisted in netting. The season's catch proved the most successful the family had ever had and the credit was given the stranger.

By this time the daughter and stranger had fallen in love. After receiving his share of the catch the stranger gave the mother a proper sum for his Winter's keep, and then asked the girl to marry him. She accepted, and together they sought the consent of the father. To their dismay he refused, and cursed himself as a blind mule that he had allowed a nameless stranger to seriously consider his daughter so long. Melancholy days followed. Finally, however, the old father's consent was given.

They were to be married at the close of Summer. When they were about to enter the little church first a little boy and then a fashionably dressed woman pushed their way to the stranger's side. As he looked into the woman's face reason returned—and there was mutual recognition. As he called her "wife," the girl swooned. It was simply a tragedy of life.

REX

GENESIS 15:9 (Two Reels) (Sept. 25).—Tom, Jerry and their mother live in the Canadian woods. Jerry, leaving his sweetheart, Mary, who had promised to wait for him, leaves home to seek fortune as a mounted policeman. Later, he writes to his mother of his success and of his love for the girl. She puts the letter in a book which Mary had loaned her. Tom also loves the girl and tells her. Later, Mary recovers her book, finds the letter, part of which has been torn away, and reads what would indicate that Jerry had fallen in love with another girl.

Mary, piqued, accepted Tom. Jerry, returning just as they have been married, believes that his brother has betrayed him. In poverty Mary's baby is born. Without food, Tom decides to steal from the settlement store. This he does, but through a sack of flour, which leaves a track behind, Jerry, in his capacity as a policeman, traces Tom to his home. Tom hides in the woods. Disregarding the pleadings of his mother and the young wife, Jerry searches the house—finds no one—and departs to inform the police. Shortly after he returns, accompanied by the chief. In the delirium following the shock Mary gives the signal which informs Tom that all is safe. He approaches. Observing him Jerry's conscience overcomes him and he shoots out the light. Tom, warned, escapes to the United States, where he is followed by his mother and wife. Jerry is dismissed in disgrace from the service. He receives a letter from Mary enclosing the torn letter of long ago, exonerating his brother Tom.

LUX

THE BLACKSMITH'S SON (Sept. 19).—Robert, the blacksmith's son, goes to seek his fortune, and before setting out he asks his father for more money, but the old man refuses it. Seeing Robert go away and leave his father all alone at the smithy, some bandits decide to raid the smithy. They attack the old man, and under their menaces the blacksmith reveals the hiding place of his treasure. Before leaving the smithy, one of the bandits find that his horse has cast a shoe, and the old man is forced to shod the horse. He does so, but takes care to place a marked shoe on the horse's hoof. He is enabled thereby to track the bandits up by following the trail of the marked horseshoe.

Meanwhile, Robert meets Mirca, a gypsy girl, who is weary and hungry. Robert offers her food and together they continue their journey. They arrive at the very same inn as the bandits, and when Robert's father tracks the bandits to the inn, he concludes that his son has been the leader of the band, and accuses him of the robbery. Robert is unable to clear himself, but his friend Mirca, the gypsy girl, comes to his aid and helps him to arrest the real criminals and establish his own innocence.

GREAT NORTHERN

FOR SALE BY AUCTION (Sept. 13).—This is an amusing comedy in which at the opening a number of boon companions are discussing the low state of their finances. They are seated in a cafe and John, the guiding spirit of the party, decides that they may be able to "raise the wind" at an auction sale which is in progress. When the auction room is visited job lots are being disposed of, and John puts himself on the list. There is an unusual gathering of expectant maiden laidies present at the sale. When the last of the antiques has been disposed of, "A modern piece of furniture" is announced, and lot No. 94 finds John Spoofer on the auction block before a crowd of astonished bidders. A spirited contest follows the auctioneer's description of this "piece of modern furniture," and the object is knocked down to Miss Passee, a robust and rather elderly female.

John has the shock of his life, but determines to brave it out and is taken home to pa and ma, the former being a peppery army officer. John is obliged to observe military discipline in the house, and at last, when formalities have been fulfilled, John is allowed a "leave of absence," and he hies himself to the auctioneer's to draw his part of the proceeds of the sale. A merry scene follows at the old cafe in which the plot was hatched. How John got out of his fix, his flirtations with serving maids and his many amusing adventures.

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OUR MOTTO—ONE FOR ALL, ALL FOR ONE

The writer's attention was recently called to the following advertisement, cut from a Nebraska paper:

"Operator Wanted.—A good, all-around moving picture operator wanted for a traveling tent show. Must be able to cook and drive. Salary, $15 per week."

Ye gods! The advertiser doesn't want much! Perhaps he also requires the operator to play brass in the band, drive and pull stakes, take tickets, and act as general chambermaid to the horses. Maybe a little laundry work will also be required from time to time during the operator's spare time. This is **some** job, believe me, and the poor fellow who gets it won't have anything to do till tomorrow.

At the present time a similar instance of a so-called operator's multiple duties—viz., manager, operator, janitor, reel boy, carry posters, and do wiring—all for the liberal salary of $15 per week, is being done right here in New York City. But he is not a **union man.** Nuff sed.

* * * *

Might is not always right, as will be shortly proven in regard to the six-year-old muddle which has existed here in New York in the operators' craft. To fight for justice and continue fighting in the face of all obstacles requires backbone and stamina. The same is required upon the battlefield. But in all struggles deserters will be found, and when all is analyzed proof is certain that the backsliders or deserters have a streak of yellow in their make-up—in fact, are human weaklings.

* * * *

No man with red blood likes a quitter. Quitters are below the notice of all men. Their make-up contains plenty of yellow.

MEETING NOTICE

The next regular meeting of the M. P. M. O. U., No. 1, will take place on Monday, September 15, 1913, at 12 o'clock, at the meeting rooms, Teutonia Hall, 66 Essex Street. At this meeting a full report will be given by the committee on its meeting with the officials of the A. F. of L. Therefore each and every member of the M. P. M. O. U., No. 1, who is vitally interested in his welfare for the present and the future good of all concerned is required to be present at this meeting on Monday, September 15, 1913, without fail.

J. A. LE ROY,
Business Representative.

The New York offices of the Golden State Motion Picture Company, exploiting "100 Years of Mormonism"; the Occidental Motion Picture Company, presenting "From Dusk to Dawn," and other enterprises presided over by H. M. Russell, of Los Angeles, removes from the seventh floor of the Candler Building to the ninth floor of the World's Tower Building, 110 West Fortieth street, New York City. This change is necessitated by the growing business of these companies and their allied interests. Ernest Shipman is general manager.

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CHAS. URBAN, The International Motion Picture Authority Endorses *Simplex*

Mr. Richard G. Hollaman,
Precision Machine Company,
317 East 34th Street,
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London, W., 13th August, 1913.

Dear Mr. Hollaman:—

When you first introduced the subject of the Simplex machine to me two years ago, I must candidly admit that I was sceptical. Your persistence in your direct aim to convince me of the superiority of the Simplex during this period has had its effect—I am convinced.

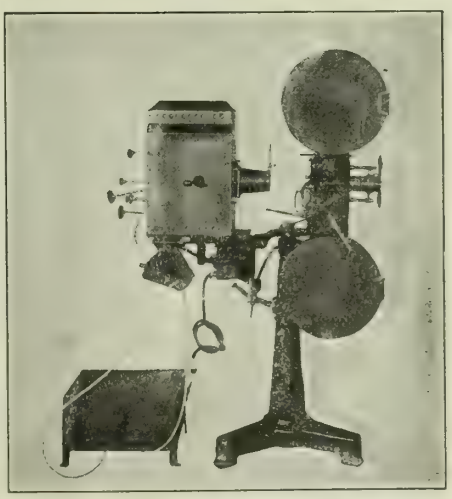
I have carefully followed the fortunes since the introduction of this machine by Kineto Limited into the European market during the past year, and I am most gratified with the unanimous satisfaction expressed by the scores of picture theatre managers and operators who are using this apparatus.

When I tell you that, while you have perhaps three or four competing makes of machines in the United States, there are at least forty prominent types of machines to compete against in the European market, it is a far more difficult proposition, but I am convinced that the Simplex is destined to create hundreds and thousands of highly satisfied users throughout Europe.

Extensive experiments, conducted by our mechanical and electrical engineers with the Simplex, by adapting thereto the recent improvements of Color correction, great reduction of amperage with equal brilliancy of projection anl simplicity of operating, demonstrated to me that with the already existing splendid points of your latest type machine, these improvements could be more readily adapted for generally improved Kinemacolor projection, than with our own type of mechanism.

Therefore, we have decided to utilize your machine in its adapted form for all Kinemacolor projecting purposes in future.

I hope you will be able to cope with the demand we shall make on your resources for the prompt supply of the Simplex and Kinemacolor Simplex projectors for Europe.



Yours faithfully,
(Signed) C. URBAN, Managing Director,
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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
July 12—In the Hands of Conspirators (2 Parts—Dr.)	
July 19—The Triumph of Strength (2 Parts —Dr.)	
July 26—The Missionary's Sister (2 Parts—Dr.)	
Aug. 23—Grandmother's Lamp (3-reel Dr.)	

AMERICAN

Sept. 4—A Poisoned Chop (Dr.)	1000
Sept. 6—Mysterious Eyes (Dr.)	1000
Sept. 8—For the Crown (2-reel Dr.)	2000
Sept. 11—Through the Neighbor's Window (Dr.)	1000
Sept. 13—Red Sweeney's Defeat (Dr.)	1000
Sept. 15—Calamity Anne, Heroine (Com.)	1000
Sept. 18—A Fall Into Luck (Dr.)	1000
Sept. 20—Travelers of the Road (Dr.)	
Sept. 20—Jime Takes a Chance	
Sept. 22—The Ghost of the Hacienda (2 reel Dr.)	2000
Sept. 25—Mrs. Carter's Campaign (Dr.)	1000
Sept. 27—Master of Himself (Dr.)	1000

BISON

Aug. 26—The Mystery of Yellow Aster Mine (2 reel Dr.)	
Aug. 30—The Gratitude of Wanda (2 reel Dr.)	
Sept. 2—Pelleas and Melisande (3-reel Dr.)	
Sept. 6—The Love of Men (2-reel Dr.)	
Sept. 9—A Forest Romance (2-reel Dr.)	
Sept. 16—In the Coils of the Python (Dr.)	
Sept. 20—Through the Window (2 reel Dr.)	
Sept. 23—The Struggle (2 reel Dr.)	
Sept. 27—No Title (2 reel W. Dr.)	

BRONCHO

Aug. 13—The Quakeress (2 reels)	2025
Aug. 20—Heritage of Eve (2 reels)	2060
Aug. 27—The Madcap (2 reels)	2000
Aug. 31—The Broken Thread (1 reel)	975
Sept. 3—Gambler's Pal (1 reel)	995
Sept. 7—May and December (1 reel)	970
Sept. 10—Judge's Son (1 reel)	1000
Sept. 17—Land of Dead Things (2 reels)	
Sept. 24—The Silent Hero (2 reels)	
Oct. 1—Forgotten Melody (2 reels)	

CRYSTAL

Aug. 31—The Red Heart (Dr.)	
Sept. 2—Much Ado About Nothing (Com.)	
Sept. 2—Baldy Belmont and the Old Maid	
Sept. 7—Lost in the Night (Dr.)	
Sept. 9—Pleasing Her Husband (Com.)	
Sept. 9—Some Luck (Com.)	
Sept. 14—The Hand of Providence (Dr.)	
Sept. 16—A News Item (Com.)	
Sept. 16—A Bachelor's Finish (Com.)	
Sept. 21—Misplaced Love (Dr.)	
Sept. 23—Pearl and the Poet (Com.)	
Sept. 23—Oh, What a Swim (Com.)	
Sept. 28—His Last Gamble (Dr.)	

DE-KA-GE (Features)

June 23—Death or Divorce	
June 30—The Stain	

DOMINO

Sept. 18—The Bondsman (2 reels)	
Sept. 25—Highland Romance (2 reels)	

DRAGON
(Formerly Ryno)

July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000
Aug. 11—Sea Waif	
Sept. 10—Blindness of Courage	3000
Sept. 24—Her Last Ride	3000

ECLAIR

Aug. 27—The Better Father (2 reel Dr.)	
Aug. 31—The Runaway Uncle (Com.)	
Sept. 3—Steel (2-reel Dr.)	
Sept. 7—A Vegetarian's Dream (Com.)	
Sept. 7—The Habit of Field Spiders (Sc.)	
Sept. 10—The Banker's Daughter (2-reel Dr.)	
Sept. 14—A Pawnee Romance	
Sept. 14—Hydrogen	
Sept. 17—Rob Roy (3 reel Dr.)	
Sept. 21—Stung	
Sept. 21—Curious Fishes	
Sept. 24—A Puritan Episode (2 reel Dr.)	
Sept. 28—Why Aunt Jane Never Married (Com.)	

ECLECTIC

Aug. 25—Wheel of Destruction	
Sept. 1—Thrust of Hate	
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	
Sept. 18—When Paris Loves	

FEATURE RELEASES

	Feet
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	

FRONTIER

Aug. 28—A Much-Wanted Baby (Com.)	
Aug. 30—Maya; Just an Indian (Dr.)	
Sept. 4—Flirty Florence (Com.)	
Sept. 6—The Surgeon of Abajo (Dr.)	
Sept. 11—Dorathea and Chief Razamataz (Com.)	
Sept. 13—On Forbidden Paths (Dr.)	
Sept. 18—The Juvenile Kidnappers (Com.)	
Sept. 20—The Ranchman's Devil (Dr.)	
Sept. 25—The Village Pest (Com.)	
Sept. 27—The Moonshiner (Dr.)	

GAUMONT

Sept. 10—Gaumont's Weekly No. 79	
Sept. 11—Love Me, Love My Animals (Com.)	
Sept. 11—Cabinet-Making (Edu.)	
Sept. 15—The Faithful Servitor	
Sept. 16—The Lion Hunter (2 reel Dr.)	
Sept. 17—Gaumont's Weekly No. 80	
Sept. 18—Tiny Tim's Elopement (Com.)	
Sept. 23—The Sheriff's Devotion (Dr.)	
Sept. 24—Gaumont's Weekly No. 81	1000
Sept. 25—An Awful Relapse	1000
Sept. 30—The Doctor's Sacrifice	1000

GEM

Sept. 1—The Tale of a Fish (Com.)	
Sept. 8—The Gold Mesh Bag (Com.)	
Sept. 15—The Manicure (Com.)	
Sept. 15—Sam's Despondency (Com.)	
Sept. 22—None But the Brave Deserve the —?	
Sept. 22—Sanitary Dairy Plant, Washington, D. C.	

GREAT NORTHERN

Aug. 9—The Five Copies (Com.)	
Aug. 16—A Mistaken Identity (Com.)	1000
Aug. 23—The Hypnotist (Com.)	562
Aug. 23—The South of Sweden (Sc.)	391
Aug. 30—Faded Beauties (Com.)	
Sept. 6—A Girl Graduate (Com.)	
Sept. 13—For Sale by Auction (Com.)	613
Sept. 13—Under the Danish Beeches (Com.)	390
Sept. 20—Convict 337 (Com.)	984
Sept. 27—Won by Waiting (Com.)	1000

Special Feature

Aug. 16—A Dash for Liberty (Dr.)	
Aug. 23—The Steel King's Last Wish (Dr.)	
Sept. 2—The Serpent's Fang	2000
Sept. 9—A Flight from Justice	3000

Universal

Aug. 23—The Great Circus Catastrophe (3 reels)	

IMP

Sept. 13—Binks Elevates the Stage	
Sept. 13—Piffles Tries a Hair Tonic by Hy. Mayer	
Sept. 15—Fatal Verdict (Dr.)	
Sept. 17—Escape from the Asylum (2 reel Dr.)	
Sept. 20—Binks and the Bathing Girls	
Sept. 20—Antics in Ink by Hy. Mayer	
Sept. 22—Ivanhoe (4 reel Dr.)	
Sept. 25—Miser's Son (Dr.)	
Sept. 27—Binks Plays Cupid (Com.)	
Sept. 27—Jolly Jottings by Hy. Mayer (Com.)	

ITALA (Features)

June 30—The Death Knell	
July 14—The Fatal Grotto	
July 14—Branded for Life	
Aug. 11—The Greater Love	
Sept. 11—The War Correspondents	
Sept. 25—Unmasked	

KAY-BEE

Aug. 29—The Green Shadow (2 reels)	1975
Sept. 5—The Iron Master (2 reels)	2000
Sept. 12—The Waif (1 reel)	1000
Sept. 19—Cowtown Reformation (1 reel)	
Sept. 26—The Forlorn Hope (1 reel)	
Oct. 3—Venetian Romance (1 reel)	
Oct. 10—The Revelation (2 reels)	

KEYSTONE

Aug. 6—Condemned to Death	
Aug. 7—A Game of Pool—The Latest in Life Saving	1000
Aug. 11—The Riot	1000
Aug. 14—A Chip of the Old Block	1000
Aug. 21—The Fire Bug (2 reels)	1000
Aug. 25—Baby Day—Kelp Industry	1000
Aug. 28—Mabel's New Hero	1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor	1000
Sept. 4—The New Baby	1000
Sept. 8—Mabel's Dramatic Career	1000
Sept. 11—The Gypsy Queen	1000
Sept. 15—What Father Saw—Willie Minds the Dog	1000
Sept. 18—Fatal Taxicab	

LEWIS PENNANTS

	Feet
Sept. 6—Decreed to Die	3000
Sept. 15—My Boy	

LUX
By Prieur

Aug. 8—The Triumph of Love (Dr.)	535
Aug. 8—Should Women Work (Com.)	390
Aug. 15—The Poisoned Dagger (Dr.)	950
Aug. 22—Over the Garden Wall (Com.)	450
Aug. 22—The Registered Letter (Dr.)	510
Aug. 29—His Chance (Dr.)	950
Sept. 5—A Timely Reminder (Dr.)	910
Sept. 12—The Tax on Bachelors (Com.)	455
Sept. 12—Arabella's Rival (Com.)	540
Sept. 19—The Blacksmith's Son (Dr.)	930

MAJESTIC

Aug. 31—A Chapter of His Life	
Sept. 2—A Perilous Ride	
Sept. 6—The Turkish Bath	
Sept. 7—The Heart of a Fool	
Sept. 9—The Frame-up	
Sept. 13—For His Loved One	
Sept. 14—The Winning Loser	
Sept. 16—Playmates	
Sept. 20—His Last Deal	
Sept. 21—Shoemaker and the Doll	

NESTOR

Sept. 10—Views of Stockholm	
Sept. 12—The Girl Ranchers (Com.)	
Sept. 15—Beauty and the Ugly One (Dr.)	
Sept. 17—The Stepson (Dr.)	
Sept. 19—The Battle of Bull Con (Com.)	
Sept. 22—For the Peace of Bear Valley (Dr.)	
Sept. 24—Heart of a Vaquero (Dr.)	
Sept. 26—His Crazy Job (Com.)	

PILOT

July 17—Granny (Dr.)	1000
July 24—A Sure Tip (Com.)	500
July 24—The Bug Professor (Com.)	500
July 31—Loyal Hearts (Dr.)	1000
Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Sept. 12—In the Cycle of Life (Dr.)	
Sept. 17—Pearl of the Golden West (Com.)	
Sept. 19—The Doctor's Story	
Sept. 24—Twiddledum Insures His Life (Com.)	
Sept. 24—A Painter's Ruse (Com.)	
Sept. 26—Blood Red Tape of Charity (2 reel Dr.)	

RAMO

Aug. 13—Love and Gold (Dr.)	1000
Aug. 20—Dangerous Sympathy (Dr.)	1000
Aug. 27—Springtime of Love (Dr.)	1000
Sept. 1—The Worker (3 reels)	
Sept. 3—The Black Opal (Dr.)	1000

RELIANCE

Sept. 8—Between Home and Country	
Sept. 13—The Clown's Daughter (2 reels)	
Sept. 15—Twickenham Ferry	
Sept. 17—The Disguise	
Sept. 20—The Stolen Woman (2 reels)	
Sept. 22—The Hardest Way (1 reel)	
Sept. 24—The Missing Ring (1 reel)	
Sept. 27—The Original Will (1 reel)	

REX

Sept. 4—The Evil Power (2-reel Dr.)	
Sept. 7—The Light Woman (Dr.)	
Sept. 11—The Diamond Makers (2-reel Dr.)	
Sept. 14—The Fight Against Evil (Dr.)	
Sept. 18—Never Again	
Sept. 21—The Wall of Money (2 reel Dr.)	
Sept. 25—Genesis 4:9 (2 reel Dr.)	
Sept. 28—Paying the Price (Dr.)	

SOLAX

Sept. 17—Invisible Ink (Com.)	1000
Sept. 19—Western Love (Dr.)	1000
Sept. 24—The Quality of Mercy (Com.)	1000
Sept. 26—The Soul of Man (Dr.)	1000
Oct. 1—The Tale of a Cat (Com.)	1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)	

THANHOUSER

Sept. 14—No Release	
Sept. 16—Redemption	
Sept. 19—Flood Tide	
Sept. 21—When the Worm Turned	
Sept. 26—The Official Goat Protector	
Sept. 28—The Farmer's Daughters	
Sept. 30—Robin Hood (2 reels)	

VICTOR

Sept. 5—The Lost Copperhead (Dr.)	
Sept. 12—A Bride from the Sea (2-reel Dr.)	
Sept. 19—Percy H. Baldwin Trifler (Dr.)	
Sept. 26—For the Sins of Another (Dr.)	

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Feet

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Aug. 30—The Adopted Brother (Dr.).....
Sept. 1—Among Club Fellows (Com.).....
Sept. 1—Edwin's Badge of Honor (Com.)....
Sept. 4—A Woman in the Ultimate (Dr.)....
Sept. 6—The Strong Man's Burden (Dr.)....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Baby Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....
Sept. 15—His Hoodoo (Com.).....
Sept. 15—Dan Greegan's Ghost (Com.).....
Sept. 18—The Stolen Treaty (Dr.).....
Sept. 20—For the Son of the House (Dr.)....

CINES

George Kleine

May 24—Curing a Would-Be Aviator (Com.) 400
May 27—Borrowed Plumage (Com.)..... 500
May 27—In Somaliland (Travel)..... 150
May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts —Dr.) .....
Sept. 9—The Mysterious Man (Part I & II —Dr.) 2000
Sept. 16—High Treason (Part I & II—Dr.).2000
Sept. 23—For His Brother's Crime (Part I & II—Dr.) 2000

EDISON

Aug. 22—The Mystery of West Sedgwick (2 parts—Dr.) 2000
Aug. 23—A Proposal from the Spanish Don (Being the second story of "Who Will Marry Mary") (Dr.).....1000
Aug. 25—A Mutual Understanding (Dr.).....
Aug. 26—A Mistake in Judgment (Com. Dr.).1000
Aug. 27—Quaint Spots in Cairo, Egypt (Sc.). 400
Aug. 27—Zeb's Musical Career (Com.)..... 600
Aug. 29—Joyce of the North Woods (Dr.)...2000
Aug. 30—The Ghost of Granleigh (Dr.).....1000
Sept. 1—The Younger Generation (Com. Dr.) 1000
Sept. 2—The Grecian Vase.....1000
Sept. 3—A Series of Tallulah Falls, Ga. (Sc.) 225
Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000
Sept. 23—The Stroke of the Phoebus (Dr.)..1000
Sept. 24—The Embarrassment of Riches (Com.) 1000
Sept. 26—Hard Cash (Dr.).....2000
Sept. 27—A Proposal from the Sculptor (Dr.).2000

ESSANAY

Aug. 19—The Whip Hand (Dr.).....
Aug. 20—The Accidental Bandit (Com.).....
Aug. 20—Making Hay with Modern Machinery (Edu.) .....
Aug. 21—The Sheriff of Cochise.....
Aug. 22—The Power of Conscience (2 reels).
Aug. 23—Broncho Billy's Mistake.....
Aug. 26—The Love Theft.....
Aug. 27—What Cupid Did (Com.).....
Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....
Sept. 5—While the Starlight Travels (Special —2 parts—Dr.) 2000
Sept. 6—Broncho Billy's Conscience (Dr.).1000
Sept. 9—Sunlight (Dr.) 1000
Sept. 10—The Treater's Treat (Com.).....1000
Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts —Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000

Feet

Sept. 16—Women (Dr.) .....
Sept. 17—Sweet Revenge (Com.).....
Sept. 17—Duck Raising Industry (Edu.)....
Sept. 18—The Broken Parole (W. Dr.).....

KALEM

Aug. 29—Mike, the Timid Cop (Com.).....
Aug. 30—A Railroad Conspiracy (Dr.).....1000
Sept. 1—The Christian (Dr.).....1000
Sept. 3—The Sacrifice at the Spillway (Special—2 parts—Dr.) 2000
Sept. 5—Boggs' Predicament (Com.).....
Sept. 5—Children of the Tenements (Topical) .....
Sept. 6—The Hand of Destiny (Dr.).....1000
Sept. 8—The Bribe (Dr.).....1000
Sept. 10—The Fatal Legacy (Special—2 parts —Dr.) 2000
Sept. 12—Wanted—A Plumber (Com.).....
Sept. 12—Too Many Cops (Com.).....
Sept. 13—The Monogrammed Cigarette (Dr.)1000
Sept. 15—Retribution (Dr.) 1000
Sept. 17—Trooper Billy (Special—2 parts— Dr.) 2000
Sept. 19—The Burglar and the Baby (Com.).
Sept. 19—One Best Bet (Com.).....
Sept. 20—The Breath of Scandal (Dr.).....1000

LUBIN

Aug. 15—Over the Crib (Dr.).....1000
Aug. 16—Dregs (Com.) 400
Aug. 16—Surprise for Four (Com.)..... 600
Aug. 18—Mary's Temptation (Dr.).....1000
Aug. 19—Black Beauty (W. Dr.).....1000
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Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
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Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000
Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
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June 19—The Lure of the Sacred Pearl (Dr.)
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June 26—The Sultan's Dagger (Dr.).....1000
July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
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Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000

PATHE FRERES

Aug. 14—Pathe's Weekly .....
Aug. 15—Cosmopolitan Life in Cairo.....
Aug. 15—Lakes of Bayrisch.....
Aug. 15—Picturesque Jura .....
Aug. 16—The Turning Point.....
Aug. 18—Pathe's Weekly.....
Aug. 19—Napoleon Wiffles, Esq.....
Aug. 20—Strange Traits of Serpents.....
Aug. 20—Auto Polo.....
Aug. 21—Pathe's Weekly.....
Aug. 21—Stung .....
Aug. 22—The Lizard.....
Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....
Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....

Feet

Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....
Sept. 15—Pathe's Weekly .....
Sept. 16—Mrs. Morton's Birthday.....
Sept. 17—The Merrill Murder Mystery.....
Sept. 18—Toad Traits .....
Sept. 18—Hot Springs and Geysers of New Zealand .....
Sept. 19—Pathe's Weekly .....
Sept. 19—Dr. Turner Turns the Tables.....
Sept. 19—The Harnessed Falls of the Northwest .....
Sept. 20—Her Brave Rescuer .....

SELIG

Aug. 18—The Child of the Sea (2 reels) (Dr.) 2000
Aug. 19—Tobias Turns the Tables (Com.)..1000
Aug. 20—Scenes in Moroland (Edu.)..... 500
The Ten Thousand Dollar Toe (Com.) 500
Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000
Sept. 1—The Jeweled Slippers (2 reel Dr.).2000
Sept. 2—The Lonely Heart (Dr.).....1000
Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
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Sept. 10—Around Battle Tree.....1000
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Sept. 12—Her Way 1000
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Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissybelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
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May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
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May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Aug. 28—Quaint Calcutta (Top.).....
Aug. 30—The Call (Dr.—2 parts).....2000
Sept. 1—The Passing of Joe Mary (Dr.)....1000
Sept. 2—His Lordship, Billy Smoke (Com.)..1000
Sept. 3—The Kiss of Retribution (Dr.).....1000
Sept. 4—The Lonely Princess (Dr.).....1000
Sept. 5—Pickwick (Com.) .....
Sept. 5—The Baby Elephant (Edu.).....
Sept. 6—When Women Go on the Warpath (Com.—2 parts) 2000
Sept. 6—Cupid versus Women's Rights (Com.) 2000
Sept. 9—Old Moddington's Daughters (Com. Dr.) 1000
Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Job (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
Sept. 19—John Tobin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000
Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
Sept. 23—Scenes in Singapore .....
Sept. 24—The Other Woman (Dr.).....1000
Sept. 25—The Race (Dr.).....1000
Sept. 26—Bunny for the Cause (Com.).....1000

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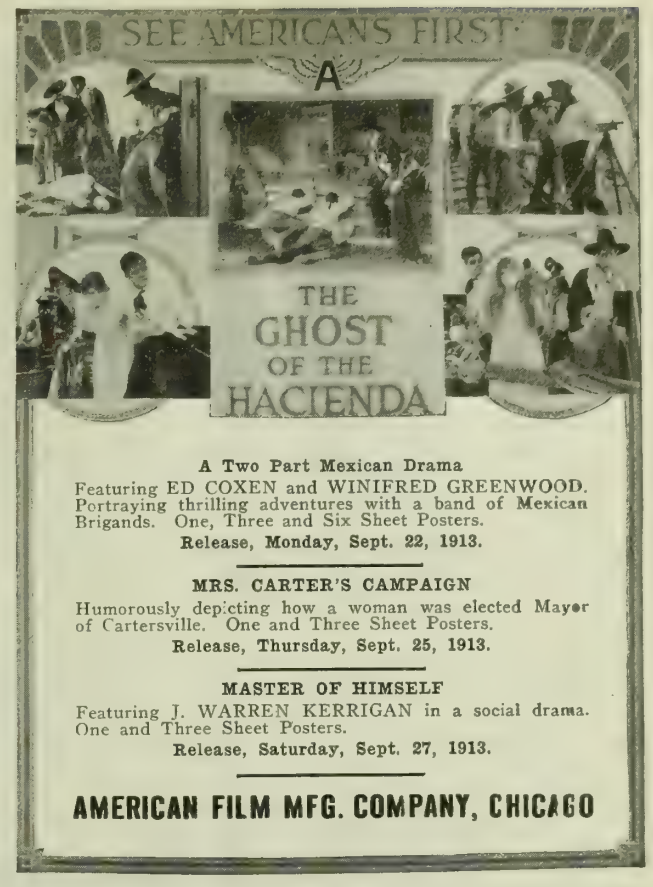

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VOLUME VIII
No. 12

SEPTEMBER 20
1913

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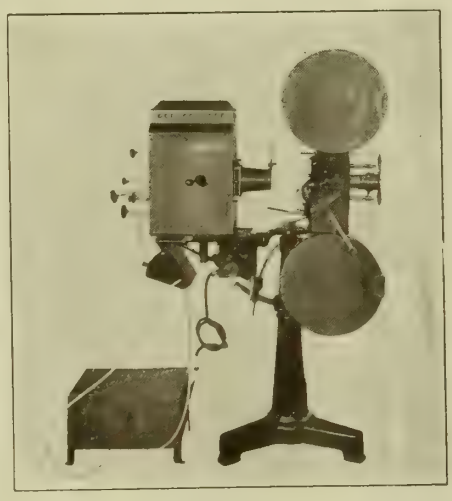

It is a conceded fact that the successful exhibitors realize that a Simplex projector is as essential to their success as their heart is to life.

There is a reason why prominent exhibitors discard almost new machines of other makes, install Simplex projectors, and cease worrying about the machine in the booth.

Simplex machines have not only competed successfully with the American made projectors, but also with over forty types of European machines.

The endorsement of the leading photoplay theatres of the world, and over 90 per cent of the film manufacturers and importers, proves that the Simplex projector has shown them a quality of projection heretofore unknown in the Moving Picture World.

Such wonderful features as Quo Vadis, East Lynne, the South Pole Expedition, Sapho, In the Bishop's Carriage, Tess of the D'Urbervilles, Battle of Gettysburg, etc., would apparently have no more value or punch than a commercial reel, if they were not properly projected.

Why spend hundred of dollars for film service and then lose it on account of poor projection?

The perfect Simplex projection of the finest theatres in the world, and over 90 per cent of the film manufacturers and importers is within your means, Mr. Exhibitor. Don't wait to think it over.

Write today for catalogue B. **Made and guaranteed by**

PRECISION MACHINE COMPANY, 317 East 34th Street, NEW YORK

AMERICAN-ECLAIR

FEATURE FILMS

"ECLAIR" FILMS

ARE THE BEST BECAUSE

The Photography is Perfect.
The Settings are Natural.
The Costumes are Accurate.
The Stories are Interesting.
The Acting is Artistic.
And the Word

"ECLAIR"

Means Perfect Productions

225 W. 42nd ST., NEW YORK CITY.

¶ "We're not looking for 'suckers' to buy 'THE MISSING WOMAN,'" said Joe Miles to a buyer the other day. "It's for shrewd men of brains and judgment who want and get their money's worth."

¶ The fact that all the advance sales on this three reel, state-rights feature have been made to seasoned, critical exchangemen who can discriminate, means something. What does it mean?

¶ The day of selling "boob film" to "boob buyers" isn't on our calendar.

FILM RELEASES OF AMERICA

EXCLUSIVE SUPPLY CORPORATION

DISTRIBUTORS

220 WEST 42d STREET **NEW YORK CITY**

Our THEATRICAL MOTION PICTURE and CIRCUS

DEPARTMENTS

will hereafter be under the management of

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The United States Printing and Lithograph Co.

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Having completed necessary arrangements for releasing to the AMERICAN market HIGH-CLASS productions in MOTION PICTURES

Dante Features Sales Corporation, Inc.

announces its first release to State Rights Buyers

The Detective Daughter

or the Darkways of Naples, Italy

IN FOUR SENSATIONAL PARTS

WIRE FOR PARTICULARS

DANTE FEATURE SALES CORPORATION, Inc.
1 AND 3 UNION SQUARE **Michael A. Testa, Sec. and Treas.** **NEW YORK CITY**

One, three and six sheet posters made in America under the supervision of our manager, who knows what the exhibitor needs. Original photos. New style heralds.

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

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ENGRAVING
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TELEPHONE 1817 1818 CHELSEA

"SEE AMERICANS FIRST"

THE FLIRT AND THE BANDIT
A strong and fascinating Western drama.
Release, Monday, Sept. 29th, 1913.
THE BADGE OF HONOR
A thrilling Western drama featuring
J. WARREN KERRIGAN
Release, Thursday, Oct. 2nd, 1913
CROOKS AND CREDULOUS
How a conscience-stricken young man makes restitution for ill-gotten gains.
Release, Saturday, Oct. 4th, 1913
POSTERS: One and Three Sheet Four Color Lithographs for all releases.

"One thing above all is the photography which in every reel released by the 'Flying A' Company is unsurpassed by any company."
Gus Hagner, Mgr.,
Montgomery Amusement Co.,
Philadelphia, Pa.

AMERICAN FILM MFG. CO., Chicago

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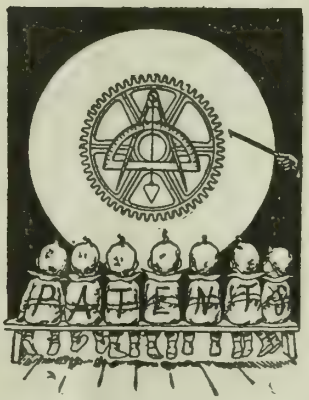
PATENTS
1868-1913



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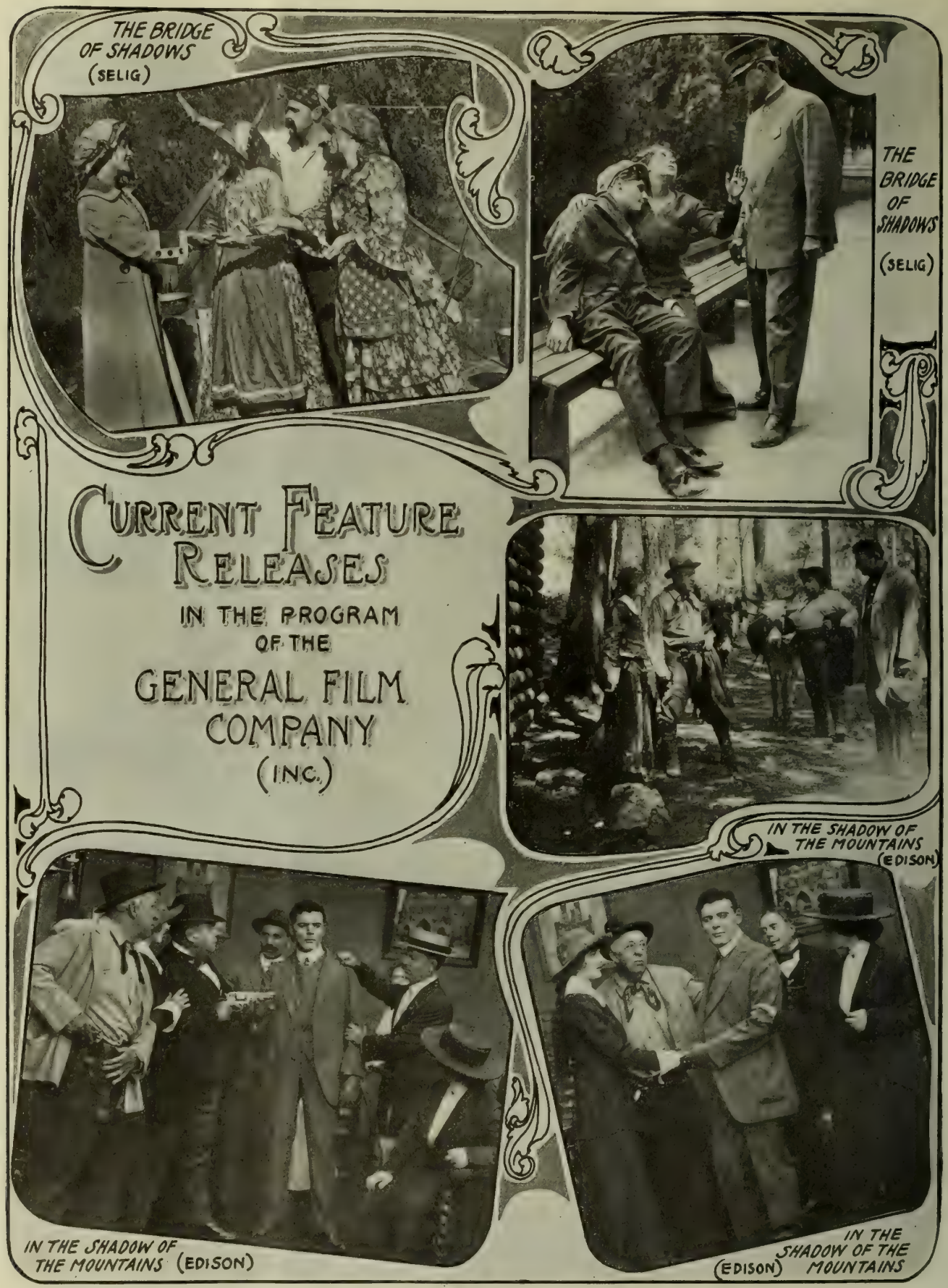

THE BRIDGE OF SHADOWS (SELIG)
THE BRIDGE OF SHADOWS (SELIG)
CURRENT FEATURE RELEASES
IN THE PROGRAM OF THE
GENERAL FILM COMPANY
(INC.)
IN THE SHADOW OF THE MOUNTAINS (EDISON)
IN THE SHADOW OF THE MOUNTAINS (EDISON)
IN THE SHADOW OF THE MOUNTAINS (EDISON)

Moving Picture News

AMERICA'S LEADING CINEMATOGRAPH WEEKLY

Established 1908

Volume VIII **September 20, 1913** **Number 12**

M. P. EXHIBITORS' LEAGUE OF AMERICA

Illinois State Convention

A convention of The Illinois State Branch No. 2 of The Motion Picture Exhibitors League of America will be held in Peoria at the Jefferson Hotel on the 23d and 24th of September, 1913.

Every motion picture exhibitor and his friends are not only invited to attend, but are urged to attend this big convention. The convention will be called to order at 10:00 o'clock Tuesday morning in open session. Address of Welcome by the Hon. E. N. Woodruff, Mayor. Response by National President, Mr. M. A. Neff.

Afternoon Session—	1:00 p. m.	Motion picture taken of the exhibitors and families.
	1:30 p. m.	Address by Hon. John Daley, State Senator.
	2:30 p. m.	Convention will go into executive session.
	4:00 p. m.	Adjourn for automobile sight-seeing trip about the city.
	8:00 p. m.	Entertainment at Convention Hall—Jefferson Hotel, music, advance releases of motion pictures, vaudeville, cabaret.
Wednesday, September 24—	10:00 a. m.	Executive Session. Election of officers and other business.
	7:00 p. m.	Luncheon and entertainment at the famous Indian Grill Room, Jefferson Hotel.

Convention Committee: Chairman, C. G. Steinhardt; Vice-Chairman, Wm. Schaeffer; 2d Vice-Chairman, Wm. McLinden; Secretary, M. H. Livingston; Treasurer, Dee Robinson. Press Committee: Chairman, C. E. Carrier; Secretary, Chas. Smith, Harry V. Miller. Exhibit Committee: Chairman, C. C. Montgomery; Secretary, John Flood. Entertainment Committee: Chairman, C. E. Carrier; Vice-Chairman, J. H. Bontjes; Secretary, C. G. Steinhardt. Ways and Means Committee: E. L. Harris, C. G. Steinhardt, M. H. Livingston, C. E. Carrier, Dee Robinson, J. H. Bontjes, John Flood, Chas. Tortat, E. Metcals, C. C. Montgomery, Wm. Schaeffer, C. Smith, Harry V. Miller, Wm. McLinden.

Don't allow anything to interfere with your attending the Peoria Convention. You will meet exhibitors from every part of the State of Illinois. All roads will lead to Peoria on the 23d and 24th.

The convention is for the purpose of reorganizing Illinois, electing new officers, and to continue the Motion Picture Exhibitors League of Illinois State Branch No. 2 under the old charter of the M. P. E. L. of America.

Thorough, active, progressive officers will be elected, an organizer will be placed in the field, and the smallest exhibitor in the smallest town will receive consideration the same as the exhibitor who owns a theatre that cost thousands and runs first runs. The small exhibitor is just as essential to the motion picture industry as the large one.

Our organization stands for every bona fide motion picture exhibitor regardless of the size of his theatre or the town in which he is located. There are matters which will come up in executive session at the convention that we cannot explain by letter. Our league stands for a square deal for all, special privileges to none. An injury to one is the concern of all. The league's policy regarding film manufacturers and film exchanges is: "Keep in the middle of the road." You will learn many things that will be of great benefit to you.

At the convention you will meet the national officers, see all kinds of machines and accessories, musical and other exhibits. This will be a real old-fashioned convention of greeting together of the motion picture exhibitors of Illinois.

Let the slogan be "On to Peoria.'

Very truly yours,
M. A. NEFF, President,
The M. P. E. L. of America.

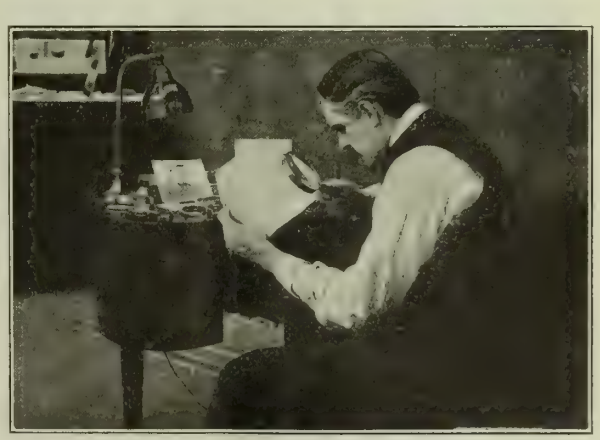
Copy of Telegram Received from M. P. E. L. of California

San Diego, California, Sept. 10, 1913.

M. A. Neff,
Cincinnati, O.

Mark E. Cory unanimously elected to National Executive Board, this is not the State Secretary, following resolution unanimously adopted to-day: Whereas at the Third Annual Convention of the Motion Picture Exhibitors League of America there occurred what is commonly called a split or bolt upon the part of certain dissatisfied exhibitors, and whereas we believe such action to be entirely unwarranted upon the part of the exhibitors participating there and prompted by selfish personal motives, rather than the good of the league, therefore be it resolved that California State Branch No. 12 of the Motion Picture Exhibitors League of America deplores the occurrence, and condemns the members responsible therefor, and be it further resolved that we hereby express confidence in the honesty, integrity and ability of Mr. Neff, be it further resolved that all exhibitors in America be urged to become members of the Motion Picture Exhibitors League of America, and that we pledge ourselves to exert every effort to secure new members.

W. A. Cory, Secretary Motion Picture Exhibitors League of California of the M. P. E. L. of A.



SCENE FROM "SELF CONVICTED"
Lubin release.

ARIZONA PIRATES TO BE PROSECUTED

The All Star Feature Corporation, of which Harry B. Raver is the head and Augustus Thomas the director-general of productions, have taken a decided stand against piracy of their plays, and have marshalled a force of legal talent to act vigorously against the leeches in the industry who constantly prey on the legitimate manufacturer in an effort to deceive the public.

Taking advantage of the extensive advertising and the immense popularity of *"Arizona,"* Augustus Thomas' great American play, a so-called Feature Film Company, operating in New York and elsewhere, has revived an old Urban two and one-half reel film, made several years ago, and called at that time *"Arizona Bill."*

Information was given to President Raver that this film was being exhibited at a theatre on Union Square, noted for its display of gaudy posters and reconstructing titles. A visit was paid to the theatre, where it was found that the old Urban lithographs were being used with the word "Bill" obliterated by strips of paper of a color similar to that of the poster. A large muslin streamer bearing the word *"Arizona"* was also used in the display.

The attention of the manager of the house was called to the fact that such a procedure was violation of the law and that the title *"Arizona"* was owned by Augustus Thomas. The manager stated to Mr. Raver that there was no intention on the part of the theatre to misrepresent, but that the films were rented to him by the Feature Film Company, and the posters were furnished in the condition as shown.

Graham & Stevenson, attorneys for the company, proceeded to take action, backed by the All Star Feature Corporation, and intend to spare no effort or expense to keep these infringing and misleading films off the market. This is only an example of the boldness displayed by the several parasites in the business who do not possess sufficient ability to exist legitimately, but who live purely on the product of the brains of others.

Exhibitors who are approached by persons offering *"Arizona"* in less than six reels, or by anyone who does not carry a company's license, showing that they are authorized by the All Star Feature Corporation to distribute such films, should protect their own interest as well as the public's by refusing to deal with such unprincipled persons.

Bert Ennis, formerly publicity manager for the New York Motion Picture Corporation, has joined forces with the Eclair Company, and will hereafter have charge of the Eclair Bulletin and publicity affairs in general.

The Moving Picture Exhibitors' Association of Greater New York, at a meeting held on Thursday, adopted resolutions requesting all exhibitors to drape their theatres in mourning out of respect to the memory of Mayor Gaynor. It was also resolved to have the Managers close their houses and suspend business from 12 to 1 o'clock on the day of the funeral.

THE DETECTIVE DAUGHTER

"The Detective Daughter" is a four-reel feature produced abroad, the rights of which are controlled in this country by the Dante Features Sales Corporation, Inc.

A news representative saw the first New York production of this interesting photoplay at the Comedy Theatre this week. It proved to be a feature of exceptional merit, depicting episodes of the life in the underworld of Naples

THE CAMORRA DEN AT NAPLES

and presenting characteristic scenes of criminals associated with the Camorra, an organization of world-wide fame. It will be recalled that at the noted trial which took place recently in Italy, the Camorra prisoners on trial were considered such dangerous criminals that they were locked in cages like wild beasts.

The story sets forth to dramatic advantage the love of a daughter for her father who has been killed by the Camorra in the course of performing his duty as a detective. Ida, the aforesaid daughter, vows to avenge her father's death, and assumes the dangerous task of visiting the Den of the Apaches where the Camorrists congregate at Naples. There she encounters the Camorra leader, Occhibelli, and proceeds to shadow him.

Finally, after many exciting incidents and narrow escapes, Ida, with the help of the Italian police, succeeds in rounding up most of the gang. She thus fulfils her vow, and her father is avenged.

TWO NEW APPOINTMENTS

Announcements are being circulated by The U. S. Printing & Lithograph Company throughout the theatrical, motion picture and circus trade of the appointment of John C. Truath as manager of these departments of their business, and E. J. Doolittle as assistant manager.

LUBIN'S LOS ANGELES STUDIO AND COMPANY

THE ORIGINAL WILL
Reliance release.

WILLIAM LORD WRIGHT'S PAGE

In our mail yesterday was an invitation to tour Europe this winter for $800 a tour. We can make several tours this winter at five cents a tour—at the moving picture theatre.

* * * *

Young men who take young women canoeing in the moving pictures, should hug the shore exclusively.

* * * *

Even the most entertaining features go unappreciated when the pictureplay fan is breaking in a new union suit.

* * * *

It may be said of our investigating bodies and criminal court attaches that they can face the heavy firing of the moving picture camera squads without flinching.

* * * *

An educational film teaching the correct method of gathering edible fall mushrooms would seem almost indispensable in this day and age.

* * * *

It cost a moving picture company $35,000 to wreck two trains for a central feature of a film drama. Now, why wouldn't it make a good picture to dynamite some skyscraper?

* * * *

A New York burglar wrote a poem and gained a pardon, but some pictureplays written and produced will never be pardoned.

* * * *

If moving pictures continue to gain in popularity, within ten years some editor will be asking what has become of the old-fashioned town that used to have a stock company every fair week?

* * * *

An investigation reveals the fact that there is enough coal to last 8,071 years. Consequently one need not worry about keeping warm in the moving picture show.

* * * *

In view of all the jobs the writers are getting under the Wilson administration, it is feared the supply will not meet the demand unless a few pictureplaywrights are pressed into patriotic service.

* * * *

Virginia reels were once very popular.

* * * *

Even Buffalo Bill's Wild West succumbed to moving pictures.

* * * *

Slit trousers promise to be quite fashionable but we hope to crusade strong enough to bar them from the picture screen along with the hat with the bow in the back.

* * * *

New York has a novelty in open air moving picture shows and makes them pay. Here's another vacant field for the municipal ownership faddist.

* * * *

We have our hours of misgiving when we feel certain that the dear old friend who casually drops in to assure us that we have the best page in the country is going to borrow $3 this time instead of a half dollar.

* * * *

We don't suppose that Secretary Bryan could spend even a half hour at some moving picture theatre without prompting someone to accuse him of neglecting his official duties.

* * * *

Our idea of what constitutes real riches is to be able to take the whole family on a tour of the picture shows two evenings a week.

* * * *

A splendid moving picture of the Balkan war could be shown by running the film half way and then reversing it.

* * * *

"Laughter lifts the lid from our imprisoned sorrows," says Lillian Russell. But the trouble is a person doesn't know where to laugh during the course of certain moving picture comedy.

* * * *

Some things never change. The young doctor acquires side whiskers and the honest young hero in the moving picture play always has his shirt open at the throat.

* * * *

The Monday morning newspaper would no longer have a monopoly of automobile accident stories if the wise father would only take the family to moving picture theatres the day previously.

* * * *

Chicago mail order houses are sending out 9,000 tons of catalogues, which is a few hundred in excess of film company house organ sheets up to date.

* * * *

"Evangeline" and "Rob Roy" are announced by Broadway managers after feature film companies had given notice they would dramatize the productions. Register another advance step for the moving picture. In the past the theatrical managers were first with announcements.

* * * *

Why has Jawn L. Sullivan been permitted to pass unnoticed by moving picture men? He could be depended upon to make an unqualified hit.

* * * *

Governor Cox, of Ohio, asserts that moving pictures of the adventures of Harry K. Thaw will not be permitted to be shown in the Buckeye State. Governor Cox shows judgment and good sense in that statement and we advise other Governors to follow in his footsteps.

* * * *

Relics of the past: Dr. Cook's wreath of roses and chase scenes in Wild Western picture plays.

* * * *

Verily, a precarious time is predicted for those geniuses who have been raking in the festive dollar by advertising fake correspondence school courses for pictureplay writers. The dictagraph will get 'em if they don't watch out!

* * * *

With all the celebrities real and near being exploited in moving pictures we are at a loss to understand why Lydia E. Pinkham continues conspicuous by her absence from the center of the screen.

* * * *

Julian Hawthorne, released recently, is devoting himself to writing about prison improvements. So long as he refrains from writing pictureplays, we shall enter no objection.

* * * *

Captain Leslie T. Peacocke, well-known pictureplaywright, is in the swim. He has successfully floated a comic opera starring Annette Kellerman. Several "dives" are realistically shown in the action, although the book is anything but sensational.

* * * *

Our memory reverts back to the time when Colonel Roosevelt could never have gone out to call on the Hopi Indians without having two or three enterprising concerns bidding for the moving picture rights.

* * * *

We have a deep, dark suspicion—it is only a suspicion mind you, but it is worthy of earnest investigation—to the effect that Elbert Hubbard is about to write a moving picture play and revolutionize the art.

* * * *

A fatal railroad wreck in Iowa the other day was caused by a bull. Which leads us to reflect that the same cause has wrecked innumerable pictureplay productions.

* * * *

Among those little things most noticeable in the pictureplay is, that every time a fierce altercation occurs in the dear old cottage between father and son, there is always an embroidered motto on the wall: "God Bless Our Home."

Moving Picture News

Published Every Saturday by the

CINEMATOGRAPH PUBLISHING CO.,

30 West 13th St., New York City

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WILLIAM M. PETINGALE
Business Manager and Treasurer

JOHN A. WILKENS
Secretary

The address of the officers is the office of the newspaper.

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Advertising Rate Card will be sent on application.

Entered as Second-class matter in the New York Post-Office.

Vol. VIII Sept. 20, 1913 No. 12

EDITORIAL COMMENT

Many a film has taken a turn for the better.

* * * *

There's many a slip 'twixt the film and the screen.

* * * *

Better never make or show a film than to make or show a bad one.

* * * *

Remember the coming generations: to sacrifice them for sordid wealth is an unpardonable crime.

* * * *

More copies were printed and put in circulation of last week's issue than of any previous number. Watch us grow.

* * * *

Thomas A. Edison indulged in a vacation and immediately became ill. One of the most indefatigable workers in the world could not stand the sudden change.

* * * *

A dehorned phonograph or one replaced with decent music would improve many a moving picture show. A little increase in expense may double the receipts.

* * * *

At the National Conservation Exposition which was held in Nashville, Tenn., this month, the Government made extensive use of moving pictures to teach the lessons of conservation. The Department of Mines was shown in film, as were other interesting branches of Government service. Uncle Sam has realized the worth of Cinematography as a medium of education and will utilize it more and more.

* * * *

Combination, the order of the day, is contagious; contact breeds infection. A combination in motion picture journalistic fields would augur well for the business and the trade generally. We are inspired in saying an important consolidation of publications is immediately impending.

* * * *

The business of exaggerating pictures should cease. The exhibitor can put a stop to the practice by complaining to the exchanges. There is no necessity for the practice of exaggeration. Do not misrepresent on the poster what is to be found within the theatre. In so doing the manufacturer fosters a distaste for his product among those he is endeavoring to interest. Exaggeration is an unwise practice. Circus advertising should be tabooed.

* * * *

Again we proclaim our desire to be of the utmost service to manufacturer, exhibitor and operator alike in promoting the best and most useful service to the public. Our pages are open to all for the publication of helpful suggestion. We regret having felt compelled to decline printing some offerings because the same consisted mainly of accusations, criticisms of destructive trend, or unwarranted declarations. Constructive criticisms and helpful suggestions will be put before our readers.

* * * *

We are pleased to observe the ever-growing standard of excellence required by moving picture manufacturers. The increased standard of quality is most noticeable in the new releases of the past thirty days. Nearly every manufacturer in the business has really surpassed himself in the excellence of the output. Not only are detail and atmosphere better, but the worth of the story has improved. There seems to be a keen rivalry between the various makers as to which company shall release the most pleasing and convincing productions. This spirit augurs well for the industry. Exchanges, exhibitors and, best of all, the people are delighted.

* * * *

Every new industry bearing the possibility of large monetary returns appeals first to the adventurer, then to the speculator, and finally to the conservative business element. Motion pictures naturally attracted the entertainment pirate first; then followed the timid showman, and now they are about emerging into the legitimate theatre field. It is pleasing to note that every evolution in the industry is an improvement upon its predecessor; that the undesirable element are being rapidly retired and the new powers are of a type so far superior to the old as hardly to be comparable therewith. Let the good work go on.

CLAIRE WHITNEY

Claire Whitney, whose portrait appears elsewhere, recently joined the Solax stock company in the capacity of leading lady. She is the daughter of an Australian promoter and has had an enviable career for an actress only twenty-two years old. For two years she was with Cohan & Harris, playing one-night stands as well as the two-dollar houses. After that she had considerable experience in vaudeville and musical comedy, and she recently starred in a sketch called "The Little Blonde Lady."

Miss Whitney made her début in pictures at the Biograph studio, and has had the advantage of the tutelage of Lawrence Griffith. She has also been in stock with Pathé and has supported Florence Lawrence at the Rex Company. She possesses a very charming personality, is very winsome in her manner, and is seen to special advantage in ingenue roles. As the villainous Claudia in Mme. Blaché's feature, "The Rogues of Paris," Miss Whitney does exceptionally artistic work, and proves herself a character actress of marked ability.

ROSEMARY THEBY

Rosemary Theby, whose portrait adorns our front cover this week, is associated as leading lady with the stock company of the Reliance studio. She has won much favorable comment for her remarkable interpretation of women with a "purple past." Her first experience as an actress in moving pictures was with the Vitagraph Company, where she was only entrusted with what she designates as "sweet"parts, until one day when they needed a "heavy" they decided she might do for the part as she is tall and dark. Her success led to her being cast for similar characters during the two years that she remained with the Vitagraph Company. It is only recently that she accepted an engagement from the Reliance Company.

Personally Miss Theby prefers to enact sympathetic roles, and those who can attest to her singular beauty on the screen have often wondered why she appears so often as the adventuress. This, as a matter of fact, is due to her exceptional cleverness in emotional roles, and a compliment to her possession of brains as well as beauty.

REVIEW OF NEW FEATURES

By Albert Ellery Bergh

THE popular demand is for new features. You hear this on all sides—both from exhibitors and speculators. Thus is the moving picture more than ever encroaching and poaching on the preserves of the speaking drama.

Moreover, the fiction field is also yielding to the popular demand for feature films. What publisher could illustrate a popular novel as it is illustrated in the screen version? The new features to be reviewed this week include, for instance, "Hard Cash," one of the most popular novels of its day, and pictureplays of many other novels, classic and otherwise, are announced for early release.

The two other features to be reviewed this week are "The Life of Daniel" and "The Battle of Waterloo." Let's have the battle over first.

The Battle of Waterloo

This is an imported five-reel feature that has been exploited in England by the Waterloo Film Company with pronounced success. Naturally the Duke of Wellington is made to stand out in bold relief, but Napoleon is by no means made to suffer in comparison. The subtitles give a running account of the battle scenes as they are thrown on the screen.

The opening scene is that of the famous ball given by the Duchess of Richmond at Brussels on the eve of battle. Wellington's attendance at this ball has been made the subject of considerable critical comment. The claim is made by some critics that Wellington had been lulled into a false security and the reports as to the concentration of Napoleon's troops had been neglected. As a matter of fact when news of the advance of the French troops reached Brussels on the afternoon of June 15th, 1815, Wellington at once issued orders for all of his troops to be in readiness.

At night intelligence was received that the French concentration was at Charleroi, and Wellington issued orders for the immediate movement of the British.

NAPOLEON ON THE EVE OF BATTLE
(Scene in "The Battle of Waterloo.")

Wellington and the Prince of Orange with a number of the staff officers went to the Duchess of Richmond's ball for the purpose, it is said, of preventing a panic in Brussels. The iron Duke, throwing away golden minutes, as if to show his confidence in his fortunes, remained till a late hour to return thanks after supper for the toast to the health of the Prince Regent of Great Britain which was proposed by the Prince of Orange. This ball, as you know, is the subject of Byron's celebrated poem, from which it may not be out of place to quote the first stanza:

"There was a sound of revelry by night,
And Belgium's capital had gathered then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spoke again,
And all went merry as a marriage-bell.
But, hush! hark!—a deep sound strikes like a rising knell."

The scenes of the battle are thrown on the screen in accordance with the best historical authorities. They are presented in consecutive order under the following titles:

1. Napoleon, having defeated the Prussian corps of General Ziethen at Thuin, advances to Charleroi to secure a position between Blücher and Wellington. 2. Wellington's troops retreating from Quatre Bras. 3. Wellington rejoining his troops, proceeds to Mont St. Jean, afterward called the Field of Waterloo. 4. Napoleon's troops proceeding towards La Belle Alliance. 5. Napoleon's headquarters at La Belle Alliance. 6. Wellington's headquarters at Waterloo. 7. The eve of the world's greatest battle. Napoleon sends a messenger to Grouchy. 8. Wellington preparing his lines for the battle. 9. The fateful morn.

10. Wellington sends a messenger to Blücher at Wavre. 11. Wellington and his generals. 12. Wellington's messenger ambushed by Ney's troops. 13. Napoleon re-inforces his troops at La-Haye Sainte. 14. The British skirmishers. 15. Wellington changes the position of his lines. 16. Wellington re-inforces his lines at Hougoumont. 17. Napoleon surveying his position on the high ground of Hougoumont. 18. The famous 92d Lancers. 19. On June 18th Prince Jerome opens the famous struggle with an attack on Hougoumont.

20. The famous Ford between Frichersmont and La-Hayes Sainte. 21. Blücher, at Wavre, holding his ground against Grouchy's attack. 22. The skirmish at the Ford. 23. Charge of the 92d. 24. Napoleon changing his position at Hougoumont. 25. Blücher hard pressed by Grouchy. 26. The Scotch Lancers. 27. The struggle at Hougoumont, a position taken and retaken fifteen times during the battle. 28. Charge of the Scotch Highlanders. 29. Wellington re-inforcing his position on his left flank.

30. Blücher, having defeated Grouchy at Wavre, hastens to Wellington's aid. 31. Four o'clock at La-Haye Sainte. 32. Blücher arrives at the Ford. 33. The Highlanders victorious. 34. Napoleon's troops losing ground at La-Haye Sainte. 35. The fight for a gun. 36. Wellington encourages the Scotch soldiers. 37. The death of Pritchard. 38. Napoleon realizes that the end is near. 39. Napoleon sees the Old Guard repulsed.

40. Napoleon retreats from La Belle Alliance. 41. Blücher crumples up Napoleon's left flank. 42. The French, attacked by Landt's entire brigade, break in disorderly panic. 43. Conquered at last! 44. The meeting of Blücher and Wellington at La Belle Alliance. 45. The exile of Napoleon.

Napoleon attributed his defeat to the failure of Marshal Grouchy to keep Blücher from reinforcing Wellington, and it is now conceded by the majority of critics that this is correct. It is also generally conceded that Napoleon would have defeated Wellington by 4 p. m. on the afternoon of June 18th if it had not been for Blücher's reinforcements. The British, knowing as early as 2 p. m., that Blücher was approaching, held on, bearing blow after blow with dogged resolution till the German troops

arrived on the field of battle. Had Grouchy placed his force of 35,000 men between the British and Prussian armies, Napoleon would have won the battle of Waterloo.

The Allies lost about 22,000, the French about 35,000 besides many prisoners. The rout was so complete and the disaster of Napoleon so decisive that "Waterloo" is proverbial for a final and deciding blow.

The screen production of the Battle of Waterloo was by no means easy of accomplishment. In the main this momentous military struggle has been carried out with stirring realism. It was a happy idea to throw the military maps on the screen when either Napoleon or Wellington wish to give their generals strategic directions. This gives the spectators a comparatively clear idea as to the military tactics resorted to by both sides. Otherwise many of the scenes would have had no particular significance from the spectator's point of view.

There is plenty of "battle and sudden death" in the course of the five reels, but there are also many touching incidents of a dramatic order that stand out from the ordinary incidents of military carnage. The most notable scene in this respect is the final charge of Napoleon's famous Old Guard. The defeated army is retreating in disorder from the field save the four battalions of the Guard, who form into a square and, fighting stubbornly to the last, perish almost to a man. They die but won't surrender.

Another touching scene is that of the British and German soldiers (many of whom are wounded and dying), when they cheer Wellington and Blücher after the victory has been announced.

DANIEL IN THE LIONS' DEN

The Life of Daniel

The Vitagraph Company has completed an effective feature in two reels entitled "The Life of Daniel." This feature is exceedingly well staged, and will no doubt appeal to a large class of spectators throughout the country. The principal episodes in Daniel's career are presented as a pictureplay adapted from the biblical narrative by the Rev. Madison C. Peters.

The opening scene is supposed to occur in the third year of the reign of Jehoiakim, King of Judah. The city of Jerusalem is besieged by Nebuchadnezzar, king of Babylon, and Daniel is brought as a captive to Babylon with Shadrach, Meshach and Abednego, who belong to the tribe of Judah. Ashpenaz, the master of the eunuchs, is commanded by the king to select from the captives in the prison certain of the children of Israel skilful in all wisdom and cunning in all knowledge, who are to be taught the learning and the tongue of the Chaldeans. Among those selected are Daniel, Shadrach, Meshach and Abednego, who have ten times more understanding and wisdom than all the astrologers and magicians in the king's realm. Daniel has understanding in all visions and dreams and is the only man in all the land of Chaldea who is able to make known and interpret to King Nebuchadnezzar the great dream that troubles his spirit.

Then the king makes Daniel a great man, and his three brothers are made governors over the province of Babylon. But when they have risen to favor, and Daniel sits in the gate of the king, jealous conspirators plot against the four children of Judah. These conspirators induce the king to set up in Babylon a monstrous, golden image which all must fall down and worship at the sound of the music, or on their refusal, they are to be cast into the midst of the fiery, burning furnace.

On the day when all the princes, the governors and the captains, the judges, the treasurers, the counsellors, the sheriffs and all the rulers of the provinces and all the people are gathered together for the dedication of the image, Daniel is away upon a mission. Shadrach, Meshach and Abednego, stand among the prostrate multitude, and fail to fall down and worship the golden image that Nebuchadnezzar, the king, had set up. The king, in his rage and fury, commands the mighty men of his army to cast them into the burning furnace, but a phantom form "like unto the Son of God" appears among the three that are cast

DANIEL BROUGHT BEFORE DARIUS

in the furnace, and they walk in the midst of the fire without harm from the flames. Then Nebuchadnezzar stands at the mouth of the burning fiery furnace and bids Shadrach, Meshach and Abednego come forth, and the king praises their God before all his people. This is the

RICHARD HARDIE MAKES RESTITUTION
(Scene from "Hard Cash.")

climax of the first part of the "Life of Daniel."

In the opening scene of the second part, Darius, the successor of Nebuchadnezzar and Belshazzar, has become the King of the Chaldeans. He has set over the kingdom one hundred and twenty princes and over them three presidents, of whom Daniel is the first. The princes render accounts to the presidents, and Daniel as a faithful servant to the King, insists that the King receive the revenues due him. The other two presidents and the princes, being angered at this, seek in vain to find some fault against Daniel.

It happens, however, that the king is fascinated by a woman of great beauty and charm, and she is favored with the king's love. The princes bribe her to cause the king to sign a royal decree that whosoever shall ask a petition of any God or man for thirty days save from the king, shall be cast into the den of lions. So the royal favorite approaches the king when he is presiding at a great banquet and offers him goblets of strong wine. Finally, when the king is overcome with the wine, she places the tablet of the decree before him, and he signs it without knowing its contents.

The next day Daniel is found on his knees praying to his God, and he is brought before the king. The king does not remember that he signed the decree and wishes to deliver Daniel from the princes, but they remind him that his decree may not be changed, saying, "Know, O King, that the law of the Medes and the Persians is, that no decree nor statute whch the king ordaineth may be changed."

Then Daniel is cast into the den of lions. According to the Vitagraph press representative, "the lions are fierce and hungry and when Daniel is thrown into their midst, they growl and show their teeth, but soon they are quiet and gentle as little kittens and they look up into Daniel's face with love. Daniel knows that his God has tamed the hungry lions and he lies down in their midst and sleeps. The next morning the king and all the princes come to the cage, and when the king sees that Daniel is delivered he is exceedingly glad, and he commands that he should be brought out of the den. Then the king blesses Daniel, but for the men who accused him he commands that they be cast into the lions, and when they are cast in, the lions devour their flesh and break all their bones in pieces and the people wonder and tremble at the power of the God of Israel!"

Could anything be more Vitagraphic! As for Charles Kent, that sterling actor and stage director who appears as Daniel in the second part of the piece, he has certainly proved himself the premier heroic histrion of the American picture stage. What is a lion more or less? He makes a pillow of one of them! Who is Bosco, the lion tamer, compared to Charles Kent?

Hard Cash

The Edison Company are about to release "Hard Cash," a two-reel feature adapted from Charles Reade's well-known novel of that name. The novel was originally published in 1863 as "Very Hard Cash," and is an alleged exposure of the abuses of private insane asylums in England and the statutes under which they were sheltered.

It is the most severe exposition of the oppression that may exist in a private lunatic asylum that has ever been written. It ended the irresponsible private asylum in England, and it made the treatment of the insane by severity almost an impossibility.

The story of the screen version of "Hard Cash," as presented in the Edison films, necessarily does not cover all the incidents related in the novel, but the incidents selected form a story of absorbing interest.

At the outset we learn that Captain David Dodd, of the good ship Agra, has arrived at home carrying with him fourteen thousand pounds in hard cash, after nearly losing the money in a fierce battle with pirates and again during a violent storm. The captain deposits his fortune in Hardie's bank, a conservative institution with an ironclad reputation.

Unhappily the captain's sense of security does not last long. Richard Hardie, the president of the bank, having been caught in the maelstrom of speculation, is on the verge of bankruptcy. Learning of the danger to his hard-earned cash, Dodd returns to the bank on the same afternoon, and demands its return. Hardie refuses on the ground that it is after business hours, and Dodd falls to the ground in a fit of apoplexy. His mind is unbalanced, and he is removed to an insane asylum.

Alfred Hardie, Richard's son, is deeply in love with Captain Dodd's daughter, Julia. This does not meet with the approval of Richard Hardie, who wishes his son to

JULIA'S COLLAPSE
(Scene from "Hard Cash.")

marry an heiress. Alfred overhears the dispute between Dodd and Richard Hardie, and, outraged at his father's duplicity, demands that the money be returned.

With the money safely in his hands, and Dodd in an insane asylum, the elder Hardie is too hard pressed to let anything stand in the way of his urgent needs. Spurred on by an unconquerable ambition, he enters into an agreement with a dishonest doctor. He has Alfred inveigled from home and incarcerated in the same asylum with old Captain Dodd.

However, there is another source of danger with which Hardie had not reckoned. Skinner, an old confidential clerk in his office, had slyly taken the receipt from Dodd's hand as he lay in his apoplectic fit. Hardie, who confidently believes that the receipt has been lost, is stunned when Skinner informs him that it is in his possession, and coolly demands blackmail.

Meanwhile Alfred and Captain Dodd have been suffering all the torments of the outrageous insane asylum system of the day. At last they manage to escape together during a fire, and escape to the seacoast. The sight of salt water restores the sailor's memory and he recalls the loss of his fourteen thousand pounds.

Skinner's opportune death and repentence eventually puts the receipt for Dodd's "hard cash" in Alfred's hands. Together he and Dodd go to the elder Hardie's office, where they find a man overcome with remorse and shame, who is only too willing to make every restitution in his power.

The enterprising cast includes Charles Ogle as Captain Dood, Gertrude McCoy as Julia, Bigelow Cooper as Richard Hardie, Richard Tucker as Alfred Hardie, May Abbey as Mrs. Dodd and Barry O'Moore as Skinner.

"Hard Cash" is likely to live up to its title, so far as the Edison treasury and the box-offices of exhibitors are concerned.

Charles Wallach, who has been identified with the motion picture industry for some time, is connected with the True Feature Film Company, of New York, with offices in the World's Tower Building, 110 West Fortieth street. Mr. Wallach is popular with the trade and a good fellow for special feature men to become acquainted with.

STUDIO GOSSIP

Mr. Stout, the comptroller of the Universal's Western business, is being congratulated upon the arrival of a little daughter.

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Jack O'Brien has joined the Lubin forces and is again the "busy director." A. H. Fralick is also working at the Lubin studios.

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William Alder's visit South was very short. He is back in Los Angeles again negotiating for a prominent position as laboratory manager.

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J. Farrell MacDonald and his wife, Edith Bostwick, of the Venus Features, have been taking a few days' well-earned holiday, and have been receiving old acquaintances in San Francisco.

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Owing to the excellence of the "Cracksman" picture recently put out by James Neill and Wallace Reid, the latter is writing a series of them in which he will play the role of the chivalrous cracksman. They will be directed by James Neill.

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Miss Gertrude Coghlan was called to duty as a leading lady of The Selig Polyscope Company, last week, in a piquant and diminutive drama highly charged with excitement, entitled "The Duchess and the Burglar."

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Pearl White, the popular star of Crystal films, returned from Europe last week, and is now again back at her work with the Crystal. Miss White spent about eight weeks abroad and visited all of the studios on the other side, making a special study of the acting methods employed in them.

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Marshal Farnum, the youngest brother in the famous Farnum family, who was concerned with Dustin Farnum in the production of "The Spoilers" in California, is now listed among the producers at The Selig Polyscope Company in Chicago. He has had a long stage experience and should grace the new position with credit.

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Ed J. Brady, who will join Wallace Reid's company, is well known on the vaudeville circuits, both for his Jewish impersonations and his "rag" singing. He has written quite a number of successful songs. He has had a long experience in the pictures, having acted with the Powers, the Vitagraph, the Republic and Kay Bee companies. He left the last to join the Universal.

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Dorothy Davenport is back again in the "Universal" fold after being with Selig and Kalem. She will play opposite to Wallace Reid, who starts producing on his own account next week. He will write most of his own photoplays, too. He has a delightful little leading woman, for Dorothy is a great favorite with a discerning public; her work is always conscientious and carefully thought out.

* * * *

Palmer Bowman, a clever young actor, who has given very efficient service with The Selig Stock Company during the past eight months, displaying remarkable versatility as an actor, has business qualifications that attracted the attention of Oscar Eagle, and he has made him his assistant for carrying out the labyrinthian details involved in his office—as master of production.

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Kathie Fischer is another Universal child actress at the Hollywood Pacific Coast Studios. She is clever and closely resembles her aunt, Margarita Fischer. She is acting under the direction of her uncle, Harry Pollard. In a scene recently she had been spanked. She looked up at her uncle Harry and said, "I don't think we'll rehearse this scene, Uncle."

* * * *

When Robert Leonard's arm was badly skinned during a film fight with Harry Tenbrook in which both roll down an embankment, it was feared that blood poisoning would set in. Just previous to this, in another scene, both his arms had been badly burnt. Several visits were made to the Universal hospital and Bob appears on the road to a speedy recovery.

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During the production of the Reliance feature, "Targets of Fate," Director Edgar Lewis used a large ocean steamship for several exciting scenes, which, among other things, called for the launching of the lifeboats.

The steamer was about to sail for foreign parts, and the steerage was packed with passengers who took a lively interest in the picture-making.

A number of the passengers were enthusiastic workers under Mr. Lewis's direction, but the lowering of the lifeboats was too realistic for most of them, and a near panic was the result.

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William Alder, the camera man with Milton H. Fahrney, is a student and fills all his private time experimenting. He has a model laboratory and states that he has the most complete photo-bacteriological outfit in the States. Mr. Alder has succeeded, for the first time in history he believes, in taking moving pictures of typhoid fever actually working in the blood. This has been done by eliminating the ultra-violet ray and sensitizing the film to the red rays. It is known that the violet ray kills the bacteria.

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The Universal Film Manufacturing Company's latest movement in the West towards concentration and added efficiency is the securing of a long-time lease upon a large block of ground at Hollywood, Cal. It measures one hundred and twelve thousand square feet without the private road contemplated and the alleyways. On this block of ground will be a series of stages, each one much larger

than the average stage and fitted up with all the latest improvements. There will be added property rooms capable of holding great amounts of furniture and other necessary "props" which go towards effectiveness in the scenes. There will be additions to the mechanical and film departments, many more dressing-rooms, and new offices. The plans resemble those of a small townsite.

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Miss Leonard's second appearance on the program of Warner's Features, Inc., will be in a story of New York life entitled "A Leaf In The Storm."

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The Gene Gauntier Feature Players have reached Beaufort, Ireland, where they will produce three-reel Irish subjects for the program of Warner's Features, Inc. Additional players have been taken from London to Beaufort where the company will proceed with their outdoor scenes as long as the weather permits.

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It is not often that one meets a person with a memory so thorough as that of the versatile leading woman of the second of the "Flying A" companies, Miss Winifred Greenwood. Reading the script once will give her details of scene artion and numbers of scenes as well. Her previous experience in directing her own companies makes her a most valuable aid to Director Ricketts.

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It does not often happen that stories of actual experiences which take place in the studio during the producing of an important picture ever reaches the great army of photoplay fans, but there is a story from the Gauntier studio that is too good to be suppressed. For the closing scenes of "In the Power of a Hypnotist" it was necessary to secure a large snake of the Python variety which was to coil itself about the neck and arms of Miss Gauntier in order to add great realism to the scene.

His snakeship, having been borrowed from the Bronx Zoo, New York City, was taken to the Gauntier studio, and everything was in readiness to proceed with the final scenes. Jack J. Clark, who plays the role of detective in this three-reel drama just released by Warner's Features, Inc., attempted to remove the snake from its box, and in doing so, he allowed it to slip from his hands, and immediately there was a wild scramble of those who had been engaged for the production. Had it not been for the cool head of Miss Gauntier, there would have been a panic. She, however, seized the snake in both hands, one hand gripping it tightly behind the head, and the other, the wriggling tail. Miss Gauntier later showed her courage in allowing the snake to crawl about her feet, waist and neck.

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Playing to widely separated localities for the sake of true "atmosphere," James Cruze and Mignon Anderson, leads in Thanhouser's Plot Against the Governor," wrere just slightly fagged out when the picture was completed They were filmed in action at the Capitol, Albany, in studio scenes at New Rochelle, and at the State prison, Sing Sing, for the first time in its history. Never, it is stated, have such "close-up" views of the great jail been taken, and through it all Miss Anderson wasn't a bit scared, although some of the prisoners looked tough enough to bite a piece out of her ear. In the "Daughter Worth While," another of Director Heffron's pictures, the little "Thanhouser Blonde" is shown in a quite perilous stunt. This is nothing less than racing an auto against a Jersey Central train, and the film shows more than flashes of the race, too. The little "lead" had never driven an automobile before, and took lessons especially for this picture. It was a great big touring car in which she outspeeded the train. In this picture she also races a yacht.

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A three-reel Western comedy, one every two weeks, will be probably the next addition to the program of the Exclusive Supply Corporation. Negotiations are now under way between Joseph R. Miles, general manager of the Exclusive, and the owner of a widely known brand of established reputation. Such a brand would much strengthen the already strong program, including as it now does the cream of the European and American makes.

The sparring for choice territory between the Exclusive and buyers still goes on merrily. During the course of the week numerous exchange men and prospective exchange men have gone into the details of the proposition that is now in prosperous sway in various parts of the country, have gone over exhaustively in the Candler Building offices.

Among those in New York for that purpose during the week were Charles Zetler, of the Edwards-Zetler Feature Film Co., of Dayton, Ohio, and E. T. Peter, of Dallas, Texas, who purposes taking the program for Southern territory and who will probably open offices in Atlanta and New Orleans.

A. A. Weiland, of the Weiland Film Company, of Pittsburgh, reports that his success with the Exclusive Program in his territory encourages him to take Ohio, the adjacent State.

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J. L. Warner has gone to Cincinnati to open the twenty-second Warner Exchange. Announcement of the permanent address of the new Cincinnati exchange will be made at an early date. This step has been taken by Warner's Features, Inc., in order to take care of the rush of business which is anticipated with a weekly program of three and four reel features. Exhibitors in southern Ohio and the northern parts of Kentucky and Tennessee will receive their service out of Cincinnati.

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A palatial theatre, seating 900 people, was opened at Los Angeles recently. It is under the control of the Tally Amusement Company, with E. T. Tally as president, and F. J. Kawkins as vice-president. It will be known as the Alhambra, and will be devoted to the Universal program as is Mr. Tally's other theatre, the popular College on Hill street. On the exterior of the Alhambra there are 1,250 electric lights. The furniture and fittings are magnificent and comfortable.

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Noteworthy in view of this subject being the first release of a new feature company has been the sales of State rights on "Dr. Nicholson and the Blue Diamond," the Film Releases of America subject.

Added to the sales made several weeks ago, and these without the aid of lithographs or other advertising matter, are the following dispositions of territory: Pekin Feature Film Co., of Philadelphia, the Exhibitors' Feature Film Co. of Toledo, Ohio, and the Southern Feature Program Association of Dallas and San Antonio.

ROY CALDERON
In charge of Renting Department of the Dante Features.

For Those Who Worry O'er Plots and Plays

The Two-Reel Story

A GREAT deal is being said these days pro and con anent the two-reel and three-reel stories. The development of the multiple reel or feature story has arrived, but do not permit your interest in this fact to cause you to forget that the development of the single-reel story remains as important as of yore—if not more so. "The heights by great men reached and kept were not attained by sudden flight," and so while reading of this and that market open for two-reel stuff, do not forget that you should first be able to successfully market single-reel plots before endeavoring to attain "greater heights." Edison, Kalem, Lubin, Universal, Selig—in fact, nearly every film manufacturing company—are now in the market for real two-reels. However, real two-reels do not mean real one-reels stretched into two-reels. Extraordinary plots are needed for two-real subjects. Plots that can be readily developed in one thousand feet are not desired for the two-thousand-feet productions. Many of our correspondents, whom we have reason to know are having difficulty to market stories of the single reel, have recently changed the tenor of their inquiries and are asking all about the markets for two and three-reel subjects. Our advice to these writers is to leave the lengthier stories severely alone. It is no easy task to evolve the single-reel plot, as many have discovered, and the ambitious writer should first master the first step before aspiring to a higher walk in life. The names of the authors will in all probability appear with most of the two and three-reel productions. Of necessity, the author's name will count for something, and should have an advertising value. All padding should be avoided. It is possible to write a plot as valuable for a two-reel story as it is for one. However, there must be more to the plot and to the story, and there is an opportunity to use a larger cast of characters. A majority of the two-reel stories now being released have been taken from some stirring novel and have been prepared in the studio. Such authors, however, as Mrs. Brieul and Miss Justice are specializing in the multiple-reel market with great success. One completed scenario is favored in most studios. Edison does not even require that the script be divided by the author into the first and second reels. The author, nevertheless, should know where he means the first reel to end and the second reel to begin. Some number their scenes consecutively from one to the final, while others number the scenes in each reel separately. The former system is our favorite. There is a market for two-reel stuff; also, there is a mighty good market for one-reel stuff. A large number of writers seem to be hastening, illy prepared, into the two-reel field of endeavor. Hence, don't you think it would be wisdom for you to just keep pegging away trying to improve your one-reel output with a sneaking idea that this particular market may grow better and better?

Selig Follows Suit

Universal recently announced that names of deserving authors would appear on posters. Selig now adds to the joy of authorship by coming in where the water is fine. Word comes from the executive offices of the Selig Polyscope Company, in Chicago, to the effect that they will hereafter incorporate the names of the more popular scenario writers in the announcement title of their principal releases. Some twenty-five or thirty Selig contributors have already been accorded this honor. Recognition of the scenario writer has been agitated pro and con for several years, reads the Selig statement, and the company will undoubtedly receive much praise for its pioneer work in this line. We like this latest announcement concerning authors' credit, but would remark that not only the names of the "more popular writers" should be credited, but also the names of those writers not so widely known, provided the latter submit meritorious work.

"Literary Hoboes"

Please do not become a "literary hobo." It is a new term that came to us in yesterday's mail. It is a good phrase, too. A "literary hobo" is the man or woman who makes it a business to ascertain the home addresses of editors and critics and then bombards them with manuscripts. Sometimes return postage is enclosed with those scripts, and more frequently the return postage is conspicuous by its absence. The letter of the "literary hobo" starts out something like this:

> "Forgive me for troubling you at this time, but I am confined to the house by the smallpox, and so have the time to select one or two of my photoplays, which I forward to you. Kindly criticise them at once and tell me where I can sell them. They have been submitted to the 'Squedunk' and the 'Doormat' editors, who returned them with the statement that 'plot was too slight.' I read the 'Warcry' and, seeing your writings therein, feel at liberty to write you. I am heart and soul in photoplays. I evolve plots in my dreams," etc., etc.

The "literary hobo" should remember that the trade journal department editor, writer, or critic is a busy man; that if he should take the time to criticise and revise all scripts submitted to him, he would have no leisure to earn money to buy his bread and butter. The "literary hobo," seemingly, does not wish to stand alone. He or she has no pride; they are "literary loafers" and desire that others, who have won advancement through heart-breaking labor, should devote all their time to doing the drudgery the "literary hobo" is too lazy to perform. Without exception, the editors who are inflicted with this avalanche of "literary hoboism" have made it possible for many to succeed. When those editors who are now so coolly ordered to do the hard work for others started in the field there were no departments devoted to their interests. They were obliged to grope about in the darkness and learn the pointers they now so generously present to their fellows. The "literary hobo" should be thankful that he is living and working in the present day and age. What he would have done five years ago is an interesting question. If every petitioner were really afflicted as is almost invariably stated in the first line of the tearful letter, we would long ago have contracted leprosy and all its attendant evils. We like to hear from our readers and try and answer all questions promptly when return postage is enclosed. However, we have repeatedly stated that we cannot criticise and revise scripts. In the first instance, we have not the time to do it and give our other duties proper attention. In the second place, it is best for the beginner to stand alone. We are thankful to state that only a very small minority of the writers now starting in the photoplay field of endeavor are "literary hoboes."

A Victim Writes

Here is a characteristic letter from a "victim" of a fake correspondence school. Can you blame us for opposing these grafters? "I am a victim of the 'fake correspondence school.' I did not think anybody cared about those things until I read what you have had to say. They took my money and did not even acknowledge the check for two weeks, and when I wrote to inquire about it, they grew impudent and ugly. I sold a story before I finished with a Sheridan Road concern, and they wrote me some stormy letters because I would not take the 'course.'" We were instrumental recently in having the sum of $30 refunded to a St. Louis woman. She had fed the money in instalments into the maw of a fake professor, who later vacated his "Photoplay Building" and flitted away to parts unknown. The Post-Office Department located the man and he refunded his ill-gotten gains. He has started in business again and we have reason to believe he will not continue long.

Introducing Characters

A Milwaukee correspondent writes: "For some time I have been studying the films in regard to the fact that I am now bringing to your attention and I am sure that you must have also noticed it. Many writers are 'up in the air' about introducing their characters so I would like to have you publish the following article: The system employed by most writers at the present time appears to be to introduce all leading characters in the first few scenes, whether they are needed in the early part of the story or not. In my estimation this

style is wrong as these characters are often dropped and later brought abruptly into the picture, and in many cases, are confused with the other leads. A character in a pictureplay should be introduced at the time it begins to take part in the action, as characters are in novels and plays of the speaking stage. An example of successfully bringing a character into a picture near the end was the recent Lubin release 'When Tony Pawned Louisa,' wherein a pawnbroker, who later proved the hero, was introduced after almost two-thirds of the reel had been run off. I recall a two-reel Kalem war drama in which one of the female leads was introduced at the beginning of the second reel. If introduced with a proper leader I think it adds to the charm of a play to have the characters appear at the proper time. This does not mean the switching of the lead to an unknown character in the last scene as many young authors are inclined to do. I trust you will give this a place in your department as I believe it will help others."

The Hall of Fame

Capt. Leslie T. Peacocke, editor and author, wrote his libretto for Annette Kellerman with pen and ink.

Benjamin Schulberg is being given the credit with writing near the ideal pictureplay in Gem's "Under Two Flags." He received a fancy price for the script.

Mrs. Betta Breuil, formerly Vitagraph editress, is engaged in writing two and three-reel stuff and her name on the film is a part of the contracts.

Our leading pictureplaywrights promise to make Shaw and the rest sit up and take notice. Following in the footsteps of Capt. Peacocke a little bird whispers that Miss Maibelle Heikes Justice may shortly issue forth with a three-act play.

Edwin La Roche writes the answers department for the Motion Picture Story Magazine and he takes a beautiful photo, girls!

A. W. Thomas, new editor of the Photoplay Magazine, lives in Cleveland and when he is not dabbling in pictureplay lore, he sells bonds.

From the "Literary Belt"

Minnesota has its wheat belt, Illinois its corn belt, but there is but one literary belt known to posterity and that is—Indiana. We always like to get letters from Indiana, and here's one from Byron C. Wainwright, of Rushville: "For over nine months I have read every issue of the News, particularly the 'Plots and Plays' Department, and, since I am a picture playwright, I have found the department interesting and helpful. I have found a market for two of my scenarios, selling to Biograph and Kalem, but neither has been released yet. How long is it after a play is accepted that it is released? In the near future will you please insert an article in the department discussing 'checked' rejection slips, and also the use of simplified spelling in scenarios? I believe above discussions will be helpful to other readers." There is no stated length of time for release after acceptance of script. We have received checks after the play we have written has been released, and, in one instance, a year passed before the script we were paid for was released as a picture. Many things are taken into consideration in releasing. We recently discussed the "checked" rejection slip and see but little benefit in the system. Use the Queen's English as properly as possible and avoid simplified spelling. We admit a weakness for spelling though as tho', but we stop right then and there.

Stop It!

What the ——. Say, don't you know better than to try and work the secret order "gag" on long-suffering editors? There are a number of unusually ambitious script writers who insist in writing to editors in strictly a fraternal spirit. In so doing they undoubtedly violate the first principles of the lodge to which they belong. If you happen to belong to the same fraternal order as an editor you know of, what has that to do with the scripts you submit? Are you presuming on your fraternal brotherhood to endeavor to influence the editor to purchase? An editor or two has complained to us regarding this little habit of a coterie. And then only yesterday we received a letter asking us if we belonged to the order of Thus and So because, if we did belong, the writer was confident that we would violate our rule and criticise his favorite script which "had been unaccountably rejected by several companies." For heaven's sake, have pride enough to stand alone and do not presume on any lodge or other order to gain influence. More study and labor and less "signs of distress" will make a hit with us and with others.

Pertinent Pointers

Writing is hard labor. The majority of literary workers dread the drudgery inseparable with the profession.

Don't skip all over the universe before you fully place your characters and avoid the sub-plot.

Only send out your best, it pays in the end. What is worth doing is worth doing well.

"The best way to learn how to write is to do newspaper work for awhile," says Thomas Nelson Page. He was formerly a reporter.

Submit one script at a time to one company. Two or three may suggest to the editor that you are submitting stories rejected by others.

Use no dialogue in writing a pictureplay. Sometimes a striking sentence in sub-title may add to the realism. Players frequently invent conversation to fit the situation but they do not use profane or indecent language, despite the favorite gossip anent the deaf mute's statement.

Condensation, as we recommend it in writing pictureplays, does not mean the fewest number of words possible, it means the fewest number possible to clearly convey your meaning. Don't ramble. Use plain English. Avoid the use of big words, they will not impress the editor.

There is a plot is almost everything. What is needed is a trained imagination to see it. Exercise your inventive genius. A bump of originality is located somewhere in your cranium. When the washwoman brings the clothing, maybe a plot comes along with her. A washwoman gave us an idea long sought for. We wrote a two-reel story about the washwoman (poor soul!) and how the children contracted scarlet fever through the wash. It was quickly purchased by a manufacturer of laundry machinery and used for a commercial.

Be businesslike. In so doing you will command the respect of those with whom you deal. Learn how to conduct your correspondence in a businesslike way and with businesslike directness. When you write to the mail order house for a new piano you do not give the concern the impression that you are a "parlor cut-up" and just cannot refrain from inflicting a merry quip. No. You write as briefly and as clearly as possible. Follow the same methods with the film editor. He cares little for your funny sayings, or your personal misfortunes. He has troubles enough of his own.

Don't argue that the "outside" writer is the victim of discrimination. He is not. If he can do his work as well as the staff or contract writer he stands just as good a show, if not a better one. The conscientious "outside" writer, it is true, has been somewhat handicapped by having his offering between the envelope containing the effusion of the correspondence "school" graduate, and the plagiarist's plot, but editors soon learn to know just who is who. Work to make your offers as good as the best and some day you'll draw as many sales as the man or woman you now envy.

Writing the Photoplay

J. Berg Esenwein and Arthur Leeds, one a master of short story writing, and the other a master of photoplay writing, collaborated in writing a volume of 174 pages under the above title. The work is meritorious in every respect. It exhaustively treats of every step in the art of plot building and will prove invaluable for the literary craftsman as well as the beginner. The volume is embellished with pictures of studio scenes, etc., which add to its attractiveness. There is also a complete index and appendix. The authors of this new book are competent to teach and we consider the volume as another merited acquisition to the slowly growing library on moving picture subjects. The book is gilt-edged in its make-up, and in its contents, and comes in red cloth at two dollars a copy. Worth twice as much. The Writer's Library, Home Correspondence School Pubs., Springfield, Mass.

Do Not Hesitate

Do not hesitate to take advantage of this department. The winter is rapidly approaching, so come in early with your observations and inquiries. Enclose stamped self-addressed envelope for personal replies. Service is free.

WM. LORD WRIGHT.

CLAIRE WHITNEY

The new Leading Lady of the Solax who is to appear shortly as Claudia in "The Rogues of Paris"

THE BALL AT BRUSSELS

(Scene from "The Battle of Waterloo")

The Duke of Wellington at the Famous Ball given by the Duchess of Richmond at Brussels on the night of June 15, 1815.

MIATT-PATENTS DEPARTMENT

Recent Inventions, Letters Patent, Trade-Marks, Designs, Copyrights, Etc., Relating to the Art, Digested and Reported Exclusively for the Moving Picture News by Geo. Wm. Miatt, Patent Lawyer and Expert, Temple Court, cor. of Nassau and Beekman Streets, New York City

"The Oldfield Bill that has been reported by the Committee on Patents to the House of Representatives at Washington is a most serious attack upon our patent system." So said Frederick P. Fish in a recent address before the American Bar Association at Montreal, Canada. He further said, "Experience has demonstrated that no form of reward so fitted the achievement, was so productive of advantage to the community and was attended by so few disadvantages as the grant to an inventor of a monopoly of his invention for a limited time. While many other forms of reward have been suggested (such suggestions were made at the convention which adopted our national constitution), they have nowhere been adopted as part of the machinery of society. Everywhere some form of exclusive control for a limited time has been recognized as the best way of dealing with the matter. The encouragement of patent protection does not alone stimulate the inventor to intellectual effort; it excites to strenuous effort a long line of intermediaries, capitalists, investors, business administrators, licensees and users who work with or under the patent and whose co-operation is virtually necessary that the invention may not be confined to a paper description, but may actually get into use. After all this line of public servants has been rewarded, the ultimate consumers get their advantage from the invention, even during the term of the patent, in the form of less cost, added facilities, increased comfort and greater convenience; and their gain, while the patent is in force, is undoubtedly in almost every case infinitely greater than that of those who profit directly from working under the patent. Of course, when the patent expires the invention is free to all. Until 1888 Switzerland had no patent law. It was argued that, situated as Switzerland was, in the heart of the industrial world, with a docile and intelligent population trained by an admirable system of education, and with the great advantages by way of water-power which the country possessed, it could progress more rapidly if its citizens were all free to appropriate for the national industries the ideas, patented or unpatented, of the rest of the world, without the grant of any monopoly to individuals in Switzerland itself. This policy was, however, found to be short-sighted and ill-advised. The Swiss were not encouraged to invent. More than that, they were not encouraged to adopt and introduce inventions. They did not develop the desire to improve. Because they had no patent system, their industries did not advance satisfactorily. Under the stress of the necessity that inventions should be fostered in the community, if industrial progress in competition with that in patent-granting countries was to be secured, a patent law was adopted in 1888. Since then there have been over fifty thousand patents issued in Switzerland and her industrial progress has been marked."

John Lewison of New York City, in his Patent No. 1,071,559, sets forth a method of utilizing the blue of a blue-print as one of the primary spectrum colors in making colored photographic reproductions. A negative of a colored object is made on an ordinary orthochromatic photographic plate, having as a basis the silver emulsion, and preferably using a yellow colored screen, in order to obtain the best color values. From such a negative an ordinary blue-print is made, which blue-print will, of course, show up the different shade values in their proper proportions. This blue-print is then colored either wholly or in part by applying dye or paint, but preferably red eosin and aurantia, or a mixture of the two, to modify the blue to form any of the spectrum colors, the blue coloration showing through the applied washes with more or less intensity, depending upon the extent of the coating wash. Should it be desired to make all or any material portion of the print either red or yellow, or any other color, in which blue is not used, the blue of the blue print is either wholly or partially dissolved by a weak solution of nitrate of silver which will fix the colors, and, at the same time, will gradually bleach out the blue. Further, the blue-print may be washed with this solution if it is desired to merely weaken the blue color of the object, after the eosin or aurantia has been applied, or a mixture of the two, to form any of the spectrum colors involved in these two primary colors. Should it be desired to restore the blue locally or entirely, or to darken the blue color, the blue-print is respectively touched up or bathed with a solution of ferric chlorid, and this ferric chlorid may be applied in stronger solution or in succession until that part of the object is practically black. Instead of painting or bathing the entire print in any one of these colors certain spaces may be touched up locally, in order to either darken or lighten those particular parts. In addition to this local treatment, the entire print may be submerged in either of these primary colors, or any combination of the same, to give the different color background and a different tint to the entire picture

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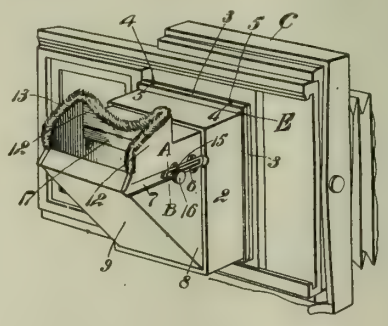
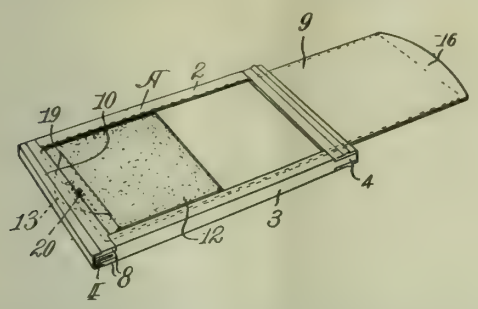
The accompanying perspective view shows a focusing attachment for cameras set forth in Patent No. 1,070,005 issued to Wm. Henry Boehler, of Tiffin, Ohio, who designs to provide a simple, durable and inexpensive device easily applied to the ground glass screen frame; to provide a mirror that will reflect the image from the screen right side up; to dispense with a focusing cloth, and permit the image to be viewed by a person standing upright, etc. The device comprises a frame formed at one end of a box 2, said frame having a flange 3, extending from the top and sides thereof and provided with openings 4 designed to receive pins 5 extending upwardly from the frame E of the focusing screen. Longitudinally slotted guide strips 6 are secured to the inner faces of the sides of box 2 and extend rearwardly therefrom. These strips are adapted to project into grooves 7 formed within the side walls of an adjustable boxlike section 8 which is slidably fitted within the box 2. The bottom of the section 8 is preferably inclined, as shown at 9, and supports a mirror arranged at 45 degrees to the screen F. A sight opening is formed in the section 8 between the upper end of the bottom 9 and the rear end of the top of the section, this sight opening being surrounded by flange 12 constituting an eye shield, the said flanges being preferably provided with a cushion 13 adapted to contact with the face of the operator.



The annexed perspective shows a new film package and holder, the invention of William T. Price of Minneapolis, Minn. (Patent No. 1,070,843) designed for loading in daylight. A is a plate holder of usual construction, with parallel sides 2 and 3 and end 4. 9 is an envelope with extension 16. 8 are flaps hinged by flexible material 10. 12 is a photographic film. The claim is for a plate holder having slide slots therein and a hinged section upon one end, an adapter fitting freely in said holder having a catch and a guard secured to one end, a film packet having an envelope slidable in said slots and a film mount slidable into and out of said envelope, having a tongue adapted to

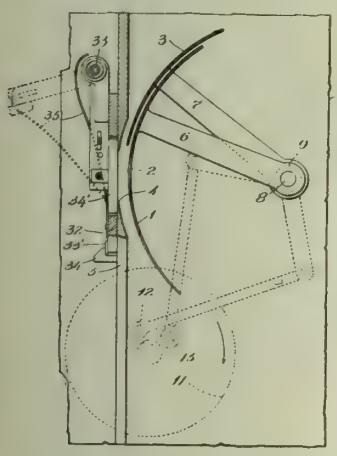
be engaged by said catch and a flap adapted to close over said envelope, said guard beng adapted to receive and hold the flap end of said mount and envelope to exclude light



from the envelope when said flap is turned up over said guard and said hinged section being adapted to hold the free end of said flap down upon the holder when it is turned back over said guard and away from over said envelope.

The Directors Film Corporation, of New York, N. Y., has applied for registration of the trade mark herewith shown for moving picture films, claiming use "since on or about the 24th of February, 1913, and previous to that time for a period greater than eight weeks."

It is a well known fact that in taking pictures of objects moving at a high rate of speed, the images in the individual pictures are frequently more or less blurred. Geo. W. Bingham, of New York, N. Y., states in his patent No. 1,068,208 that he has found by experience that better results are obtained and that a perfect image of a swiftly moving object may be secured if the exposure is made gradually instead of all at once as is the customary practice. Accordingly, the invention consists in utilizing a shutter provided with a light aperture therein, and moving the said shutter past the exposure opening of the camera so that all portions of the sensitized film framed in said exposure opening will be progressively exposed. The shutter is usually in the form of an oscillatory blade, having a horizontally disposed slot therein, forming the light aperture, and in connection with this blade some means are employed for closing the light aperture during one of the oscillatory movements of the main shutter blade. If desired, the main shutter blade may be moved first downward to expose one picture and then upward to expose the next picture, but preferably in order to obtain greater speed and regularity in action, the exposure is made only upon one stroke, usually the downward stroke of the shutter, and means are provided to close the light aperture in the main shutter blade upon the upward or idle movement of the shutter. This light aperture closing means is in the form of a supplementary shutter blade which acts to open the light aperture on one stroke of the main shutter blade, and to close the aperture upon the other stroke of the blade. The illustration is a sectional elevation of the shutter mechanism as applied to a moving picture camera. The essential elements are a main shutter blade 1, provided with a light aperture 2 therein, and means for alternately opening and closing the said light aperture, preferably in the form of a supplementary shutter 3. These two shutter blades are mounted so as to be capable of an oscillatory movement in front of the exposure opening 4. The inventor claims the combination of a shutter associated with the exposure opening, said shutter having a light aperture therein, means for oscillating the shutter in front of the exposure opening, and means for alternately opening and closing the light aperture in the shutter.



Three eminently satisfactory moving pictures of that elusive phenomenon, the aurora borealis, were recently obtained by the Swedish expedition to northern latitudes. The kinematograph was first tried for the purpose in 1910, but no satisfactory results were attained until this year. Nature (London) says, "As in 1910, a Kinematograph was employed to try to secure the changing phrases of the aurora; for the most part the auroral images were too faint. On three occasions, however, when the aurorae were very bright, consecutive exposures were given, lasting from 0.5 second to 1 second for each image. Another series of about 100 photographs was taken on April 8 with the Kinematograph, each exposure lasting about four seconds. These photographs demonstrate the great utility of this instrument, not only in obtaining consecutive features of the displays, but in securing ordinary photographs at the two stations. The communication is accompanied by two most interesting plates. . . . One of these reproduces four portions of the Kinematograph strip exposed on April 8 at Bossekop. These speak for themselves in indicating the valuable aid the Kinematograph brings to auroral studies. The gradual change in form and densitv of the filaments is clearly indicated. M. Stormer states that the results of this expedition will be published in considerable detail in a subsequent memoir, and the above brief summary is sufficient to show that the memoir will be a most valuable contribution to our knowledge of the aurora."

Geo. Wm. Hiatt

Herbert Miles and William Steiner, of the North American Film and International Film, are well-known in the film industry. Mr. Miles having been associated with the Malin Picture Distributing & Sales Company and later with the Republic Film Company, he also had a chain of exchanges throughout the country. Mr. Steiner is best known through his connections with the Yankee and Atlas brand of films, and also as an expert camera man. One of their first releases through the new company will be "Treasure Hunters Lost in Africa."

The accompanying photograph shows one of the trying incidents that Edwin August and his company encountered on their way to Azusa, California. They were a sorry looking lot when they reached their destination, after a long but eventful tour.

The company includes such clever people as Iva Shepard, Mollie Sherwood, Alice Rhodes, Chance and A. W. Caldeway. They will be located for a time at what is known as the Fallows Camp, which is right in the beautiful foothills and in the center of a picturesque district. Mr. August will put on several more two-reel photoplays, for which there has been a great demand.

THE VITAGRAPHERS GO TO WAR

A Real Live Battle in the Skies and on the Field of Action

Two hundred and fifty men of the Fourteenth State Militia Regiment, of Brooklyn, N. Y., have not gotten over their surprise from the thrilling experience they had while taking part in the producing of the big Vitagraph Company battle drama, "Warfare in the Skies." When they left their barracks in Brooklyn on Sunday, the 31st of August, in a special train bound for the Moisant Aviation Field, at Garden City, Long Island, they had an idea they were going to some sort of pink-tea outing, but when real work began and the battle was on, they quickly changed their minds. Speaking to A. V. Smith and Walter Ackerman, the two men who had charge of the work for the Vitagraph Company, one of the soldiers said: "I had rather take a chance in real warfare; I should feel safer." This man was thinking of his comrade who was thrown from his horse and severely wounded during one of the thrilling charges in the battle when two aviators from the enemy's camp swooped down over the regiment and hurled deadly bombs into the midst of the commanding officers, blowing them to smithereens.

The scene in which the aviators took part lasted just one-half hour and cost the Vitagraph Company more than $1,500. A much enjoyed episode in the day's program was the outdoor lunch served to the soldiers and actors by the Vitagraph Company on the battlefield under the open skies. It was just as it would have been in real warfare, the only difference being that the men got a much better lunch than they would have had if their officers had been on the alert for the rumble of cannon. They were on the alert, but they knew that they would be given a full hour before the call to arms again sounded.

The soldiers and the actors of the Vitagraph Company reached the battlefield at eight o'clock in the morning. The regiment was under the command of Major Donovan. After a short conference between the officers and directors, the battle began. It raged all day with increasing vigor until three-thirty in the afternoon, and with only one lull in the middle of the day for luncheon. It was not play. It was real work, but full of excitement and thrills. It was action from beginning to end, and it required strong nerves and muscles to stand the strain. When the two aviators appeared in the heavens over the heads of the fleeing soldiers and dropped the bombs into their midst, many of them blanched and shuddered; this was real warfare, indeed.

It was during one of the mad dashes across the field that the soldier who was hurt was thrown from his horse. He was riding in the front line of the charge. His horse stuck its foot in a bad hole, stumbled and fell. The trooper was thrown clear over the horse's head, right in front of the oncoming regiment. Those who were immediately behind saw him fall, and they luckily succeeded in swerving their horses to one side as they rode past, thus saving his life. The fallen soldier was wounded about the face and head. One ear was badly torn and his face severely bruised. He was attended by a doctor from the Vitagraph Company, who was on hand for just such an emergency. The doctor bandaged his face and sent him home. The soldier smiled ruefully as he walked from the field, and as he reached the side lines he said to a spectator: "I'm mighty thankful I did not lose a leg or an arm. No more 'movie' battles for me!"

The picture of "Warfare in the Skies" was directed by the Vitagraph director, Fred Thomson. Another scene is the clashing of two huge aeroplanes in contest for the mastery of the field. Like two great birds of prey, they came together with terrific force, smashing the machines into pieces, which scatter and fly through the air like so many feathers from these winged vehicles of modern battle. Aside from the ferocity of the scene, we cannot help but marvel at the immense amount of property destroyed and the great expense involved in producing scenes of this kind. This thought often comes to the mind of the person who sits quietly in the theatre, as the picture is run, but no one can thoroughly appreciate what it means to enact such scenes without they are actually upon the ground and have intimate knowledge of the great ingenuity, skill and research necessary to make them possible.

"IN THE BISHOP'S CARRIAGE"

Miriam Michelson's Famous Story, Produced by the Famous Players Film Company

"In the Bishop's Carriage," the famous story published by The Bobbs-Merrill Company, upon which a very successful and popular play has been based, will be released September 10th by the Famous Players Film Company. The film version of this noted subject presents Mary Pickford in the absorbing role of Nance, who with Fate as stage director plays many strange parts, until she eventually adopts a role that leads to love and happiness. The play is a fascinating drama of the underworld that approaches tragedy and ends in romance.

The story as told in the pictures introduces Nance Olden

SCENE FROM "IN THE BISHOP'S CARRIAGE"

as an inmate of the Charity House. Falsely accused of theft and cruelly punished, she decides to rid herself forever of the matron's persecution. Pursued by the police, she takes refuge in the room of Tom Dorgan, the crook, where later he finds her. Both refugees from a doubtful justice, their common lot inspires them to establish a partnership in crime. After a daring theft of jewels, the loss of which is almost immediately discovered, Nance, in terrified despair, eludes the police by jumping into "the bishop's carriage." From this incident a chain of thrilling adventures progress, until Nance is again rescued from the police by the timely intervention of Obermuller, a theatrical manager, who is impressed with her mimic talents and who offers her a position on the stage and a chance to travel the straight road. Now occurs a bitter contest between Dorgan and Obermuller for the loyalty of Nance, which is culminated by the arrest and conviction of Tom. Nance's admiration for Obermuller ripens into a requited love, and she attains fame and fortune as an actress. And then a shadow of the past crosses her path. Tom escapes and returns to claim her; but his purpose is defeated by Obermuller.

Only once more is she tempted by the old fascination; only once more she steals—and then she really conquers her preying weakness, marries Obermuller and drinks the sweets of a righteous existence.

BERNSTEIN ORGANIZING CHILDREN'S COMPANY

General Manager Bernstein, of the Pacific Coast Studios, is organizing a regular children's company, which is to include Antrim and Gertrude Short, Boris Baker and Joe Mattice, four of the cleverest mites ever had in pictures. Harry Pollard, superior to all in this line, is putting on the pictures, which are rated to make a big appeal through naturalism and pathos. Contrary to the general rule with many companies, his plays lack the artificial note—hence one of their charms.

"Playmates" is the title of the first to be released. It revolves about a rich little girl who makes a playmate of an organ-grinder's girl. Even in death their attachment continues. Gertrude Short, Katherine Pyle, Ed. Alexander, Edna Maison and Elizabeth Burbridge are seen in the pictures.

HENRY E. DIXEY AMONG FAMOUS PLAYERS

Henry E. Dixey, the famous legitimate star, one of the foremost favorites of the American stage, is presented in "Chelsea 7750," an original drama of the underworld, written and directed by J. Searle Dawley, to be released September 20th by the Famous Players Film Company. The play sounds every depth of the underworld, its secrets, its methods and emotions, and penetrates the intricate labyrinths of the submerged half. In the role of an eminent, able and conscientious detective, Mr. Dixey is afforded ample opportunity to utilize the fine powers of characterization for which he is noted. In a relentless and thrilling pursuit of a trained and resourceful gang of counterfeiters, which later develop into an intense mental and physical struggle, with many impeding difficulties and heart-breaking disappointments, but which eventually culminates in a complete and decisive victory, Mr. Dixey is provided with one of the strongest parts which in all his extended and versatile career he has ever portrayed. Startling revelations, ingenious machinations and overwhelming climaxes crowd fast in thrilling succession; and through it all the mystery and fascination of the world that lives under cover.

Mr. Dixey is supported by Laura Sawyer, who as his daughter and a female detective also assists him in his triumph over the criminals, and House Peters, in the role of Professor Grimble, the master mind of the counterfeiters.

A. Warner, vice-president and general manager of Warner's Features, Inc., left Tuesday, September 16th, for a long trip by way of Canada to the Pacific Coast on matters of business relating to the opening of exchanges in the larger Canadian cities, and the installation of the Warner program.

HARRY MYERS

Harry Myers, after many years' engagement with the Lubin Company, may now be spoken of as the leading man. He is at the head of the number one company, directed by General Director Barry O'Neil. Mr. Myers is not only a clever photo player actor, but he is an acrobat, qualified to do the daredevil tricks often seen on the animated screen and in many of the Lubin pictures is recognized in situations which are not only intensely melodramatic but thrilling. He was born in New Haven of an old New England family, being a descendant of Capt. Myers, of the Revolutionary Army, and Corporal Myers, of the Civil War. Harry C. Myers served in the Spanish-American War and now for the past four years has been a valuable member of the Lubin players.

"THE STOLEN WOMAN"

"The Stolen Woman," announced for release on Sept. 20th by the Reliance Company, is not a white slave story and has nothing whatsoever to do with the recent agitation along that line. On the contrary it is a dramatization of Eleanor Ingram's story by that name, which appeared in Lippincott's Magazine, and contains a strong

plot founded upon the theft of a beautiful girl, by the man she loves but refuses to marry because of her engagement to an elderly man of wealth to whom she has promised her hand.

An escaped convict figures prominently in the story, which is full of action. The unusual incidents follow each other in rapid succession from the first to the final scene of the picture-drama, which is in two reels and sixty scenes.

The girl marries her bold lover, but his manner of winning her raises a grave doubt in his mind as to whether she really loves him or not. It is at this point of the drama that the convict enters the lives of the young couple for the third time and is the indirect cause of bringing them to each other's arms.

Rosemary Theby and Irving Cummings play the leads in this extraordinary offering.

RODMAN LAW IN A NEW STUNT

The latest dare-devil doing of riotous Rodman Law is a jump from the top of a high cliff into the making of a watery grave. Law made the jump with a fair damsel sitting astride of the horse in back of him.

The feat was accomplished at Ausable Chasm, New York, from the top of "Rock Table," and was part of the plot of a photoplay entitled "The Lovers' Leap," scheduled for release by the Reliance on October 11th.

Unforeseen difficulties were encountered in the shape of vigorous objection by the local authorities, who insisted that the jump was a case of double suicide, pure and simple. Two days of telegrams and long-distance calls to the Reliance studio ensued, and the leap was finally allowed. Law and his "picture" sweetheart took their places on the horse's back and he started on a gallop for the edge of the cliff. He jumped clear of the rocks and turned almost completely over before striking the water. The film shows that Law and the girl left the horse's back just in time to escape being injured. They were compelled to swim for some distance and make their way up a steep embankment almost perpendicular to the surface of the water, all of which was faithfully recorded by the cameras.

The horse, which had the distinction of being followed by a separate camera-man, found a better landing place and did not seem any the worse for his experience.

Neither Law nor the girl felt any ill effects from their reckless plunge, and, in fact, seemed to regard the sensation in the light of a dash around a scenic railway.

Manufacturers' Synopses of Films

FRONTIER

THE VILLAGE PEST (Sept. 25).—Wallie Waddles, son of the village grocer, has been secretly studying the art of legerdemain. Nora Farley gives a party and, because of Willie's father's standing in the village, is forced to invite him. The boy sees his opportunity to show just how much he knows. One of his tricks is pulling a table cloth from the table without disturbing the dishes.

The night of the party arriving, Wallie insists on pestering every one, and particularly the other boys. The climax is reached when he seeks to pull the table cloth off without disturbing the dishes. Nora gets them in her lap. Wallie is hustled away and soused in the horse trough. Left alone, he crawls, shivering, into the wagon and under the hay. His trip home is extremely sad.

Next morning Wallie, with a severe cold, makes his way to the barn, where he destroys his book on legerdemain and the village is left in peace once more.

NESTOR

HIS CRAZY JOB (Sept. 26).—Believing that there is graft in the management of the State Asylum, the managing editor of the Clarion is determined to get the information needed to convict. A reporter is ordered to investigate, but his arrogant and impertinent methods result in his being forcibly ejected from the asylum.

When the reporter, a star, returns to the office with the information that inside facts are impossible to get, the editor is disgusted. Only too gladly he gives the cub reporter a chance to secure the facts.

To gain admittance to the place the cub feigned insanity. Safely landed, the cub spots the warden's niece and is attracted by her beauty, although he deplores the fact that she is, as he supposes, weak minded. After taking the cub's watch and wallet, the warden allows him to roam the grounds. Here he encounters many noble and famous characters.

After a talk with the steward and a secret examination of the books he learns all that is necessary and attempts his escape over the wall. This leads to a chase. The cub is recaptured and placed in the iron cell, flanked on either side by wild men.

The warden's niece, strolling through the place, is appealed to successfully. He again gets over the wall and, pursued by guards, runs all the way to the newspaper office, where the editor protects him and turns the laugh on the pursuers.

On the following day the warden's niece returns the wallet and watch and proves her sanity by admiring the cub immensely.

101 BISON

THE STRUGGLE (Sept. 23).—Loyalty among brothers, even to great sacrificing, is the theme of this two-part drama.

Mr. and Mrs. MacComb have two sons, Jack and Jim. Jim, the younger, is spoiled. He drops in with the boys to have "ust one," while his father and brother go on to work. Late for work, Jim is discharged. Returning to the saloon he gambles all his money and is thrown out. Jack finds him, takes him home, makes excuses to their mother, and puts him to bed.

Disgusted with everything, Jim is anxious to get away from the town. He attempts to steal his father's money, is caught by Jack, and when the father appears, Jack assumes the guilt. He is ordered from the house, never to return.

In the city he obtains employment, while his brother Jim goes from bad to worse until the father at last locks him out. This awakens the manhood in him; he writes a note to the father confessing his guilt relative to taking the money and leaves for the city to redeem himself. There he meets Jack and, through him, secures employment. During their vacations the following Summer they return home to save their father and mother, who, through reverses and sickness, have lost their money. A happy reunion takes place.

POWERS

THE BLOOD-RED TAPE OF CHARITY (Two Reels) (Sept. 26).

Charity, through excessive organization, often defeats its own purpose. William Weldon, a telegraph lineman, is the father of a large family, and finds it a hard struggle to make ends meet on his small wages. By a fall from a telegraph pole one afternoon he sustains injuries which force a lay-off for several weeks. His family is left destitute and, after a time, seek aid from various charity organizations.

In each case the organization promises to make a full investigation and do what they can, but by the time all the red tape and rules are complied with, the family would starve.

In the meantime, Marx, a gentleman thief who has a secret retreat in the same building in which the Weldon family live, meets the invalid daughter, Alice Weldon. She tells him of the family's condition and Marx endeavors to aid her, although at the time he is out of ready cash himself. Taking desperate measures, he holds up a doctor and forces him to attend to Weldon. Then, in company with the female leader of the gang, he attends the charity ball. There he makes a haul—plucking jewelry and trinkets from every one with whom he comes in contact. He pawns the stolen articles and uses the money to help the Weldons. After the family has recovered, through Marx's aid, the charity organizations finally send a few dollars and a skimpy supply of food.

Marx decides to reform—in fact, his reformation has been intended for some time, and his last "job" was only the outcome of his desire to do a worthy charity. He goes to the police, declares himself, and surrenders. Marx is sentenced, and while sitting in his cell a vision of Alice appeared before him, repaying him for his sacrifice and charity.

VITAGRAPH

THE OTHER WOMAN (Sept. 24).—Introduced to Marie Forrest, the actress, by a mutual friend, John becomes infatuated with her. Ignorant of his family ties, she accepts him as a friend. His wife and child cannot help feeling his estrangement. At the close of the season, Marie, on the advice of her physician, seeks a quiet spot and stops by chance at the same hotel where John's wife and child are staying. The two women become great friends and spend all their time together. John, conscience-stricken, and missing his family very much, takes a run to the beach. He gets there just as Alice, who is in bathing with her little girl, is taken with a cramp and nearly drowned. Marie, who is on the beach, sees the child's danger and saves her. In the excitement of the moment, Marie and John do not look at each other. Both work over Alice.

As signs of life appear, they glance up and incidentally recognize each other. Marie sees all. A happy home is preserved, and Marie, to whom John has become to mean a great deal, makes an effort to forget him in a return to her career.

LUBIN

HIS REWARD (Sept. 20).—Auntie, who is exceedingly homely, is always fond of butting in on the young girls' fellows and trying to steal them away. One day on the beach, while they are all enjoying themselves, Auntie appears on the beach in a bathing suit. She is compelled to go in bathing alone, because no one wants to go in with her. While she is in the water she pretends to drown, and Jim, who is sitting with the crowd on the beach, thinking she is really in a precarious situation, starts in the water to rescue her. He carries her out of the water, and while the crowd are all cheering, Auntie declares that she will marry her preserver, but Jim swears that she won't. He climbs on top of the boardwalk and throws shells down on her to drive her away, and at length succeeds. She decides to lay for another victim, and when she sees Paul walking along the beach she drowns for his benefit. Paul is about to make a heroic rescue when Jim arrives on the scene and dissuades him. About this time Jack happens along and, seeing Auntie in the water, is about to rush in and save her when he is stopped by Jim, Paul and the crowd and told that this is her scheme for getting a man and that she will want to marry him. He, like the rest, is willing to let her drown. While they are all watching her antics in the water she decides that no one is coming to rescue her, so she calmly stands up in the water, which is only waist deep, and walks ashore. The crowd all enjoy a good laugh at Auntie's expense.

TRUE FEATURES

THE MISER'S WARD (3 Reels).—An old miser sees with great alarm that his young and pretty ward is in love with a handsome youth. He knows that upon her marriage he must give up the precious hoard, which belongs to his ward, but upon which he has come to look as his own property.

He resorts to all the tricks that miserly guardians have been famous for in romance from time immemorial. He locks the pretty ward in an attic, only to find that love laughs at locksmiths. With the assistance of her daring lover, who thinks nothing of climbing up a wall almost one hundred feet high, she succeeds in escaping, and now follows a pursuit, and this pursuit is full of laughs and thrilling incidents. The young Romeo is found to be as resourceful as he is ardent in his love. Scaffolding of his own invention helps him to run away from the old miser. Just when it seems as if the lovers will be caught they have an improvised ambulance come to their rescue, and at another danger point they escape by giving the old man the scent of the wrong auto. There is, of course, no doubt about the end of all this. After all these hairbreadth escapes by land and by water, the lovers get into the office of the justice of the peace just a lap ahead of the old miser. They get married in haste but never repented at leisure.

THE CYCLIST'S LAST LAP (3 Reels).—Ups and downs of a man in the world of sports are proverbial, and the case of Surry, the cycler, formed no exception to the rule. Surry, the cycler, takes part in a great international motor cycle race and returns winner and at once becomes a hero to the friends of the sport. Two young girls are rivals for the affection of the great cyclist. One, the love of his youth, and the other the daughter of a powerful cycle manufacturer. He marries the daughter of the latter.

To advertise his cycle the prospective father-in-law of Surry ties him up with a contract in which he promises never to use any cycle but such as are manufactured by him. Surry is now in the ascendant. Sudden acquisition to wealth does not in any way diminish his love of the sport of motor cycling and he is again entered in a race more important and sensational than the first, out of which he comes victor. It is in the second race that he establishes the world's record of one mile in 52½ seconds. Through a trick of his rejected sweetheart it is made to appear that Surry has been guilty of a violation of the racing laws, and he is disqualified and heavily fined.

From this time forward the star of Surry begins to wane. He is barred from most of the courses and when at last he succeeds in getting an engagement he meets with a fearful accident which for a long time destroys his ability as a rider, and he is greatly distressed by poverty. A rich widow, greatly interested in sports, engages him as her chauffeur. She pets him for a while but soon tires of him. He is again on the ragged edge of poverty. It is, however, a long lane that has no turning. Surry succeeds in saving the life of a woman who is in imminent danger of being killed by a horse. It turns out that the woman he saved was his wife. The prejudices of the father-in-law are now conquered and a reconciliation takes place.

AMERICAN

MRS. CARTER'S CAMPAIGN (Sept. 25).—A Woman's Clean City Club of Cartersville sends the Mayor a reminder of his promise

MIATT PATENTS

to clean up the streets. Nell and Bessie are chosen to carry the message.

The Mayor and the Chief of Police are deeply engrossed in a discussion of politics when the girls arrive. The Mayor refuses to do anything to the streets and denounces the Club as a lot of busybodies. The Chief of Police intercedes in behalf of the Club, which gives rise to a quarrel, the Chief resigns and vows to get even.

The Club is so indignant at the treatment given their activities that they resolve to put a candidate in the field against the Mayor at the coming election. Mrs. Carter, the mother of Nell and Bessie, is named for the place.

She launches her campaign in glorious style and all looks promising when the Mayor expresses a change of policy and enters into the campaign with such a zest as to cause his supporters to rally to his aid. The outlook for the election of Mrs. Carter is very bleak and dreary to all, including Mrs. Carter.

Not so the girls. They send their engagement rings to Tom and Dick, the two young men to whom they are engaged, and who are employed in the Mayor's office, with a letter saying that they will not wear them again until mother is elected mayor.

The boys get busy, solicit votes, canvass, and spend money, but the opposition is too strong, and they are at their wits' end when the ex-Chief of Police, anxious to be revenged on the Mayor, shows them how they can win.

Acting under his instructions they offer to bet two dollars to one that Mrs. Carter will be elected. They have no trouble in placing bets with almost every voter on the other side.

Election day comes, and every man that made a bet finds his vote challenged and himself disfranchised for violation of the law against betting on elections. Mrs. Carter wins in a walk.

THE FLIRT AND THE BANDIT (Sept. 29).—Ione, a Spanish girl, is deemed and recognized among her circle of friends a heartless flirt.

One afternoon, while seated at the edge of a pond in her father's garden, she is startled by the reflection of a face in the water. It is the face of "Bandit Bob," a law-breaking, fearless fellow, who holds the whole community in suspense as to what his next move will be. She cannot resist the temptation to try her powers in this new conquest, and proceeds to flirt with him.

She next encounters "Bandit Bob" in the woods, in what is known as his hills, where she has just experienced the satisfaction of crushing another heart thrown at her feet. He displays the primitive instinct by carrying her off to his home on the hill and there making her his wife, while she is still bewildered at having found a personality which expected submission instead of submitting.

Later a love-making scene follows and the story closes with the sheriff and "Bandit Bob" at peace and the little cabin blessed with the soul of the flirt come to light in her baby.

SELIG

THE POLICEMAN AND THE BABY (Sept. 26).—Patrolman Jim Mulvihill, large of frame and mighty of heart, has a four months' old baby that rules him with the weapon of a cry. He simply hates to leave her cradle, but the clock points to the time he should be reporting, and he finally makes his escape by crawling out of the door. He reports at the station and goes on his "beat," which is in the suburban districts. Here he is approached by a mounted policeman, who gives him other orders, transferring him at once to the downtown district.

The scene shifts to a department store with two trained nurses in attendance at the department where babies are checked free of charge. There appears to be an odd baby that someone has deserted, which sleeps on peacefully, thus causing much excitement in the department. Patrolman Mulvihill is summoned and ordered to wheel the baby through the streets to the station house. He, however, prefers to carry the infant. As he turns the corner he observes Brown, a flashily-dressed old gentleman, and "Dipper," the notorious pickpocket, together with Nugent, commissioner of police whom he does not know, as he is dressed in civilian attire. The latter pats the big policeman on the back as he passes into the car. The pickpocket immediately begins to work on the man of wealth and Mulvihill observes it. He asks Nugent to take the child while he goes after the pair. Brown, who has been robbed, also follows the "dip" into the street. Mulvihill turns the thief over to a policeman, gets the baby back that was confided to his care, and starts on his way toward the station. He is interrupted by a row in a tough saloon and, burdened by the baby, he puts it in a taxicab in front while he goes in to arrest the malcontents who are shooting up the place. "Wabash Dave," the chief offender, rushes by Mulvihill, jumps in the taxicab and orders the driver at the point of his pistol "to get a move on." The officer comes back, finds the taxicab and baby gone, commandeers another touring car and starts on the chase. He eventually captures the criminal, handcuffs him, gets him back to the taxicab, recovers the baby, and then, as a result of a rather strenuous afternoon receives a letter from the Police Commissioner, who had held the baby for him incognito, for promotion to sergeant for brave and efficient service and a large reward for bringing in "Wabash Dave." Eventually he finds out that he has rescued his own baby. So he has much to be thankful for.

ESSANAY

FOR OLD TIMES' SAKE (Sept. 23).—Tess Lawson breaks her engagement to Will when she finds he is dishonest, and afterwards marries Charles Pine. One night, a few years after her marriage, the girl, alone in the house, surprises a burglar in the midst of his operations. As she calls the police the man unmasks and she recognizes Will. He begs her for old times' sake to let him go, but before he can get away a policeman arrives, and as the girl is explaining to him that it is all a mistake and that the gentleman is a visitor, her husband enters. He overhears the statement and, recognizing his wife's former fiance, misunderstands the situation. Some latent spark of manhood arises in Will and, rather than escape at the expense of the sacrifice Tess is making for him, he calls back the police officer and gives himself up as a burglar. When he shows his tools and bag of loot, even the husband is satisfied and begs forgiveness of his wife for his suspicion.

EDISON

SAVED BY THE ENEMY (Sept. 19).—John Hartley and Edward Kincaid had loved Belle Varney ever since they had been schoolmates together. At the outbreak of the Civil War, Kincaid resigned from West Point and came home to offer his services to the Southern cause. The day after he arrived he discovered that Hartley and Belle were engaged.

It is doubtful if there was ever a woman who was not attracted by the gold lace of a soldier. When Belle saw Kincaid, tall and handsome in his new uniform of captain in the army of the Confederate states, she found a place in her heart for regret, and two or three days later broke her engagement with Hartley.

It is a woman's privilege to change her mind as often as she likes. As soon as she had broken the engagement Belle was sorry, and met the infatuated Kincaid with a coldness that astonished him and filled him with bitter resentment against his rival.

Actuated partially by patriotism and partially by pique, Hartley enlisted as a private in the Southern army. Kincaid, in pretended friendship, had him assigned to his own company.

One night, on the eve of battle, Kincaid taunted Hartley with his ill luck in love. From veiled innuendo he proceeded to active insults. Hartley stood it as long as he could and then knocked the other down.

Belle read in the papers that Hartley had been condemned to death for striking his superior officer and instantly set out for the Confederate camp. She told General Gordon the entire story of the bad feeling between the two men, and begged him not to punish Hartley for an action which had been committed solely in defense of a woman's honor.

The General was sympathetic but powerless to act. At his advice Belle rode to Richmond and interviewed Jefferson Davis. On the way she was captured by Union scouts, who, when they learned the purpose of her mission, released her and hastened her on her way.

President Davis granted Hartley a reprieve of one week in order that he might make a thorough investigation of the case before giving a final judgment. During the week that followed, the Union scouts cut the wires between Richmond and General Gordon's division, and twisted to their own advantage all messages sent in either direction.

The scouts were captured by Kincaid at the very moment the message from Davis ordering Hartley's pardon had reached them. Kincaid refused absolutely to allow them to carry out their generous plan of transmitting it to Gordon. At the risk of his life the Union operator sent the message. Hartley was freed in the nick of time and Kincaid was stripped of the uniform he had disgraced.

VICTOR

THE CLOSED DOOR (Oct. 3).—Florence Ashleigh, the daughter of an aristocratic Southern family, immensely proud but greatly impoverished, is urged by her family to marry George Neill, a very wealthy stockbroker, who is a self made man and who is madly in love with her. From conversations overheard in her home she is given to understand that George wants to marry her to attain social position and not because he is in love with her, and her pride is naturally hurt to the quick. However, to aid her financially embarrassed family she agrees to marry him, but stipulates with him that he must never violate her privacy and insists that she must be allowed a key to her private apartments, and that he must promise never to ask for that key or cross the threshold of her door. He reluctantly agrees. After marriage he tries to show her by every means in his power that he loves her, but she will not lower the barrier between them. He makes a big monetary sacrifice to her, whereby her father is raised to affluence and almost ruins himself financially by doing so, but she merely attributes it to the varying luck of business ventures and still holds him at arms' length.

George Neill is now financially embarrassed. Florence does not know of his affairs, as he keeps all things from her that may be likely to distress her, and he suffers alone. He has to start afresh to make his fortune. Things are coming his way again when he discovers that if he swings a certain deal that will make him wealthy again that it will ruin the man who is engaged to his wife's sister—so he lets the chance slip by and, seeing no prospect of winning his wife's love, decides to leave for good and take the management of a mine in which he has an interest. Florence learns of his self-sacrifice, and love at last dawns in her heart. He prepares to leave and she then realizes that she loves him and wants him. She places the key to her apartment in his jewel case. He leaves. On arrival at the hotel at the Western town, he finds the key! Hoping, ardently, yet still in doubt, he returns and wins his long-wished-for reward.

ECLAIR

JACQUES, THE WOLF (Oct. 1).—Jacques, known through the great Northwest as "The Wolf," possesses a complex nature unfamiliar to modern civilization, but, according to authority, it is not an uncommon character in the land where Indian has mixed with French and English, and certainly it is one of the most interesting characters that could be imagined.

"The Wolf" has little respect for law or the Royal Mounted Police. It pleases him to

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poach and sell contraband whisky, and he does so. He even goes so far as to aspire to the hand of one of the officer's daughters. He would take her away with him. She is willing to go, but the father, hard, according to the ways of the country, learns of their intentions, follows and shoots "The Wolf" as he deserts his sweetheart and slinks through the woods. Wounded, "The Wolf" staggers over the rocks and slips into the treacherous rapids.

"Big Bill," the "hootch seller," finds the man writhing in pain, his eye torn out. He takes "The Wolf" to his hut, where his daughter assists in nursing him back to strength.

It would seem, in the ensuing action, that there was a shifting of "The Wolf's" character after this incident. He is a man of low instincts and finds no trouble in transferring his affections to Bill's daughter. But he experiences an overmastering desire for revenge against the officer, and he seeks other men to do it.

He hunts the officer out in his own home. His first shot fails to reach its mark. Warned, the officer gots out to hunt "The Wolf," and what follows is one of the most engrossing parts of the piece. The officer is led, through the cunning of "The Wolf," into a bear trap. However, "The Wolf," heeding the strange workings of his nature, tempers his desire for revenge and, after the officer has spent the night in the trap, he is freed.

Alone, "The Wolf" sits by the stream questioning his own actions. The point of a gun edges its way above the rocks; there is a sharp report.

Two women clothe the body for burial. Two women bow their heads and pray over the rude bier, for both had loved the strange man.

101 BISON

SHON, THE PIPER (Sept. 30).—The action is laid in the latter part of the eighteenth century while the story revolves about a young Scotch duke who, determined not to marry one seeking his money, searches for adventure in the Highlands, disguised as a piper. He meets, during his wanderings, Madge, the daughter of Donald MacIvor. They fall in love at sight.

Unaware of Shon's real identity, the old father refuses to sanction the match. He prefers to give his daughter to the wealthy Laird of the Isla. When the girl carries this news to her lover he tells her to "Be of good cheer, my bonny lass; I'll pipe them a tune of another class." The wedding day is fixed and the Laird leads his melancholy fiancee forth.

Shon visits the feast in the garb of a harpist. He amuses the guests for awhile and then, throwing off his disguise, escapes with Madge from a window. But previous to this, Shon has called his clan together and when speeding away to his mansion, they cover his retreat. What follows is a remarkably thrilling and fresh piece of business; a battle between two kilted Scotch clans. And then the title of the youth is discovered and all ends well.

IMP

HIS PRICELESS TREASURE (Oct. 4).—The Palace Hotel at Loneliville is in a bad way financially, and poor Fritz, the janitor, is worn out doing duty as bellboy, janitor and clerk.

Percy Fritz Noodle arrives in Loneliville and puts up at the Palace. Ere he even sees his room he entrusts to the manager a small mysterious box which Percy impressively tells him is worth a million to him. Fritz gets this information, and a plot to rob the safe of this priceless treasure enters his head. Securing the cook as an accomplice he later robs the safe and gets away.

The manager, horrorstricken, and Percy, on the verge of hysterics, call up the scientific detective, Isador Cohn and through him the guilty pair are traced by scientific methods. Cohn, at a loss where to find them, is inspired by the sight of three toy balloons in the hands of a street vendor to watch the pawn shop. He does so, and intercepts the thugs as the pawnbroker opens the precious box. With a cry of joy Percy seizes the box and pulls therefrom a curling lock of hair, which he clasps with a fervent "HERS."

The indignation of the crowd turn on the helpless Percy and he is unceremoniously kicked out, still clasping his priceless treasure.

EDISON

THE COMEDIAN'S DOWNFALL (Sept. 17).—When Bob Buster, the famous comedian, saw Semolina Brown sitting on a park bench one morning, his heart filled to the point of overflowing. For Semolina was unmistakably a militant suffragette and she was just the type Buster had been looking for. So Buster sat down on the next bench and made a careful sketch of her.

It was a singularly unfortunate thing that the suffragettes should select Thursday night for their rally in Holborn Hall, because on that same night Mr. Bob Buster was scheduled to appear at the Holborn Club in his latest character sketch.

"Holborn Hall" does sound very much like "Holborn Club" if two people happen to be in a great hurry, and that is probably the reason that Bob Buster, dressed in the costume he had carefully copied from Semolina, was enthusiastically greeted by an excited throng of women, while Semolina was clapped on the back by several jovial men and congratulated on the excellence of her makeup.

Semolina realized that a mistake had been made when she saw from the stage of the Holborn Club that the entire audience was composed of men. None the less, she was by no means averse to making a few converts, and she plunged into her fervent speech. Naturally enough, the crowd, still thinking her to be Buster, roared and Semolina, infuriated, leaped from the platform and smote a stout individual in the front row, who seemed to be particularly amused. A small riot followed and Semolina was dragged from the building by two policemen.

Poor Buster rushed on the stage at Holborn Hall without realizing in the least where he was, and remarked:

"To begin with, let me say that I firmly believe a woman's place is in the home."

He never exactly remembered what happened after that. He had a confused recollection of a chorus of wrathful feminine shrieks, and after that he was being interrogated by an indignant police sergeant. After that he was shown into a cell. In the cell was Semolina.

The rest is too painful.

SELIG

THE CAPTURE OF "BAD BROWN."—"Bad Brown," a cattle rustler, finding things slow in his locality, proceeds to fill up with red liquor, and then starts to shoot up the frontier settlement. About the time he has got everybody behind doors, the stage rolls into town, and "Bad Brown" almost scares Pat and Biddy, the new arrivals, to death with his noisy fusillade, and the dangerous proximity of his wild shooting. Buck comes in like an innocent spectator at this time; but does not get injured, in fact, he soundly trounces the drunken rustler, thereby earning the everlasting gratitude of Pat and Biddy. All this does not sober Brown, and he is inclined to commit more serious crimes than to merely get drunk, so the sheriff comes along and swears in Buck, as one of his posse. "Bad Brown," however, has a pretty daughter, Marie, and Buck is in love with her. He compels his daughter to hide him, but after a series of dashing aoventures, Buck routs him out and starts the old offender off to jail. The girl's relationship at the time with the old man was unknown by the dashing Buck, but she admits, afterward, that he is her father. She feels, however, the need of a better protector so much that she accepts the fearless hand of Buck for life.

REX

LIKE DARBY AND JOAN (Oct. 5).—"Together in work, together in play, with a good word to all who came their way." Such had been the lives of the aged couple, and as their years advanced toward the time of lengthening shadows the more eager they were to temper their effort of judgment with compassion.

A stranger dropped into the quietude of the simple fisher village, and because his city ways had calloused the more tender sensibilities of his better nature, he forgot the rustic conception of the term "sweetheart."

Wanton flirting ended in physical struggle between the youth who really loved and the man whose infatuation was but a whim. It was then that the aged couple intervened and used the power of moral recitation to bring into existence the power of right. And as the angry combatants paused to listen, Darby told his story.

Way back in early years a similar condition between virtue and a more careless man had taken place. The brawny husband of the modest wife ignored the process of legal right in punishing the culprit who dared an attempt to add a blemish to the sanctity of wedlock. Aided by a couple of his companions, mere simple folk who knew not the careless indifference of city ways, the pleading offender was taken far out to sea and cast adrift, and when the offender's wife searched the rocky stretch of neighboring shore, she found him—and even though his hair was matted and his features drawn in struggle, the wife wept and mourned his loss.

As the story finished the listening offender realized the purity of the white haired couple that sought to save one who might invade like conditions of fisher felicity. His eyes softened with his realization that—

"This life would be sweet and naught to atone,
If only we were like Darby and Joan."

CRYSTAL

THE NORWOOD CASE (Oct. 5).—Richard Norwood leaves his wife to go to his business. On the way he passes an empty lot where the toughs are beating another man. He interferes and the thugs set upon him. He is struck over the head and rendered unconscious. They rob him, and thinking him dead, strip him of his clothes and substitute some of their own so as to make identification well nigh impossible. Meanwhile Norwood's wife is anxiously awaiting his return and as the hours fly by and she still receives no word from her husband she becomes alarmed. An investigation is started, but no trace can be found of the missing man. Norwood, having been found, is taken to a hospital where upon recovering his senses, he is absolutely lost in memory, his mind on all events of the past being an absolute blank. He is discharged from the hospital and not knowing his whereabouts goes West. He obtains a job as a stone cutter and toils at this work for a period of eight years. Meanwhile his wife, not having heard from him in any way, shape or form makes up her mind that he is dead. She is paid attention by a very wealthy man and after much persuasion agrees to marry him. Norwood, who has now assumed the name of Tom Jones, falls in love with his landlady's daughter and after a brief, crude courtship they are married. A child is born to bless their union and they are happy in each other's love. Norwood's first wife finally marries her wealthy suitor. Norwood on the job, one day, is holding a guy rope, attached to a derrick which is hoisting an enormous amount of rock at a dizzy height. The rope breaks and Norwood falls and hits his head on the stone. He is rendered unconscious. The fall restores his lost memory and he determines to find his first wife. He leaves his present wife and child and returns to his old haunts. There he enters his old home and finds his wife with her new husband. He sees that he has lost absolutely all right to his wife by his long absence and being still in love with his second wife, he returns to her and their child, keeping them in ignorance of his previous marriage and loss of memory.

RELIANCE

THE HARDEST WAY (Sept. 22).—Jane, the wife of a convict, receives a letter from Bud, her husband, telling her that he will be home next day and is going to keep straight for her and their daughter Runa's sake, and so that he won't be tempted, he asks her to do away with a bag of tools which he has hidden back of the fire board in their bed-room. Wife, overjoyed, hides the tools in a nearby wood pile. Bud arrives home, finds work in a lumber yard, but his boss loses some money and Bud is unjustly suspected of stealing it. Boss reports his loss at the police station while Bud, discouraged, goes home and thinking it no use to be honest any longer forces his wife and Runa to tell where they put the burglar tools. He then starts out with the intention of having the game as well as the name. The detectives are now on his trail, and see him with the bag of tools in his possession. Bud eludes them and gets back to his shack just in time to put the tools back in the old hiding place. The detectives trail him to the shack, burst in the door, and search the house. Runa, in the bed-room, has seen her father replace the tools. She knows they are bad and decides to throw them in the river where her papa will never get them again. She escapes unseen with the tools. The detectives have found the letter describing the hiding place of the tools, and think they have Bud dead to rights, but get left when they go to the fireplace and find that the tools are gone. They read the letter again—think perhaps they did make a mistake and that Bud does intend to lead a better life. They exit. Meantime Bud's boss discovers that his money was stolen by a discharged employee. He asks Bud's forgiveness and tells Bud to come back to work, so Runa unconsciously averts a near tragedy.

THE MISSING RING (Sept. 24).—Alice Williams has two suitors. One a young doctor, the other a rich broker. She accepts Ralph Malcolm, the latter, because she loves him. John Douglas, bitterly disappointed, turns his attention to his charity patients in the big hospitals. Malcolm gives a dinner to announce his engagement to Alice. During the dinner some discussion arises regarding jewels and Malcolm takes out half a dozen odd and curious rings that he displays to his guests. When these are returned to him he finds that there is one missing. But although they look everywhere the ring cannot be found. That night when Alice is undressing, she tells her maid about the ring that disappeared. so strangely. And a little later after the mistress has retired the maid finds the ring caught in the laces of Alice's gown. A sudden temptation assails her and she makes up her mind to pawn the ring. Malcolm hires a detective to trace the missing jewel and next day when the maid goes to a pawnshop the ring is recognized and she is held. Brought to bay she breaks down and tells them that her Mistress Alice Williams sent her to pawn the ring. This story is repeated to Malcolm who believes it, reasoning that the maid could not have secured the ring otherwise had Alice not given it to her. He sends a note to his fiancee breaking their engagement. Douglas who right along refuses to even for a moment doubt Alice takes the letter to her. After reading it she is stunned. He asks her to be his wife, protesting his belief in her innocence, but she says that she will never marry until the cloud has been removed from her name. Some time later while Alice is visiting at the charity hospital in which Douglas is, a patient, a woman, is brought in. She proves to be the maid who, upon seeing Alice, breaks down and confesses the whole story. Malcolm receives the confession signed and immediately stricken with remorse for his hastiness he rushes over to Alice to find that she has become the betrothed wife of the young doctor.

SOLAX

QUALITY OF MERCY (Sept. 24).—Old Dalton and his thrifty wife have saved many years to pay off the mortgage on their little home. The sum saved at last, John, their son, a young fellow of about 20, is given the money to take to Surle, the villain, who has bled them for many years. Having paid the money, John on leaving the place stops to speak with Surle's pretty secretary. John drops the receipt, and flustered by the girl, leaves. The same evening John is offered a fine position in Australia. The family being so occupied with John's hasty departure, the receipt is forgotten. The villainous Surle finds and destroys it. John, being safely out of the way, the rascal hectors the old couple, telling them the amount was never paid. As they have no receipt, they are obliged to hand over their little remaining money as interest. At last Surle decides to foreclose, and the old lady, already feeble with worry and poverty, dies, leaving her desolate husband; Surle has the place sold under the hammer. Meanwhile, John, hearing of Surle's perfidy, comes home. But before he reaches home, the mother is laid away, the old home is gone, and his father is sent to the poor-house. One feeling predominates in John's heart—He Will Kill Surle! Let come what will he will kill Surle! Crazed with grief, he goes to Surle's home and meets the pretty secretary. She strives to soothe him and soften his desperate mood without avail. Surle being out, he decides to wait for him and tells the secretary that he intends to kill him. When the girl hears Surle come, she tries to warn him, but John ties her fast to a chair and gags her. At the last moment when John has his victim grovelling before him, his better nature, or perhaps the pitiful entreaty in the girl's eyes, restrain him. He rushes from the house, only to return in time to save the life of the creature who has cheated and almost ruined him. The girl's deep love, and her pride in his manhood repay the wronged boy for all he has suffered.

SOUL OF MAN (Sept. 26).—James Brett, the son of a minister, is also studying for the ministry, and strange to say, having been so closely confined to their small cottage, he is ignorant of the ways of the world and knows very little about girls and love. His parents are finally persuaded to allow him to complete his studies in the city. After his arrival, when his wonderment at the city's activities has decreased to some extent, he secures a room in a boarding house. The boarders represent every walk of life from the best to the lowest. Cora, a girl of the underworld, also has a room there, and is generally known as being a "tough mug." James is introduced around by the landlady in the parlor, and the way Cora makes herself known to him proves to be a severe shock. After hearing some of their conversation and seeing her actions with her bunch, James seeks refuge in his room and there ponders over the wickedness of the world which he heretofore never realized existed. However, there is something about Cora that appeals to him, and he decides to bring her to the right path. A short time after Jame's arrival Cora and her gang plan to rob a store. James overhears the plot, informs the police and at the point of a revolver drags Cora from the scene. He gives her a severe lecture and leaves her in tears and shame taking "The cure for her soul." In a dream Cora discovers her love for James, who is about to leave for his home. Both acknowledge their affections, and Cora, a new woman, and James are united in marriage.

GREAT NORTHERN

CONVICT 337 (Sept. 20).—James is unfortunate enough to incur the ire of his uncle, who demands that he should marry Olive von Silberstien. He loves Edith, but "Pa" is adamant. James consults his friend Horne, of the C. I. Dept. There he shows Olive's photo with a disgusted "look at that" expression. Horne has an idea and says, "Lend me your photo." Soon a sergeant is called and Horne tells him to bring certain books to the Baron's that evening. At the Baron's James is introduced to Olive and "gets a shock," especially when she proceeds to make love.

Soon a dinner party was arranged for, and James was chief guest, with Horne as aide-de-camp. The plot developed when the sergeant brought the books. One was handed round as of interest to the party, and Olive found the collection of photos most interesting until she came to one labelled—

"No. 337. Rob Dirch. Five years for attempted murder."

Olive fainted, and the guests were horror-stricken to see that James' photo was "the one." Some icy glances gave James cause for amazement and the company left him and Horne together. Only now was James let into the plot, and Horne prompted him how to act. At dinner he played his part so well that Olive thought him already prepared for a horrible crime and the "gloomy criminal" had several further "attacks." The climax came in the garden, and Olive was soon being chased by a "blood-thirsty monster." We will not give the plot completely away, but suffice it to say that James succeeds in convincing the old gentleman that "Edith is a nice girl," after all. The Silberstiens, and Olive the rejected, departed in a great hurry.

PATHE FRERES

PATHE'S WEEKLY (Sept. 23).

THE BLIND GYPSY (Sept. 23).—The blind gypsy girl was the pet of her wandering tribe. She loved Minola, one of the camp's most stalwart young men, and he loved her until a strange gypsy girl crossed his path. Zira, the blind girl's sister, resenting this intrusion, took the only means she knew of for revenge, but the bullet she meant for the interloper wounded her sister. Zira explained the accident to the King and Minola was banished. He returned, however, after a peculiar adventure made him rich, to the gypsy camp and repaired the wrong he did his old sweetheart by using his gold to enable her to regain her sight.

THE SECRET TREASURE (Sept. 24).—Pete Rayner had a fortune hidden somewhere and his Mexican neighbors were very anxious to find it. Pete shared the secret of the hiding place with his Indian servant, but the Redman would tell no one about it. The Mexican outlaws sent Delores, the daughter of their leader, to see if they could worm the information from the Redskin. Then followed adventures, thick and fast, and as a result the Mexican girl never fulfilled her mission, but, instead she worshiped the Indian's bravery and became a steadfast friend of Rayner's beautiful daughter.

GLACIER NATIONAL PARK (Sept. 25).—Another beautiful scenic film is added to the list in the "See America First" series. In this tour the camera follows while the official guide marks out a brand new trail to the summit of Mount Henry, 10,000 feet above the sea level. Consequently the scenes traversed are pictured for the first time. Glaciers, waterfalls, mountain peaks and an ice cave are among the attractions discovered for the first time and their beauty will enrapture every beholder.

On the same reel.

SAGO INDUSTRY IN BORNEO.—The sago-palm as a means of food is extensively used in the Far East and this film is devoted to a study of the industry. The method of cutting the palms, transporting them, extracting the meal and the cleaning and screening of the sago is screened in a manner that is both entertaining and educational.

PATHE'S WEEKLY (Sept. 25).

BIRDS OF PREY (Sept. 26).—Fresh-eating birds are many, but few persons have been permitted a close inspection and study of their habits and characteristics. To a great majority, therefore, this picture will be of keen interest. The first specimen subjected to examination is the Kestrel. Its method of attack and defense is shown and the care of its young is illustrated. In like manner the hawk is treated, proving that a paramount characteristic of the birds of prey is an exceedingly interesting cunning combined with a ferocity of attack that holds the smaller animals on which they feed spellbound until they have been devoured. The handsome coloring of the film is an added attraction.

On the same reel.

SICILY, THE PICTURESQUE.—A delightful tour through the little island of the Mediterranean Sea, famed for its natural beauty. Starting at the village of Mazzara-del-Vallo the audience is transported to the little Mazzara river the banks of which are bordered with curious natural grottoes; from there to the Royal Chateau for a view of the thriving city of Palermo, and thence through the beautiful surroundings to the new road leading to the summit of Mt. Pellegrino. A beautiful scenic film that is beautifully colored.

FISH WITH STORAGE BATTERY IN ITS BRAIN (Sept. 27).—This film illustrates the many points of interest in connection with the Electric Ray, a fish with a peculiar faculty, that of delivering a shock at will. The fish inhabits the Atlantic and Indian Oceans and Mediterranean Sea, at the bottom of which it lies buried in the sand awaiting its prey. The apparatus by which this wonderful fish is enabled to deliver the electric shock is examined and explained and various experiments conducted showing the current carried by the Electric Ray.

On the same reel.

THE PEARL OF THE BOSPHOROUS, CONSTANTINOPLE.—A trip to the city which has been in the limelight through the recent Balkan War, although its beauties are well known to all travellers. Particularly entrancing are the views of the Golden Horn and the new Galata Bridge and the suburbs of the city of Pera.

GAUMONT

THE SHERIFF'S DEVOTION (Sept. 23).—Here we have a story of life on the coast of lovely California, where, needless to say, life differs little from life in other parts of our glorious country. But the settings of the story are magnificent, the gorgeous scenery delightful, and the realistic and hair-breadth escape of a pretty girl from the horrible death beneath the huge wheels of a railroad locomotive, all go to make up a splendidly depicted narrative.

Edyth Barton, a dark-haired daughter of the Southwest, and her fiance, Will Lorimore, are at a picnic with a party of joyous friends, and Edward Gordon, a manly son of California, arouses Lorimore's jealousy by his quite innocent attentions to the pretty Edyth. However the episode passed off pleasantly in the end.

Five years later we see Will and Edyth Lorimore in their little home, a sweet girlie of about four summers playing around them. Will has developed a mania for strong liquor, and he eventually so exasperates his employer

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that he is peremptorily "fired." Instead of seeking other work Will hies himself to the saloon where he finds his friend Ed Gordon, "Our New Sheriff," is the toast, but Lorimore's mind goes back to the picnic five years before, and in his maudlin condition he refuses to drink Ed's health. Instead of being offended Ed is sympathetic and leads the half-drunken man to his home, where Edyth sorrowingly awaits him. Ed leaves them, but is stopped suddenly by hearing a pistol shot. He rushes back to find Will threatening Edyth with a gun, and the gun is turned upon him by Lorimore. With a casual "Put up the gun, Bill; you haven't the nerve to shoot," he takes the revolver from Lorimore and gives him a few sage words of advice.

Lorimore goes from bad to worse. He runs away from home and turns outlaw, taking the pseudonym of "Black Hank," leaving behind him a cruel note addressed to Edyth: "I am through with you. You can have your sheriff lover." The distracted Edyth goes to Ed's office and shows him the note, and the generous fellow thereafter makes Edyth a weekly remittance of cash, always sending it in her erring husband's name.

Suddenly "Black Hank" commits some daring robberies and Ed is detailed to hunt down the outlaw. He makes his preparations, not for a moment suspecting that "Black Hank" is in reality his former friend Lorimore. Edyth's little girl falls desperately ill, and she rushes in haste to fetch the doctor. Wearied by the long run she sinks exhausted on the railroad track just when Ed's special is due, and Ed bravely saves her life. The shock necessitates a spell in the hospital, and on coming out she learns that her beloved child has passed away. Ed tracks down the outlaw and shoots him in self-defense. Will Lorimore's dying request is that Ed will take care of Edyth, and when she leaves the hospital, widowed and childless, it is to Ed Gordon she turns for succor. His great heart has been pining for her love all these years, and it is not a difficult task he is called to perform.

AN AWFUL RELAPSE (Sept. 25).—Why is it that "when a man's married" his former cronies will not leave him in peace? Can it be that they are jealous of his marital bliss? We can find no other logical explanation.

Bill Brand has been "hitched up" for two years, and has been an exemplary husband. His wife finds him a faithful spouse, considerate of her every wish and he, on his part, has had nothing whatever to disturb his conjugal felicity. Now comes a letter from that awful rake, Tom Byrne, telling Bill that he is getting too staid—too much the "settled husband"—and that he really wants an evening off when he can flag his ears a bit, like the old bad days of yore.

"He who hesitates is lost." Bill hesitates, and rushes headlong to destruction of all the trust his wife has placed in him. By means of a "fake" invitation to dine with the Secretary of State he makes an excuse for the night out, and sallies forth—not to the Astor Hotel for that quiet little dinner with the Secretary—but to the gay burlesque house yclept the vaudeville, there to consort with his old cronies and some former "flames."

Mrs. Brand gets lonesome. She wants to hear Bill's voice. Someone calls up and enquires for Bill—in a feminine voice. Mrs. Brand replies gruffly, and learns that the lady is one "Emmy," who is confirming an assignation outside the vaudeville theatre. Mrs. Brand calls up her erring spouse, and in an imitation of Emmy's voice alters the rendezvous to a private room which was engaged at the Cafe Maxim.

Gay and debonair, full of the joy of life, Bill Brand goes to the Cafe Maxim at the hour appointed, sees "Emmy" (as he thinks) heavily veiled, and falls at her feet in adoration. Picture Bill's face when the lady unveils and he discovers his ridiculous position. Still, Bill is not bad at heart, and he wins over his wife, and we leave them enjoying the tete-a-tete supper together, Bill being really rather pleased than otherwise that his much better—and wiser—half has intervened to save him from making a fool of himself.

OPERATORS' CHAT

The last meeting of the M. P. M. O. U. No. 1 was attended by one of the largest gathering of members, who to a man were of united spirit on the question in hand. And for the benefit of the readers of the Chat and the operators we herewith reproduce a circular letter sent to every local of the I. A. T. S. E. throughout U. S. and C.:

MOVING PICTURE MACHINE OPERATORS' UNION
of Greater New York
LOCAL NO. 1
New York, August 15, 1913.

To the Officers and Members of Local No. ———:

Regretfully we are again compelled to bring to your attention the unfortunate position of the New York Operators. After a heart-breaking wait of six years, and when justice appears to have triumphed at last, this day finds us in a worse predicament than we were in before, because this "justice" has been "floored" again.

Brothers, we want to ask your delegate who has represented you at the last Seattle Convention (through your organization) a question: Was Resolution No. 10, which reads as follows, amended?:

RESOLUTION NO. 10.

Whereas, The continued controversy between Local No. 35 and former members of the Auxiliary of Local No. 35, now defunct, is detrimental to organized labor in general and our M. P. M. O. in particular,

Therefore, be it Resolved, That in the interest of the I. A. T. S. E. of U. S. and C., it shall be the sense and will of delegates assembled at this convention that Department 2 of Local No. 35 be divorced from Local No. 35, and that they, in conjunction with former members of said Auxiliary, shall be given direct charter by the I. A. T. S. E. of U. S. and C., with jurisdiction over moving picture machines only; and be it further

Resolved, That the President of our I. A. be instructed to appoint a committee for the purpose of organizing the M. P. M. O. of Greater New York, such committee to consist of representatives of each side of one or more disinterested parties. William E. Monroe, Local No. 1; W. W. Ladd, Local No. 154; W. Johnstone, Local No. 2; H. V. Conlon, Local No. 17; E. Pye, Local No. 65; Morris Cohen, Local No. 2.

Referred to Convention.

As you see, this resolution gives us, the ex-auxiliary members of Local No. 35, an equal chance with the members of Branch No. 2 to enjoy the benefit of a direct charter. Now we are told by International President Shay that in order to enjoy the benefits derived from this newly granted charter, we, the ex-Auxiliary men, must individually make application, pay an initiation fee and pass an examination, as this new charter No. 306 was granted exclusively to the members of Branch No. 2 of Local No. 35.

You will note that according to the resolution the president of our I. A. was instructed to appoint a committee for the purpose of organizing the M. P. M. O. of Greater New York, and such committee to consist of one or more disinterested representatives of each side. This, brothers, we regret to say, *has never been done.*

We would not have troubled you with this communication were it not for the fact that our delegate, Brother Robert Goldblatt, was not seated at the convention; we are therefore in doubt as to the true action on Resolution No. 10—yet upon inquiring from Delegates Kelly, of New York; Monroe, of New York; Skinner, of Brooklyn, N. Y.; Miller, of Chicago; Hulbert, of Cleveland, Ohio; Scobey, of Indianapolis, and Spellbring, of Washington, D. C., they, the above-named delegates who were at the Seattle Convention, each and every one of them assures us that Resolution No. 10 has not been amended.

We therefore beseech and implore you in the name of common justice, in the name of our families who are dependent upon our labor, to answer us at once: Has the Resolution No. 10 been amended?

Trusting that you will give heed to this appeal, we are,
Fraternally Yours,
Robert Goldblatt, president; James Daisie, vice-president; George Epstein, secretary; Robert Levy, secretary-treasurer; Edward Spenola, Sam Kaplan, Theodore Ridder, Sam Talofsky and J. A. LeRoy, executive board.

Now in addition to the many answers received by the M. P. M. O. U. No. 1 from many of the I. A. T. S. E. locals that the Resolution No. 10 *was not amended,* a protest was made to the Executive Board of the I. A. T. S. E. of U. S. and C., and up to the present time, the members of the M. P. M. O. U. No. 1 have *not* received a reply. The matter has then been taken to the American Federation of Labor at Washington, D. C., and we have been advised by President Gompers that our case will be placed before the Executive Council on their next meeting, September 22, 1913, and no doubt justice will be done to the long-suffering operators of New York City, who are about to come into their own after many years of misrule and oppression.

Now matters have come to pass that it is almost past human endurance to stand bulldozing, coercion and double-dealing of any *one* man who is supposed to be the leader of a national body of men in the labor field, but who, it seems, is endeavoring to shape events to suit himself and to his own aggrandizement. They have tried to have falsified records rammed down the throats of the New York moving picture operators. They surely have stood for a lot, but to swallow this dose is *too* much, and any further tricks in this line will lead to an open rebellion.

MEETING NOTICE

It is probable that a special meeting will be called before the next regular meeting, and members of the M. P. M. O. U. No. 1 will be notified by mail.

J. A. LeRoy,
Business Representative.

HUDSON MAXIM AND MADAME BLACHE MEET AT HOPATCONG

The Great Scientist and Inventor Discusses Moving Pictures

During the taking of "The Rogues of Paris," a forthcoming Solax feature, Madame Blache encountered Mr. Hudson Maxim (author of "The Science of Poetry and the Philosophy of Language"), poet, scientist, inventor and philosopher, on his estate at Lake Hopatcong. Madame Blache admired from a distance his wonderful mansion and, unaware of the owner's identity, decided to chance trespassing and use the location in her picture. When half through with a scene, the venerable inventor appeared at the front portico of his mansion and viewed the proceedings with considerable amusement. He became a very interested onlooker and asked many questions. Not until he was addressed by one of his servants did Madame Blache connect the interesting old man with the great inventor. Of course, after formal introductions were made, Madame Blache and the inventor found each other kindred spirits and many subjects were discussed, and the greater part of the afternoon was spent in answering Mr. Maxim's intelligent questions regarding moving pictures. He was very much interested in knowing how the various parts of negatives were assembled and how positives were assembled and other scientific processes had to be explained to him.

In comparing language and the expression of thought with motion picture expression, Mr. Maxim said:

"It must be borne firmly in mind that the function of language is twofold; the expression of the thought, and the energizing and qualifying of the hearer for thought-reception. Such are the dynamics of spoken words. The energizing property of speech depends upon the tonal potentiality of the sounds uttered, and this potentiality depends upon the significance of the quantitative properties of sounds—loudness and duration; upon the qualitative properties of sounds—pitch and tone-color; and upon the directly imitative and analogically imitative character of the sounds. We are exhilarated by a bugle-call. We are naturally impelled to step to a march played by a fife-and-drum corps. The Marseillaise played by a brass band stimulates and exalts us. Similarly do the tones and tunes of the speaking voice arouse in the hearer emotions corresponding with those of the speaker, and in this way the extra effort necessary to apprehend a more potential form of utterance finds ample compensation in the added energies with which the hearer is endowed.

"Motion pictures have functions akin to the functions of language. No human thought beyond the simplest, sensuous impressions can have existence except in a methodical arrangement of symbols constituting language by which thoughts are both formulated and conveyed. The thoughts conveyed by the language of pictures are impressionistic and for that reason are popular with the masses in that it appeals to their imaginations."

The venerable inventor marvelled at the enterprise of picture manufacturers and the trouble they underwent to obtain results. "It is not surprising that the film industry has progressed so rapidly—considering that not a corner of the earth is free from the invasion of the camera man nor immune from the inquisitive gaze of the camera lens."

Madame Blache jubilantly received from her host an autographed volume of his book "The Science of Poetry and the Philosophy of Language."

"In The Days of Trajan" is the title of forthcoming two-reel subject soon to be released by the American Film Mfg. Company.

Jack Warren Kerrigan appears as the Prince of Dacia and Vivian Rich takes the role of Princess Octavia. The time honored villain, Jack Richardson, revels in the costume of Junius Publius, the Prefect of Rome, while the other leads are all prominently cast with a large number of supernumeraries.

The settings are immense and the ancient properties accentuate the dramatic action.

Frank Donovan, late of the Ramo Films, will sail for Europe to get features for a new New York company.

UNIVERSAL FILMS YOUNGEST STAR EVER

Allan Dwan has just completed a half-reel comedy with little Miss Helene "Snookums" Rosson, seven and a half months old. It is the first time that an entire film has been devoted to exploiting the charms of one so young. There is that in the film, novelty, which is going to make it a genuine treat.

The picture was made at the Pacific Coast, Hollywood Universal studios, and shows the lovable baby in the various phases of baby life. The camera catches her first as she wakes after a fine nap. Next she takes her bath,

LITTLE HELENE ROSSON

then breakfasts, and then creeps into the garden where she finds many flowers to her liking. She laughs and crows; she cries and scolds, and true to her sex, she gets into mischief with a dish of jam to her liking. She did not worry over her costumes. She posed "au naturel," and when she posed for the scene "September Morn," the climax was fittingly complete.

The Famous Players Feature Corporation has been organized with Henry L. Brack as president, Oliver J. Allenburgh as secretary and treasurer, and Grover C. Parsons, vice-president and general manager, with headquarters at 28 West Lexington street, Baltimore, and have contracted for the entire annual output of the Famous Players Film Company in Delaware, Maryland, District of Columbia and Virginia. This concern will control the "Famous Feature Program" now being issued by the Famous Players Film Company in this territory. This important deal was consummated by Al. Lichtman, sales manager of the Famous Players Film Company.

Al. Lichtman, sales manager of the Famous Players Film Company, left last Wednesday for Canada, from where he will go to Peoria, to attend the convention of the Illinois exhibitors, and on his return to New York will stop at Chicago.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

July 12—In the Hands of Conspirators (2 Parts—Dr.)
July 19—The Triumph of Strength (2 Parts —Dr.)
July 26—The Missionary's Sister (2 Parts—Dr.)
Aug. 23—Grandmother's Lamp (3-reel Dr.)..

AMERICAN

Sept. 11—Through the Neighbor's Window (Dr.) 1000
Sept. 13—Red Sweeney's Defeat (Dr.)....1000
Sept. 15—Calamity Anne, Heroine (Com.)..1000
Sept. 18—A Fall Into Luck (Dr.)....1000
Sept. 20—Travelers of the Road (Dr.)....
Sept. 20—Jime Takes a Chance....
Sept. 22—The Ghost of the Hacienda (2 reel Dr.) 2000
Sept. 25—Mrs. Carter's Campaign (Dr.)....1000
Sept. 27—Master of Himself (Dr.)....1000
Sept. 29—The Flirt and the Bandit (Dr.)...1000
Oct. 2—The Badge of Honor (Dr.)....1000
Oct. 4—Crooks and Credulous (Dr.)....1000

BISON

Aug. 30—The Gratitude of Wanda (2 reel Dr.)
Sept. 2—Pelleas and Melisande (3-reel Dr.).
Sept. 6—The Love of Men (2-reel Dr.)....
Sept. 9—A Forest Romance (2-reel Dr.)....
Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)
Sept. 23—The Struggle (2 reel Dr.)....
Sept. 27—No Title (2 reel W. Dr.)....
Sept. 30—Shon, the Piper (2 reel Dr.)....

BRONCHO

Aug. 13—The Quakeress (2 reels)....2025
Aug. 20—Heritage of Eve (2 reels)....2060
Aug. 27—The Madcap (2 reels)....2000
Aug. 31—The Broken Thread (1 reel).... 975
Sept. 3—Gambler's Pal (1 reel).... 995
Sept. 7—May and December (1 reel).... 970
Sept. 10—Judge's Son (1 reel)....1000
Sept. 17—Land of Dead Things (2 reels)....
Sept. 24—The Silent Hero (2 reels)....
Oct. 1—Forgotten Melody (2 reels)....

CRYSTAL

Sept. 7—Lost in the Night (Dr.)....
Sept. 9—Pleasing Her Husband (Com.)....
Sept. 9—Some Luck (Com.)....
Sept. 14—The Hand of Providence (Dr.)....
Sept. 16—A News Item (Com.)....
Sept. 16—A Bachelor's Finish (Com.)....
Sept. 21—Misplaced Love (Dr.)....
Sept. 23—Pearl and the Poet (Com.)....
Sept. 23—Oh, What a Swim (Com.)....
Sept. 28—His Last Gamble (Dr.)....
Sept. 30—Charlie's Little Joke (Com.)....
Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)
Oct. 5—The Norwood Case (Dr.)....

DE-KA-GE (Features)

June 23—Death or Divorce....
June 30—The Stain

DOMINO

Sept. 18—The Bondsman (2 reels)....
Sept. 25—Highland Romance (2 reels)....
Oct. 2—Exoneration (2 reels)....

DRAGON
(Formerly Ryno)

July 14—The Organist (Dr.)....1000
July 21—Memories of Long Ago....1000
July 28—Bride of the Sea....1000
Aug. 4—The Blindness of Courage (Dr.)..3000
Aug. 11—Sea Waif....
Sept. 10—Blindness of Courage....3000
Sept. 24—Her Last Ride 3000

ECLAIR

Sept. 10—The Banker's Daughter (2-reel Dr.).
Sept. 14—A Pawnee Romance....
Sept. 14—Hydrogen
Sept. 17—Rob Roy (3 reel Dr.)....
Sept. 21—Stung
Sept. 21—Curious Fishes
Sept. 24—A Puritan Episode (2 reel Dr.)....
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques the Wolf (2 reel Dr.)....
Oct. 5—Private Box No. 23....
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters

ECLECTIC

Aug. 25—Wheel of Destruction....
Sept. 1—Thrust of Hate....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild....
Sept. 18—When Paris Loves....

FEATURE RELEASES

Feet

Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild....

FRONTIER

Sept. 4—Flirty Florence (Com.)....
Sept. 6—The Surgeon of Abajo (Dr.)....
Sept. 11—Dorathea and Chief Razamataz (Com.)
Sept. 13—On Forbidden Paths (Dr.)....
Sept. 18—The Juvenile Kidnappers (Com.)..
Sept. 20—The Ranchman's Devil (Dr.)....
Sept. 25—The Village Pest (Com.)....
Sept. 27—The Moonshiner (Dr.)....
Oct. 2—The Shop Girls Big Day (Com.)...
Oct. 4—A Girl of the Dance Halls (Dr.)...

GAUMONT

Sept. 10—Gaumont's Weekly No. 79....1000
Sept. 11—Love Me, Love My Animals (Com.).
Sept. 11—Cabinet-Making (Edu.) 1000
Sept. 15—The Faithful Servitor....
Sept. 16—The Lion Hunter (2 reel Dr.)....1800
Sept. 17—Gaumont's Weekly No. 80....1000
Sept. 18—Tiny Tim's Elopement (Com.)....1000
Sept. 23—The Sheriff's Devotion (Dr.)....1000
Sept. 24—Gaumont's Weekly No. 81....1000
Sept. 25—An Awful Relapse 1000
Sept. 30—The Doctor's Sacrifice....1000

GEM

Sept. 8—The Gold Mesh Bag (Com.)....
Sept. 15—The Manicure (Com.)....
Sept. 15—Sam's Despondency (Com.)....
Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C.
Sept. 29—The Bachelor Girls' Club (Com.)..

GREAT NORTHERN

Aug. 16—A Mistaken Identity (Com.)....1000
Aug. 23—The Hypnotist (Com.).... 562
Aug. 23—The South of Sweden (Sc.).... 391
Aug. 30—Faded Beauties (Com.)....
Sept. 6—A Girl Graduate (Com.)....
Sept. 13—For Sale by Auction (Com.).... 613
Sept. 13—Under the Danish Beeches (Com.) 390
Sept. 20—Convict 337 (Com.).... 984
Sept. 27—Won by Waiting (Com.)....1000
Oct. 4—A Good Catch (Com.)....

SPECIAL FEATURE

Aug. 16—A Dash for Liberty (Dr.)....
Aug. 23—The Steel King's Last Wish (Dr.)..
Sept. 2—The Serpent's Fang 2000
Sept. 9—A Flight from Justice....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)

IMP

Sept. 20—Antics in Ink by Hy. Mayer....
Sept. 22—Ivanhoe (4 reel Dr.)....
Sept. 25—Miser's Son (Dr.)....
Sept. 27—Binks Plays Cupid (Com.)....
Sept. 27—Jolly Jottings by Hy. Mayer (Com.)
Sept. 29—In Peril of the Sea (Dr.)....
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.)....
Oct. 4—His Priceless Treasure....
Oct. 4—Whimsicalities by Hy. Mayer....

ITALA (Features)

June 30—The Death Knell ....
July 14—The Fatal Grotto....
July 14—Branded for Life....
Aug. 11—The Greater Love....
Sept. 11—The War Correspondents....
Sept. 25—Unmasked

KAY-BEE

Aug. 29—The Green Shadow (2 reels)....1975
Sept. 5—The Iron Master (2 reels)....2000
Sept. 12—The Waif (1 reel)....1000
Sept. 19—Cowtown Reformation (1 reel)....
Sept. 26—The Forlorn Hope (1 reel)....
Oct. 3—Venetian Romance (1 reel)....
Oct. 10—The Revelation (2 reels)....

KEYSTONE

Aug. 6—Condemned to Death....
Aug. 7—A Game of Pool—The Latest in Life Saving 1000
Aug. 11—The Riot 1000
Aug. 14—A Chip of the Old Block....1000
Aug. 21—The Fire Bug (2 reels)....1000
Aug. 25—Baby-Day—Kelp Industry 1000
Aug. 28—Mabel's New Hero....1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor 1000
Sept. 4—The New Baby....1000
Sept. 8—Mabel's Dramatic Career....1000
Sept. 11—The Gypsy Queen....1000
Sept. 15—What Father Saw—Willie Minds the Dog 1000
Sept. 18—Fatal Taxicab ....

LEWIS PENNANTS

Feet

Sept. 6—Decreed to Die....3000
Sept. 15—My Boy ....

LUX
By Prieur

Aug. 22—Over the Garden Wall (Com.)..... 450
Aug. 22—The Registered Letter (Dr.)..... 510
Aug. 29—His Chance (Dr.)..... 950
Sept. 5—A Timely Reminder (Dr.)..... 910
Sept. 12—The Tax on Bachelors (Com.).... 455
Sept. 12—Arabella's Rival (Com.)..... 540
Sept. 19—The Blacksmith's Son (Dr.)..... 930
Sept. 26—How Mabel Caught a Man (Com.). 760
Sept. 26—A Large Family (Com.)..... 285

MAJESTIC

Sept. 13—For His Loved One....
Sept. 14—The Winning Loser ....
Sept. 16—Playmates ....
Sept. 20—His Last Deal ....
Sept. 21—Shoemaker and the Doll....
Sept. 23—Baseball Umpire and Aesthetic Match ....
Sept. 27—A Slight Misunderstanding....
Sept. 28—The Love of Conchita....
Sept. 30—When the Debt Was Paid....

NESTOR

Sept. 17—The Stepson (Dr.)....
Sept. 19—The Battle of Bull Con (Com.)....
Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vaquero (Dr.)....
Sept. 26—His Crazy Job (Com.)....
Sept. 29—Justice of the Wild (2 reel Dr.)...
Oct. 1—Beyond the Law (W. Dr.)....
Oct. 3—His Brother's Wives (Com.)....

PILOT

July 17—Granny (Dr.) 1000
July 24—A Sure Tip (Com.)..... 500
July 24—The Bug Professor (Com.)..... 500
July 31—Loyal Hearts (Dr.)....1000
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.)....1000

POWERS

Sept. 19—The Doctor's Story....
Sept. 24—Twiddledum Insures His Life (Com.)
Sept. 24—A Painter's Ruse (Com.)....
Sept. 26—Blood Red Tape of Charity (2 reel Dr.)
Oct. 1—A Houseboat Elopement (Com.)....
Oct. 3—The Trap

RAMO

Aug. 13—Love and Gold (Dr.)....1000
Aug. 20—Dangerous Sympathy (Dr.)....1000
Aug. 27—Springtime of Love (Dr.)....1000
Sept. 1—The Worker (3 reels)....
Sept. 3—The Black Opal (Dr.)....1000

RELIANCE

Sept. 8—Between Home and Country....
Sept. 13—The Clown's Daughter (2 reels)....
Sept. 15—Twickenham Ferry ....
Sept. 17—The Disguise ....
Sept. 20—The Stolen Woman (2 reels)....
Sept. 22—The Hardest Way (1 reel)....
Sept. 24—The Missing Ring (1 reel)....
Sept. 27—The Original Will (1 reel)....

REX

Sept. 11—The Diamond Makers (2-reel Dr.).
Sept. 14—The Fight Against Evil (Dr.)....
Sept. 18—Never Again ....
Sept. 21—The Wall of Money (2 reel Dr.)..
Sept. 25—Genesis 4:9 (2 reel Dr.)....
Sept. 28—Paying the Price (Dr.)....
Oct. 2—His Brand (Dr.)....
Oct. 5—Like Darby and Joan (Dr.)....

SOLAX

Oct. 1—The Tale of a Cat (Com.)....1000
Oct. 3—The Lame Man (Dr.)....
Oct. 8—Blood and Water....
Oct. 10—Blood and Water (2 reels) (Dr.)...
Oct. 15—The Hunchback (Com.)....

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)....

THANHOUSER

Oct. 3—The Twins and the Other Girl....
Oct. 5—Louie, the Life Saver....
Oct. 7—The Plot Against the Governor....
Oct. 10—The Deep Sea Lair....
Oct. 12—The Silver-tongued Orator....
Oct. 14—A Girl Worth While....
Oct. 17—A Peaceful Victory....
Oct. 19—Beauty in the Seashell....

VICTOR

Sept. 12—A Bride from the Sea (2-reel Dr.)..
Sept. 19—Percy H. Baldwin Trifler (Dr.)..
Sept. 26—For the Sins of Another (Dr.)....
Oct. 3—The Closed Door (2 reel Dr.)....

WASHINGTON CORRESPONDENCE

The National Theatre, Washington's oldest and most dignified theatre, broke into the motion picture game by opening its regular theatrical season with "Victory," that wonderful multi-reel production that carries with it the stamp of approval of the United States Navy. The film is both entertaining and educational, weaving a romance around incidents of the Cuban war, showing modern appliances of warfare, introducing the hydroplane and the wireless, and using real officers in the service of our country as characters. The tropical natural scenery and the richness of official quarters call forth admiration; while love, intrigue, jealousy and heroism play interesting features. "Victory" won under all these conflicting circumstances is worthy of praise, so is the photoplay under the same name that will receive high commendation from official circles. educators and students. Its run in Washington has been phenomenal.

* * * *

The Washington Film Exchange, which carries the Universal program, has moved recently into larger and more commodious quarters. Manager Dresner is quite pleased that he will now be able to "spread out" and have the various departments arranged more easy of access. Improvements are not as yet completed, but when everything is put in order, a house-warming is anticipated. Manager Dresner is giving especial attenton to his poster department, going to the trouble of mounting all large posters for his patrons. He is anxious to promote artistic and attractive lobby displays.

* * * *

The airdromes have had a profitable time this summer, for the warm nights have made people seek open-air amusements. The Grand, Truxton, Standard, Staunton, Royal Motion Picture and others report good business. From present weather indications the airdromes promise to find favor for some weeks yet.

* * * *

The Lyman Howe travelogues have been attracting large audiences at the Columbia Theatre, one of our large theatrical playhouses. These have appeared on Sunday nights, the series consisting of five exhibitions with prices ranging from 25 to 50 cents. The scenics have been particularly fine, France having come in for the largest share of attention. The foreign farces, while not generally liked by American audiences, have served to break the monotony of the sterner subjects, but the manikin pictures have been quite amusing. Switzerland, Spain, Italy and Germany have been visited pictorially, and other countries are promised before the series closes.

* * * *

The Empress and Plaza offer a feature daily, and while in the same block, both exhibit to crowded houses.

* * * *

Moore's Garden Theatre has begun its winter schedule of prices, that is, 10 and 20 cents; but this has not reduced the large patronage. The show has enlarged, too, with a longer and more costly program. Among some of the features shown recently are "Wanted by the Police," in which William Winter Jefferson takes the chief role,; "Sir Francis Drake," "Quo Vadis," "Heritage of Eve" and "Sealed Lips."

* * * *

The Casino has been making a specialty of feature photoplays in conjunction with its vaudeville acts, sometimes to the exclusion of the latter for a week's run.

* * * *

The Maryland always offers a well-balanced program of comedy and drama with a dash of educational. Manager Johnson is to be commended in using almost exclusively features of American manufacture and thereby avoiding the gruesome and sensational that infest so many of the foreign films.

* * * *

The Pickwick and Palace are offering some excellent features of the General Film program. Manager Brylawski is to be congratulated on the neat lobby display which characterizes these houses.

* * * *

W. H. Crandall, manager of the Grand airdrome, contemplates having a theatre in the downtown district. With modifications and improvements he promises to give motion picture patrons a very comfortable house.

THE SHERIFF'S DEVOTION
Gaumont release.

Joseph Abel, photographer of the Bureau of Animal Industry, is attending the Conservation Convention at Knoxville, Tenn., as special envoy from the Department of Agriculture. He is exhibiting many interesting films on animal husbandry, both scientific and practical. The Bureau of Animal Industry has found such exhibitions the most effective means of circulating the work of the Bureau. WILLARD HOWE.

In our last issue it was stated that Richard Goodall is to direct for the Eclair Company. The company has denied this rumor, and we desire therefore to correct our statement in that respect.

CONVICT 337
Great Northern release.

LICENSEES OF PATENTS CO.

BIOGRAPH

Feet

Sept. 6—The Strong Man's Burden (Dr.)....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Baby Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....
Sept. 15—His Hoodoo (Com.).....
Sept. 15—Dan Greegan's Ghost (Com.).....
Sept. 18—The Stolen Treaty (Dr.).....
Sept. 20—For the Son of the House (Dr.)....
Sept. 22—The Law and His Son (Dr.).....
Sept. 25—A Saturday Holiday (Com.).....
Sept. 25—The End of the World (Com.).....
Sept. 27—The Influence of the Unknown (Dr.) .....

CINES
George Kleine

May 27—The Champion Fixer (Com.)..... 350
May 31—Interesting Scenes Abroad (Travel).1000
June 2—When a Woman Loves (Part I, II and III) (Dr.).....2500
June 3—The Irony of Fate (Dr.).....1000
June 7—Orbetello and Environs (Travel).... 250
June 7—The Ring (Dr.)..... 750
June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (2 reels).....
Sept. 2—The Sign of the Black Lily (2 parts —Dr.) .....
Sept. 9—The Mysterious Man (Part I & II —Dr.) 2000
Sept. 16—High Treason (Part I & II—Dr.).2000
Sept. 23—For His Brother's Crime (Part I & II—Dr.) 2000
Sept. 26—For His Brother's Crime (Dr.—2 parts) .....

EDISON

Sept. 3—The Girl, the Clown and the Donkey (Com.)..... 775
Sept. 5—The Awakening of a Man (Parts 1 and 2—Dr.).....1000
Sept. 6—Slander's Tongue (Dr.).....1000
Sept. 8—Keepers of the Flock (Dr.).....1000
Sept. 9—A Light on Troubled Waters (Dr.).1000
Sept. 10—The Desperate Condition of Mr. Boggs (Com.) 1000
Sept. 12—Caste (Parts I and II) (Com.).....2000
Sept. 13—The Green Eye of the Yellow God (Dr.) 1000
Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000
Sept. 23—The Stroke of the Phoebus (Dr.)..1000
Sept. 24—The Embarrassment of Riches (Com.) 1000
Sept. 26—Hard Cash (Dr.).....2000
Sept. 27—A Proposal from the Sculptor (Dr.).2000
Sept. 29—The Stolen Models (Com.).....1000
Sept. 30—A Daughter of Romany (Dr.).....1000
Oct. 1—Damascus and the Ruins of Baalbek (Sc.) 500
Oct. 1—Mr. Toots' Tooth (Com.)..... 500
Oct. 3—Why Girls Leave Home (Com.)....2000
Oct. 4—The Contents of the Suitcase (Dr.).1000
Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600

ESSANAY

Aug. 27—His Athletic Wife.....
Aug. 28—The Episode at Cloudy Canyon.....
Aug. 30—A Western Sister's Devotion.....
Sept. 2—Stone the Woman.....
Sept. 3—Mr. Dippy Dipped.....
Sept. 4—Hard Luck Bill.....
Sept. 5—While the Starlight Travels (Special —2 parts—Dr.) 2000
Sept. 6—Broncho Billy's Conscience (Dr.).1000
Sept. 9—Sunlight (Dr.) 1000
Sept. 10—The Treater's Treat (Com.).....1000
Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts —Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000
Sept. 16—Women (Dr.) .....
Sept. 17—Sweet Revenge (Com.).....
Sept. 17—Duck Raising Industry (Edu.)....
Sept. 18—The Broken Parole (W. Dr.).....
Sept. 19—The Right of Way.....
Sept. 20—The Redeemed Claim (Dr.).....
Sept. 23—For Old Times' Sake (Dr.).....
Sept. 24—Love Incognito (Com.).....
Sept. 25—Days of the Pony Express (W. Dr.)
Sept. 26—In Convict Garb .....
Sept. 27—Why Broncho Billy Left Bear County .....
Sept. 30—A Ray of God's Sunshine.....

KALEM

Feet

Sept. 13—The Monogrammed Cigarette (Dr.)1000
Sept. 15—Retribution (Dr.) 1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.) 2000
Sept. 19—The Burglar and the Baby (Com.).
Sept. 19—One Best Bet (Com.).....
Sept. 20—The Breath of Scandal (Dr.).....1000
Sept. 22—The Counterfeiters' Confederate (Dr.) 1000
Sept. 24—The Midnight Message (2 reel Dr.).2000
Sept. 26—The Hobo and the Myth (Com.)...
Sept. 26—The Largest Duck Farm in the World (Top.) .....
Sept. 27—A Demand for Justice (Dr.).....1000
Sept. 29—The Atheist (Dr.).....1000
Oct. 1—The Battle at Fort Laramie (2 reel Dr.) 2000
Oct. 3—And the Watch Came Back (Com.)..
Oct. 3—Historic Boston (Edu.) .....
Oct. 4—The Railroad Inspector's Peril (Dr.).1000

LUBIN

Aug. 22—Smashing Time (Com.)..... 600
Aug. 23—The Tenderfoot Hero (W. Dr.).....1000
Aug. 28—The Gangster 2000
Aug. 29—His Conscience (Dr.).....1000
Aug. 30—His Last Crooked Deal (W. Dr.)..1000
Sept. 1—A Mountain Mother (W. Dr.).....1000
Sept. 2—Trimming a Boob (Com.)..... 400
Sept. 2—The Engaging Kid (Com.)..... 600
Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000
Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600
Sept. 22—Poker Paid 400
Sept. 22—This Isn't John 600
Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
Sept. 30—The Constable's Daughter..... 600
Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
Oct. 6—The Counterfeiter's Fate.....1000

G. MELIES

July 3—The Rice Industry in Japan (Ind.).1000
July 10—His Chinese Friend (Dr.).....1000
July 17—The Poisoned Darts (Dr.).....
July 17—A Chinese Funeral (Typical).....
July 24—Javanese Dancers 1000
July 31—It Happened in Java (Com. Dr.)....1000
Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000
Sept. 18—Home Life in Japan (Manners and Customs) .....
Sept. 18—A Japanese Funeral.....
Sept. 25—A Cambodian Idyll (Dr.).....1000

PATHE FRERES

Aug. 22—A Visit to the Ruins of Pompeii....
Aug. 23—The Mexican Gambler.....
Aug. 25—Pathe's Weekly .....
Aug. 26—The Hostage .....
Aug. 27—$1,000 Reward .....
Aug. 28—Pathe's Weekly .....
Aug. 28—The Cook's Revenge.....
Aug. 29—A Hindoo Family.....
Aug. 29—The Road to Moretz.....
Aug. 29—The Valley of Bourne.....
Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....
Sept. 15—Pathe's Weekly .....
Sept. 16—Mrs. Morton's Birthday.....
Sept. 17—The Merrill Murder Mystery.....
Sept. 18—Toad Traits .....
Sept. 18—Hot Springs and Geysers of New Zealand .....
Sept. 19—Pathe's Weekly .....
Sept. 19—Dr. Turner Turns the Tables.....
Sept. 19—The Harnessed Falls of the Northwest .....
Sept. 20—Her Brave Rescuer .....
Sept. 22—Pathe's Weekly .....
Sept. 23—The Blind Gypsy .....
Sept. 24—The Secret Treasure .....
Sept. 25—Glacier National Park.....
Sept. 25—Sago Industry in Borneo.....
Sept. 25—Pathe's Weekly .....
Sept. 26—Birds of Prey.....
Sept. 26—Sicily, the Picturesque.....
Sept. 27—Fish with Storage Battery in its Brain .....
Sept. 27—The Pearl of the Bosphorus (Constantinople) .....

SELIG

Aug. 21—Fate Fashions a Letter (Dr.).....1000
Aug. 22—The Good Indian (Dr.).....1000
Aug. 25—The Water Rat (2 reels) (Dr.)....2000
Aug. 26—The Adventures of a Watch (Com.) 500
They Were on Their Honeymoon (Com.) 500
Aug. 27—How Betty Made Good (Com.)...1000
Aug. 28—The Man in the Street (Dr.).....1000
Aug. 29—The Price of the Free (Dr.).....1000
Sept. 1—The Jeweled Slippers (2 reel Dr.).2000
Sept. 2—The Lonely Heart (Dr.).....1000
Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
Sept. 8—The Wheels of Fate (2 reel Dr.)..2000
Sept. 9—The Rancher's Failing.....1000
Sept. 10—Around Battle Tree.....1000
Sept. 11—Two Too Many.....1000
Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissybelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000

URBAN ECLIPSE
George Kleine

May 21—In the Tyrolese Alps (Travel)..... 175
May 21—The Chicken Industry (Ind.)..... 400
May 21—Big Game 425
May 31—The Indelible Stain (Dr.).....1000
June 4—The Armadillo (Zoölogical)..... 500
June 4—Delivering the Goods (Com.)..... 500
June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (2 reels).....
Aug. 19—The Clown's Revenge (2 reels).....

VITAGRAPH

Sept. 5—The Baby Elephant (Edu.).....
Sept. 6—Cupid versus Women's Rights (Com.) 2000
Sept. 9—Old Moddington's Daughters (Com. Dr.) 1000
Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Job (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
Sept. 19—John Tobin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000
Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
Sept. 23—Scenes in Singapore .....
Sept. 24—The Other Woman (Dr.).....1000
Sept. 25—The Race (Dr.).....1000
Sept. 26—Bunny for the Cause (Com.).....1000
Sept. 27—Under the Daisies (Dr.—2 parts)..2000
Sept. 29—When the West Was Young (Dr.).1000
Sept. 30—Which? (Com.) 1000
Oct. 1—Salvation Sal (Dr.).....1000
Oct. 2—The Autocrat of Flapjack Junction (Com.) 1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.) 1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.) 2000

CURRENT COMMENT

MOVING PICTURE MACHINES FOR HOME USE

For the purpose of learning the sentiment among the business men and chamber of commerce members of this city relative to the establishment of a factory here, a representative of a large Eastern banking house has opened an office in the Mateer Building. The firm wishes to establish a factory for the building of moving picture machines for home use, and three cities have been considered, viz., Altoona, Scranton and Indianapolis.

The machines which will be turned out of the factory have not yet been marketed, and will not be placed on sale until a permanent factory is located.

The machine is designed purely for home use and will retail for $15 or $17. It is much smaller than the machines used in moving picture theatres and weighs about fifteen pounds. It uses ordinary films, and the firm that will manufacture the machines will also inaugurate a film service, by which it will be possible for owners of machines to exchange films at a small cost.—Altoona Times.

Miles of Films Each Day

Moving picture films totaling something over seventeen miles in length are each day run off before the eyes of cinematograph audiences around the world, according to statistics prepared by a Frenchman who has given much labor to his task. He has gathered his information from practically every country in the world, and gives in addition the information that London is the greatest film-producing center in Europe, but is still a long way behind the record established by New York.

The Paris cinematograph theaters number only about 200, as compared with the 470 in operation in New York. The cinematograph audience on a Sunday night in Paris is estimated at 100,000.

England, France, Germany, Italy and Belgium were represented at the Cinematograph Congress, held recently at Ghent. The discussion includes the role of the cinematograph in public instruction and many technical questions, such as the incombustible film, etc.—Courier-Journal, Louisville, Ky.

No Crime Pictures

Columbus, O., Sept. 12.—Portrayal of murders, suicides and other harrowing scenes that are liable to have a bad effect on the minds of the young will not be thrown on the canvases of moving picture shows in Ohio in the future. The moving picture censor board recently appointed by Governor Cox decided this feature at a meeting today.

The board held its first meeting today. J. A. Maddox, of Columbus; Harry Vestal, of Ada, and Mrs. Maud Murray Miller, of Columbus, are members.

Mr. Maddox was made chairman of the board, and Vestal was made secretary. Mrs. Miller, who is a member of the board of visitors of the Girls' Industrial Home, urged that her duties were already such as to preclude her taking on any new responsibilities.

The board will hold another meeting, when numerous recommendations that have been decided upon will be turned over to the State Industrial Commission.

Motion Pictures on Trains

A French company has made application to the Russian Government for the right to give moving picture entertainments on trains on the Trans-Siberian Railroad and other roads which make journeys of more than 24 hours. The company proposes to supply special cars.

Why not? The "movies" find a profitable purpose in helping people to "kill time." Waiting for a train or a friend, the picture play offers a cheap and comfortable means of overcoming the otherwise tiresome delay. And what is more tiresome than a long railroad journey? The monotony of the Siberian landscape would be forgotten while the passenger followed the adventures of the daring hero, the beautiful heroine and the dastardly villain to the final triumph approved by the board of censors. The Trans-Siberian trip would become one grand carnival of entertainment. Successful there, it would soon be imported here. We might even some day have moving pictures flashed on the motorman's back to ease the strain on the strap-hangers.—Pittsburgh Dispatch.

Bad Influence of "Blood-and-Thunder" Pictures

A city magistrate thinks that motion pictures set before the children should be more strictly censored. He believes that many serious charges, such as theft and burglary, brought against mere boys at the house of detention, are the aftermath of the "movies."

Probably he is right in this opinion. We all know how impressionable is the juvenile mind, how wonderful its gift of imitation, how every boy living has his own bold, bad hero, and how almost anything that smacks of defiance and lawlessness takes hold upon the youthful imagination with a grip that is as amusing as it is on occasion dangerous. It is well to remember that the spirit of mischief in boys simply means that there is a far-back savage under every boy's skin who shakes hands with any pirate, bandit, desperado, outlaw or burglar swaggering through the realms of romance.

For this reason pictures of the "blood-and-thunder" type are too fondly gazed upon and exert their intoxicating influence upon youngsters who dream of Nick Carter and play all day with Captain Kidd. And children can read pictures who cannot read books. Some picture is the scenario of every child's life, and out of it his deeds grow sure as weeds and flowers from the earth. Any gamin in the streets eats, breathes, lives and forms the one filmlike notion that has most captivated him. Herein lies the power of the "movies" and the plea for encouraging the spirit of fun without putting "Raffles" on the stage as a comedian.—Philadelphia Press.

The Man in the Booth

Few of the many thousands of people who daily attend moving picture theaters realize how much of the service they receive for their admission price depends upon the operator who turns the crank in his little booth upstairs. They only see the picture. The man that makes the picture possible is, like the poet, unwept, unhonored and unsung. Nobody knows him. He walks in and out of the theater every day, unnoticed by the crowds. But if he failed to walk in at the appointed hour there would be no show. The piano player may quit, the ushers may go on a strike, even the manager can take a day off and the show would go ahead just the same, as long as the operator is on the job.

Standing in the narrow confines of a booth, surrounded by a fireproof wall, his unerring hand guides the show. Occasionally a little accident will happen. Some of the perforations at the side of the film may have become worn to the breaking point. The film jumps on the sprocket wheel, and in a second two feet of it is ground to nothing by the sharp sprocket points. Immediately the hand that turns the crank stops, the other flashes a sign on the curtain, "Just a moment, please." With the swiftness of lightning the film is rescued, its injured portion cut out, the ends patched, and the picture goes on. His only reward for his deftness and celerity is a storm of hisses from the audience, because their enjoyment of the story being told on the picture screen has been interrupted for perhaps forty-five seconds.

If the slightest spark from the carbon points touches the celluloid film as it speeds on its way, there is a flash. A little fused wire over his head catches the blaze. Immediately every apparatus in the booth is closed down, and he is left alone to fight the fire. The audience must not know that there is a fire, or else there will be a panic. If anybody has to be burned, it is he, and none must know it. Blinded by the smoke, his hand instinctively reaches for the warning bell. The ushers and other employees downstairs understand the meaning of that signal. Immediately the exits are manned, but quietly, so that no one knows. In another moment comes the "all right" signal.

The danger is past. The operator has lost his hair and eyebrows, his hands are cruelly burned, but he smiles grimly and says proudly, "Well, anyhow, I saved the show."—Cleveland Leader.

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MOVING PICTURE NEWS

VOLUME VIII
No. 13

SEPTEMBER 27
1913

Consolidated
with

Exhibitors' Times

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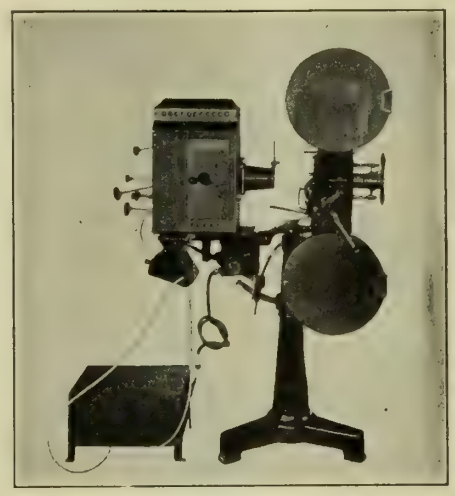

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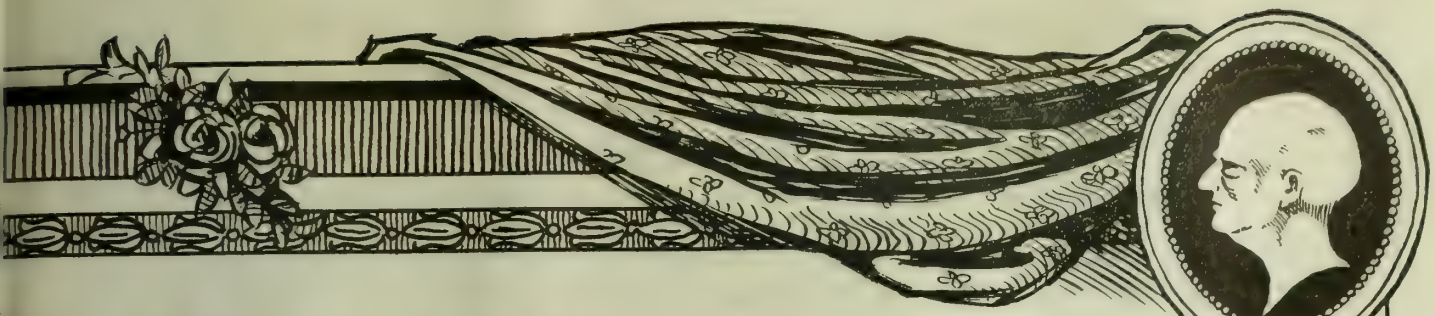

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Released Friday, September 26th.

***WHY GIRLS LEAVE HOME

A new version of the famous Edison comedy released several years ago.

In addition to the heartrending scenes of the blood-curdling melodrama, there is a story of a minister and his deceptive family who all go separately to the show. Incidents in the audience add greatly to the merriment.

Released Friday, October 3rd.

Coming Edison Single Reels

*THE STOLEN MODELS

Two young artists, after having great difficulty with their models, find their ideals in each other.

Released Monday, September 29th.

*A DAUGHTER OF ROMANY

Produced in Kent, England.
A beautiful story of a young girl whose father was a nobleman and whose mother was a gypsy.

Released Tuesday, September 30th.

*MR. TOOT'S TOOTH

A harrowing tale of a toothache that was no ordinary toothache. Mr. Toots suffers terrible agony until finally relieved of the over-active tooth.

(On the same reel)

DAMASCUS AND THE RUINS OF BAALBEK

Released Wednesday, October 1st.

**THE CONTENTS OF THE SUITCASE

A thrilling story of moonshiners and a counterfeiter in which a young man becomes seriously involved with these desperate characters.

Released Saturday, October 4th.

*A SHORT LIFE AND A MERRY ONE

An amusing tale of a scarecrow that comes to life and makes the most of his short time.

(On the same reel)

BIRDS OF THE SOUTHERN SEA COAST

Released Monday, October 6th.

**A WILFUL COLLEEN'S WAY

A beautiful Irish girl drives her lover away because of her heartlessness and he returns floating upon the waves with an oar in his stiffened hand.

Released Tuesday, October 7th.

*BOY WANTED

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comedies, we predict, will establish themselves with the public in less time than it has ever taken a new brand to get a solid foothold. We are 'way ahead of release dates on negatives, and every one of them is a real scream. "Joker" comedies will come in full and split reels, and will contain the kind of nonsense that everybody enjoys. We promised you such a film, and now we're making good!

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The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

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Moving Picture News

EXHIBITORS' TIMES

Established 1908

Volume VIII September 27, 1913 Number 11

"ARIZONA"

All-Star Six-Reel Feature—A Splendid Production

MR. AUGUSTUS THOMAS is an adroit man. And adroitness is one of the most prized and at the same time most valued factors in ambassadorial paraphernalia. He has shown himself a diplomat in the best sense of the term. "There is a tide in the affairs of man which, taken at the flood, leads on to fortune." Mr. Thomas's brother-dramatist, Shakespeare, wrote this. And Mr. Thomas, with his innate adroitness, is taking fortune at the flood. Motion picture fortune.

Mr. Thomas's adroitness has placed him in the unique position of being—I think I am right—the first master-dramatist of the age to sit and look at a motion picture of the most lucratively successful stage play of his own making. Throughout the world, when you speak or write of "Arizona," the name of Augustus Thomas occurs to you, and conversely, when you speak of Augustus Thomas, "Arizona" rises in your mind. He has written many other better plays, but he will go down to posterity, maybe, as the author of "Arizona."

Although I think that a better fate awaits Mr. Thomas, he can, if he likes, go down to posterity as a master motion picture maker. All the signs of the times point to the inference that fifty years hence—when Mr. Thomas and myself are, it is to be hoped, in a planetary motion picture business where we can have *carte blanche*—great motion picture makers will be more highly thought of than mere play-writers, poets and sculptors.

In the making of this picture, which is in six reels, all the resources of stagecraft and photography have been combined to produce a result of which the author may be proud. The technique of the picture, that is, the photography, the printing, toning, etc., need not be discussed. It is sufficient to say that Mr. Raver's knowledge of this end of the business has assured a splendid negative. Mr. Raver's photographic knowledge has also provided the picture with some of the most beautiful photographic posters we have ever seen. They would adorn the lobby of any Broadway theatre. They are enlarged photographs of the principal characters, and will help "Arizona" amongst state-right buyers and exhibitors. I cordially advise everybody who reads this article to get a set of these beautiful character studies. Also the frame in which they are shown. The outfit costs about $40. It's worth $80. I am a photographer and I can appreciate a good, enlarged photograph.

Now, what about "Arizona" in film form? I saw the play in London thirteen or fourteen years ago. It is one of my classics, more than the "Heart of Maryland," or other American plays that I could name. I have grown to regard "Arizona" as a typical American play—if not *the* typical American play. Bonita, Estrella, Col. Canby, Denton, Hodgeman and Dr. Fenton have been mental friends of mine ever since I saw the play, and when I saw that Mr. Raver had formed the All-Star Co., I wanted to see these characters on the screen.

The master hand of Augustus Thomas has reproduced his play in film form so vividly that as I sat and watched the suggestion, unravelment and completion of his plot; as I followed the well-thought-out action, and was carried along by the fine acting of his well-knit corps of actors and actresses, I wanted to hear these characters speak Mr. Thomas's tense, decisive dialogue as I heard the characters speak the lines in the stage play in the Strand in London, when I saw the play.

"The play *is* the thing," and "Arizona" in film form is a finely played play. The play proper could be given in three reels, but Mr. Thomas is a thorough master of detail in his methods. He presents you with a series of vivid pictures of military life out West as that life was lived in the last parts of the nineteenth century. The military details have been rendered with such accuracy that the picture, or rather a print of

it, should be preserved in the national archives for reference by future historians.

Having regard to the difficulties of production (for the picture was not made under ideal conditions), the first release of the All-Star Feature Corporation is a remarkable achievement. It cost a great deal of money to make, and the result as a production to the sharpest of eyes, must appear comparatively flawless. It has all the verisimilitude of the stage play. Cyril Scott, William Conklin, Francis Carlisle, Gail Kane, Lizzie McCall, Alma Bradley, H. D. Blakemore, Gertrude Shipman, Robert Broderick, Wong Ling certainly rose to the occasion and backed up the producer's efforts in a loyal and spirited fashion. They ACTED.

There are many delightful pictures in the six reels —I mean well-composed views and groups. It is evident that an artistic mind directed the placing of the camera.

Apart from motives of duty in this matter, I personally enjoyed this film very much. If the millions of people who are acquainted with the play enjoy it as much as I did, then it is bound to be a great success. Its popularity in the United States is assured. In the British Isles, where good American films are popular, this film should be the most popular of them all. So many stupid American films are sent to the British Isles—stupid films because they are made by stupid people—that I take the greatest personal pleasure in recommending "Arizona" to the British motion picture public as a fine, true American Western play, made by a master American dramatist.

I beg his pardon. Dramatist—and motion picture maker. T. B.

THE CIRCULATION OF THIS PAPER

THE circulation of this paper has steadily advanced from week to week. The present issue incorporates the *Exhibitors' Times* with the *Moving Picture News*. The separate circulation of each publication has recently largely increased. The circulation of this, the combined issue, is greatly in excess of the totals of the two separate publications. Advertisers, therefore, will reap an exceptionally wide field of publicity.

Next week the circulation of the paper will still further increase. In a short space of time we will be reaching all the exhibitors on the North American continent. Already the paper circulates in India, Africa, Australia, the British Isles and Continental Europe.

SCENE FROM "ARIZONA," "ALL STAR" FEATURE FILM

Moving Picture News

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ANNOUNCEMENT

The cover of this first combined issue of the Exhibitors' Times and Moving Picture News is merely a temporary substitute for an entirely different cover which will announce the new name of the merged publications.

IMPORTANT

The film reviews to which the readers of the Moving Picture News are accustomed have only been temporarily discontinued in this combined issue. They will shortly be resumed and handled in a new way which the editors feel sure will prove of even more interest and practical value.

MOTION PICTURES BY WIRELESS

WONDERFUL POSSIBILITIES OF MOTION PICTURE PROGRESS

IN the next number of the *Exhibitors' Times*, we will print an article of transcendent interest upon a theme with which we dealt in the second issue of the paper. This article was headed the "Transmission of Motion Pictures by Wire." A method of accomplishing this is attributed to Mr. C. Francis Jenkins, of Washington, D. C. Mr. Jenkins has been good enough to give us a special and exclusive interview in which he outlines a method whereby the sending of motion pictures over the wire as one sends an ordinary telegraphic or telephonic message has the possibility of being transcended in practical interest by an even greater advance, namely, the transmission of motion pictures by wireless.

Not to anticipate the interesting details with which Mr. Jenkins has supplied us, we go so far as to say that, in our opinion, the time is not far off when this theoretical marvel will be made a practical accomplishment

Within the memory of living people, such modern utilities as telegraphic and telephonic messages were considered not merely impracticable, but impossible. Only a few years ago the idea that photographs could be sent by wire was considered in the nature of a wild dream, and yet as we have pointed out already, thanks to the enterprise of Mr. William Randolph Hearst, photographs have been sent by cable from New York to London.

And now, writing in the popular and not the strictly scientific sense, it is just as feasible for motion pictures to be sent by wire as it is for ordinary still photographs. Even more so, it is just as feasible for motion pictures to be sent by wireless as it is for simple written messages to be so sent.

We refer the reader, however, to Mr. Jenkins' own description of his method which will be printed in our pages next week.

FOR THE CHILDREN

IN a recent number of this publication, we printed an article by Judge Willis Brown in which his honor pleaded for the preparation of motion pictures devoid of unnecessary sensationalism—those undesirable features in films which we have repeatedly denounced in these pages; horrors for horror's sake. It is not necessary to be more specific now. Everybody knows what we mean.

This excellent article by Judge Brown has attracted great attention. It was so well reasoned. And then again the Judge himself is well known for his efforts on behalf of educational and corrective work against neglected children. He writes and acts with knowledge, authority and sympathy.

As we constantly point out, the greater majority of patrons of motion picture theatres are women and children. They it is who provide the nickels and dimes which support the theatres—not merely the theatres, but the entire motion picture industry. And yet, notwithstanding this important fact, few manufacturers take the trouble to assure the suitability of their films to a majority of motion picture theatregoers. The mere men in this matter are in a pitiable minority. Again we say it is the women and children who count. In the ordinary theatre it is the women who are the chief patrons of the ticket office. If a play gets the suffrages of the fair sex, it is a success. If it does not please the women, men are powerless to make it a success.

RIGHT OFF THE REEL

By J. B.

WHEN I started this page in number one of the *Exhibitors' Times,* I took pride in the fact that the policy of the paper was inferentially endorsed by some of the greatest minds in the world. These be large words. But they be true ones. The greatest minds in the world are creative minds—not manufacturing or constructional minds—the greatest minds in the world are those of great painters, great writers. Sir Hubert Von Herkomer is one of the greatest painters of the present day and he is making motion pictures. He is making them successfully.

* * * *

YOU have the leading painters, sculptors, black and white men of Italy, France and Germany similarly moved. In another part of the paper this week there is news that a painter of the rank of Academician in Paris is just taking up the work. Just imagine Raphael, Titian, Leonardo da Vinci, imagine if you will the greatest painters of all time making motion pictures. Those painters for whose works the late Mr. Morgan, the still living Mr. Benjamin Altman, Mr. Henry Frick and Mr. Widener are paying fabulous sums—imagine these men making motion pictures. Then you get an idea what is taking place in the motion picture field in Europe to-day.

* * * *

THE motion pictures conceived and executed by these great minds are the "Quo Vadises," the "Atlantises," the "Pompeiis," the "Wagners," the "Parsifals," the "Troys," etc. In other words, the Italian, the French and German schools of motion picture makers are taking the same relative place in the picture field as the paintings of those countries take in the art world. There is a perfect parallel between the two. How absurd it is, then, for the push-cart driver, the sweat-shop keeper, the mere faker with a few thousands of dollars at his command to attempt to compete against such minds as these. It can't be done. I frequently get into hot water (I, myself, who write this) because I can't appreciate everything and anything that is put out with the sacred name of "motion picture" on it. How could I, how could any self-respecting man praise or even appreciate the rotten and the crude, when he has the opportunity of enjoying the best that is produced?

* * * *

THE fall season has set in with its usual severity. It is the greatest season ever known in the history of the motion picture. It is a season which will decide the fate of many at present in the business. This time next year many who are in it now can't possibly be in it then. Why? Because THEY ARE NOT MAKING PICTURES. Not even the possession of sixty exchanges will force the public to accept a great deal of the perfectly rotten junk made in back cellars and back studios by illiterate and incompetent "producers." The public will not accept these things as PICTURES. Not all the advertising in the world will force even a program down the peoples' throats. The public is openly laughing at some of these programs—made on the sweat-shop principle, by sweated brains and sweated labor.

* * * *

THE public is taking kindly to the fine work of the Edison, Biograph, Eclair, Famous Players, Nordisk, Cines, Gaumont and other companies, but believe me, boys and girls, it is revolting at the junk put out by many concerns, whom, in mercy, I will not name. For I am a merciful cuss, though I have another reputation. No doubt my face belies me. People take me for a detective and all sorts of weird things. But behind that mystifying mask, I assure you there is a perfectly benevolent heart. Which reminds me of a character in one of Hawthorne's books. This was a dear old lady who lived, as it were, a facial contrariety. When she looked mad she was really pleased; when she looked pleased she was mad. So you must never judge by appearances. All the severe things that I and others say in this paper about bad motion pictures are designed to help the business generally and the prosperity of the individual particularly. But alas! this is a cold, heartless world. Altruism isn't appreciated until you are gone. People laughed at Mayor Gaynor while he was living. Half a million saw him pass to his last home. Poor human nature! It's a criss-cross thing at best.

* * * *

I AM writing this page with a special object in view. This paper of ours, as prognosticated last week, is like the young lady in "Pickwick" who drank too much tea, "Swellin' Wisibly." We are expanding in size, circulation and importance. But there is one thing about us that will NOT expand, that is, our heads. We shall not suffer from *caput augmenti.* Item, swollen heads. We are a success and we know it. And we are going to continue to be successful. It is our purpose, our policy, our program. But even in our success we are going to uphold good pictures and

condemn bad ones. And that irrespective of advertising. On page two of this issue there is printed this legend: "Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition, expressed or implied, as to what appears in the text portion of the paper." We intend to live up to this, *au pied de terre*. Which means to the foot of the letter. It's Pike's Peak or bust. This means that it's Pike's Peak for us. Amen.

"MOTION" PICTURES NOT "MOVING" PICTURES

WHILE this publication has been in existence, we have endeavored to familiarize the public with the correct nomenclature of the subject—"motion" pictures not "moving" pictures.

The latter term is clearly a misnomer, notwithstanding its almost general use both in the technical as well as in the general press. They are not, they cannot be, moving pictures because the pictures as such do not move. They are pictures of motion and, therefore, may be correctly described as motion pictures. Throughout the series of this publication so far we have used the term "motion" pictures. The paper is the Motion Picture Weekly.

We ask all correspondents, contributors, as far as possible, to use the term "motion" pictures in order that correctness and uniformity may be obtained. In this respect we think we are doing, as we are attempting, some service to the art and industry.

Also we give our paper a distinction and distinctiveness not possessed by any other publication devoted to the subject, because we are using correct terms to describe the pictures.

Again we say "motion" pictures, not moving pictures. And we say this to all whom it may concern, that is, everybody interested in the subject.

"DAVID COPPERFIELD"

A Hepworth Masterpiece

GRADUALLY and by degrees film makers all over the world are getting down to the formula for making motion pictures. This formula is easy to understand and not difficult to apply. It is, to apply the principles of art to the work. Art, simply defined, is going to nature for your inspiration. The artist in whatever medium he works, in order to be successful, must be naturalistic, that is, he must go to nature. Of course, in the actual executive work temperament combined with art will give the individual touch to the finished picture, book, play, piece of sculpture or what not.

It has been so much the fashion among alleged picture makers, in this country especially, and in other countries as well, to produce the faked result that I welcomed the opportunity of seeing Mr. Hepworth's "David Copperfield," because I knew that he had applied the formula above given in the making of the picture. He had gone to nature, he had consulted authorities on archæology, the history, costumes, acting, characterization. In other words, after nearly twelve years' work in the motion picture field, Mr. Hepworth has enrolled himself among the few picture makers.

Charles Dickens's works are probably the most popular of any fiction writer's of the last hundred years. It is idle to inquire into the cause of this. I have merely to deal with the fact; his books are classics of literature and are read more or less by everybody. This book, "David Copperfield," is said to be in some measure the story of his own life as a boy and young man. It is a human, humorous and touching book. Above all things, it is accurately descriptive of some phases of English life seventy years ago, phases of life which the English people themselves are not willing to forget, because the middle class life and character of those times is unerringly limned by one who was himself a member of the middle class —for Dickens was a middle-class man just as Thackeray was a gentleman and an aristocrat. Dickens wrote from a middle class, that is, an under-educated, standpoint; Thackeray wrote from the standpoint of the patrician; both are popular in their respective spheres.

Mr. Hepworth in this six-reel picture brought to my mind almost perfectly the scenes, atmosphere (as it is the fashion to call it), plot, character and acting of the story. The picture is Charles Dickens on the screen, that is, so far as this present writer may presume to consider it so. Of course, in common with millions of others, I have read and re-read the book. As a youngster I don't mind saying I cried over it. I have seen the play. I have traveled over almost every inch of the ground described in the book and photographed by Mr. Hepworth. So I have a sentimental interest in Dickens and his works. The first article I ever wrote was printed in All the Year Round. Charles Dickens the second was my personal friend. I am what you would call a Dickens enthusiast. It was from this viewpoint that I looked at the picture. Except in one or two minor respects which it would be hypercritical to dwell upon, I do not see how any film maker could do better for a subject than Mr. Hepworth has done for "David Copperfield." David, Daniel Peggotty, Ham, Mrs. Grummidge, Micawber, Uriah Heep, Rosa Dartle, Little Emily—why, they all seem to have stepped out of the book on to the screen.

The scenes in Suffolk, Canterbury, Dover, London, Highgate, how well I remember them all, how won-

derfully Mr. Hepworth has photographed them! The photography of these six reels is perfect, the acting splendid and natural. The mounting of the piece, that is the costuming, the details, even down to the interior of Peggotty's hut at Yarmouth, on the East coast of England, are faultless. If anything the film is a trifle too long. Six reels is too long, I don't care what anybody says. But, judged as a whole, it is a magnificent transcript on the screen of Dickens's immortal book. I would like to say to the actor who played Uriah Heep that in all my years of screen study I have never seen anything so marvelously suggestive of the character as his work. It was positively great. The picture, besides its dramatic value, is of high educational value, especially in the United States, Canada and other English-speaking countries where Dickens's works are popular and where millions and millions of people have not had an opportunity of seeing the original scenes written about in the book, of studying the life and costumes of seventy years back in England. Dickens's writings are part of the literature of the Anglo-Saxon race. English-speaking people number about a quarter of the people on the globe. To them Dickens is literally a household word. There is probably not a single English-speaking family in existence which is not acquainted with Dickens's name and works. It is to those that this film appeals.

When we were viewing the picture it was suggested to us by one or two prominent film men that it was so good that it should be preserved for posterity. We pass this suggestion to the Smithsonian Institution, Washington. This institution has the finest collection of photographic relics in the world. It might add to its usefulness by making a collection of motion picture films, which are of world-wide interest.

We hope that this film will be brought before the people of the United States in a worthy manner. It is too much the fashion here to kill good pictures by over-sensational methods of advertising them, which acts rather as a deterrent than as an incentive to the proper reception of pictures. This film of "David Copperfield" is a masterpiece and a classic, and it should be treated as such. It should be brought to the attention not merely of motion picture audiences, but to that of school children, young men and young women at college. It should be shown before all literary societies throughout the American Continent. It should, in short, be shown to every lover of good literature and human and humane story writing.

Dickens was a humanitarian. Some of his books helped to right wrongs and remove abuses; he was a lover of the poor, the needy, suffering, the oppressed; a lover of truth, a hater of shams, frauds, hypocrisy and bigotry; there was always a tender note in his books for real suffering and honest misfortune. Those books go to the heart, and if we wrote for a month we couldn't give a more cogent reason why they are so popular. "David Copperfield," as a book, goes straight to the heart. And this film will go straight to the heart, and that's why it will be, we predict, enormously popular on this continent for many a long day to come.

For personal as well as general reasons I heartily congratulate my old friend, Cecil Hepworth, on having made a masterly picture. It should encourage him to keep along the thoroughly artistic lines which he has so wisely chosen. In right of training, heredity and ability Cecil Hepworth should be the principal British motion picture maker. He deserves to be. And I think he will be. Salut Cecil, T. B.

THE INDIANA LEAGUE

The Indiana Motion Picture Exhibitors' Association, which was formerly a branch of and affiliated with the Motion Picture Exhibitors League of America, met in convention in Indianapolis, Wednesday, Sept. 10, 1913, with a large attendance.

At this meeting the delegates gave a report of the national convention at New York City in July of this year, and gave their reasons for bolting the convention. The members then went into open debate and argued the question pro and con.

The members unanimously voted to endorse the action of the delegates at the New York convention, but did not deem it advisable to affiliate with the new International Motion Picture Exhibitors' Association, and they decided to affiliate with no national association, feeling that up to this time the national association had never been any benefit to the Indiana exhibitors. If anything, the A. M. P. E. L. had been a detriment, inasmuch as the president was advocating censorship, while the Indiana branch was expending money to prevent it. The Indiana branch carried on a very successful campaign in the legislature, holding down all unjust and unfavorable legislation which would affect the Indiana exhibitors. In this fight they had no support either morally or financially from the National League.

A. C. LARING
Secy.-Treas.

J. M. RHODES
President

The Indiana exhibitors want only one association in Indiana. They feel that two associations can be of no good, the only thing they would do would be to fight each other, and in the end neither association would have gained anything, so from now on Indiana stands for Indiana alone, first, last and all the time, and we intend, through this association, to protect the exhibitors in every way possible.

The following resolution was adopted and is self-explanatory:

We, the Indiana Motion Picture Exhibitors' Association, in conven-

tion assembled, Sept. 10, 1913, hereby resolve that we remain entirely neutral as to the matter of affiliation with a national association until such time as the present strife of two organizations is abolished, and our slogan shall be: Indiana for Indiana, first, last and all the time, and when we in convention assembled shall see fit to affiliate with a national organization, it shall be done only by a majority vote for the betterment of the exhibitors.

The old officers were retained by unanimous vote, J. M. Rhodes, Indianapolis, president; Frank J. Rembusch, Shelbyville, vice-president, and A. C. Zaring, Indianapolis, secretary and treasurer.

The state headquarters are at 420 Saks building. Any exhibitor in the state of Indiana wishing to become a member of this association can write this office and send $1.50, which will pay dues until Jan. 1, 1914, the dues in the new association being 50 cents a month, payable quarterly in advance.

Any member of this association is requested to write or wire this office if they have any grievance, or if they feel that they are being imposed upon, and the association will help them every way possible. The new name of the association is the Indian Motion Picture Exhibitors' Association.

The next convention will be held in Evansville, the first Tuesday in January, 1914.

THE TWO SERGEANTS

World's Special Six-Reel Feature—Story of the Film

Captain Derville has occasion to reprove a slovenly soldier at review This soldier, in revenge for his humiliation, steals part of the funds with which Derville is entrusted. Derville cannot account for the disappearance of the money, and, knowing he will be disgraced, disappears, aided by Tom, his old servant, who supplies him with the clothes of a peasant. Derville is fond of his wife and two children, and the separation is bitter for all.

In the mountains Derville saves the life of Gustave, a peasant. War breaks out and Derville and Gustave enlist, the former under the assumed name of William. During a fierce battle William (Derville) picks up a bomb and hurls it away as it is about to explode under the feet of a general. For this brave act he is made a sergeant. A warm friendship springs up between him and Sergeant Robert, and the two are inseparable.

The plague strikes the town, and to prevent its spread, strict military quarantine is established. The two sergeants are posted at a gate and refuse to permit anyone to pass. A widow and two children try to get into the gates, and tell a pathetic tale of hunger, adding that they will surely starve to death unless permitted to reach the house of their aunt. The resemblance of the children to Derville's own little ones touches his heart, and the two sergeants allow them to pass.

A disgruntled peasant who had been turned back complains to Valmore, the aide-de-camp. This worthy is in love with Laura, the fiancée of Robert, and he takes advantage of the opportunity to rid himself of his rival by denouncing the two sergeants. The general is touched by the pitiful tale, but is compelled to order a court-martial, which finds the men guilty, but holds that in view of the extenuating circumstances only one man shall be executed, and that lots shall be cast to see which shall die.

William and Robert throw dice, and William is the unfortunate one. The men are sent back to their cells by the old turnkey, who is the uncle of Laura. While there, William receives a note from a friend informing him that his wife and children have taken refuge on the Island of Rozes, not very far off. Derville, who had not been able to communicate with his family for three years, breaks down and tells Robert the story of his life.

Robert requests the aide-de-camp to permit Derville to go on the despatch boat, which makes daily trips to the Island of Rozes, to kiss his wife and children good-bye, agreeing to stay as a hostage and die in his stead should he not return.

The aide-de-camp sees possibilities in this and consents. Gustave—the man Derville saved—is in charge of the despatch boat, and the aide-de-camp secretly tells Gustave that if he delays the return of William he will in the meantime get a pardon for Robert. The simple Gustave believes him.

Mrs. Derville and the faithful Tom are living in a cottage on the island. The cannon announces the arrival and departure of the despatch boat, and every day Tom goes to see if, by chance, word has come from the Captain. Tom hears the soldiers talking about a proclamation and recognizes the name of his master. He takes the proclamation and finds it is an ac-

SCENE FROM "THE TWO SERGEANTS"

knowledgment by the Secretary of War of the innocence of Captain Derville of the charges against him, the guilty man having confessed before dying.

When Derville reaches the island, therefore, he finds himself in the peculiar position of a free man, restored to rank as Captain Derville, and as Sergeant William he is condemned to death!

Gustave tells the old servant that if he makes his master miss the boat his life will be saved. Tom, therefore, sets the clock back an hour, and Derville is astounded to hear the booming of the cannon announcing the return of the boat. The weeping wife and children cling to him, but he tears their hands away and dashes to the water's edge. There is only one way to keep his word of honor—to swim—and he dives into the water and begins the long journey, a race against time in the waters.

The despatch boat arrives at the fortress without William, and the execution of Robert is ordered. The general is angry when he learns what has been done, but despite the pleadings of Laura and her uncles, he is compelled to carry out the gruesome sentence.

Robert faces the firing squad and the commands are given: "Ready!" "Aim!" Before the word "Fire!" is said, the old turnkey sees in the distance the swimmer nearing the shore. Exhausted, Derville is assisted to land and Robert is saved.

Derville makes known his rank to the general, as well as his true name. Laura and her uncle eloquently plead for mercy, and the old general is, in fact, only too glad to have an excuse to stop the unpleasant proceedings, and tells Derville that to make atonement for the great wrong done him a pardon would be secured for him. Then, indignant at the conspiracy of the aide-de-camp, he removes him from office and orders him under arrest, to be himself court-martialed for his vile plotting.

THE PHANTOSCOPE

A Simplified Motion Picture Projector for the Home

In an article recently in the *Exhibitors' Times*, we drew attention to the fact that the science of projecting the motion picture had not received the notice that it deserved. We also stated that within a short space of time there would be many new projectors available for lovers of motion pictures.

The motion picture exhibitor—that is, he who shows motion pictures in theatres and large halls—is well catered to by the designers and makers of projecting machines, although it is fair to suggest that finality in this respect has not yet been reached. But there are other classes, and, indeed, the largest class of all, for whom so far little effort has been made in this matter. We refer to the home circle; the small schools, traveling men and others. There is and has been for a long time a clear need for a portable motion picture projector, something which you can readily pack into a small box, set up easily in the parlor, a small schoolroom, or a room at a hotel so that you can easily show to a small audience pictures for the purpose of entertaining or amusing them, or instructing them, or instigating business with them.

Such a projector of the kind we have in mind has been shown us by Mr. C. F. Jenkins. We ought to apologize for not giving Mr. Jenkins any official designation. He is the Jenkins of the motion picture business. That is enough and all that will be said.

For $75 you may buy the "Phantoscope." It consists of a combined motion picture projector and stereopticon. You carry it about in a small wooden box. Supposing you are going to use it in your home, you unpack your box and take out the various parts and set the machine up *in situ* in a few minutes. The "Phantoscope" takes to pieces for practical purposes, and these pieces are easily put together when you want to get the machine in going order. It is compact, small and portable, besides being comparatively inexpensive. The stereopticon end is, although an integral part of the machine, yet workable separately and by itself. So you get the two things together, a light and portable motion picture projector taking standard-size film, and the stereopticon, taking the ordinary size lantern slide.

In our opinion this is a well-thought-out and well-made machine, which should be universally popular, because in the first place it is universally needed, and then in the next place it is simple as well as practicable. An intelligent boy could work the "Phantoscope"—even a lady could do so, because it does not involve any personal discomfort or any inconvenience in the manipulations. It is one of those devices which can be worked without risk or danger or trouble in the midst of the home circle.

It appeals to us in a peculiar sense. In the *Exhibitors' Times* last July we wrote an article expressing a wish one day to see a motion picture camera in every home. The reasons for this wish are clear. A motion picture camera is an educator and an intellectual aid in the best senses of those terms. Similarly, a motion picture projector is an entertainer and a pleasure-giver for the home circle. So we would also like to see a motion picture projector in every home. The kind of projector we have no hesitation in recommending for the home is this "Phantoscope" of Mr. Jenkin's design.

We think that the motion picture trade should take up this machine because it is a ready seller. It is one of those devices which sells on sight. Then it appeals to the exhibitor, who, after all, aside of his theatre, has his home in which the "Phantoscope," on account of its portability, could find a place without the necessity of having to borrow the projector from the theatre.

We recall the circumstance that last winter we were asked very many times by people of culture and intelligence a question something like this: "I am giving an entertainment to some friends tonight; where can I get a picture machine and some films?" Now, the "Phantoscope" is the kind of machine that these friends unconsciously had in mind. It is remarkable to find how in the world of photography such large numbers of intelligent people make lantern slides and own and operate stereopticons in their own homes. We think that the parallel will be preserved by means of such a machine as the "Phantoscope." You will get, indeed, you are getting, great numbers of amateurs who are making their own motion pictures. Now here is the very projector for them, something light, portable and, comparatively speaking, inexpensive.

We append a brief description of the "Phantoscope" in order that the reader may acquaint himself with its salient features:

The "Phantoscope" is so simple a child can operate it with results equal to the work of an adult operator, and with absolutely no danger, for the five amperes of current, though giving a 1,000-cp. light, make very little extraneous heat (not nearly enough to even crack the condensers) and, beside, the new picture film of today

is of non-inflammable stock. The light of the arc shining directly on the picture film will not ignite it, even though celluloid film were used. The picture can, therefore, be stopped at any time and special features of interest be pointed out.

As a stereopticon it gives good illumination on a 6x8-foot screen, and takes the regulation slide, i. e., 3¼x4 inches.

The "Phantoscope" is small and simple, and has a miniature arc lamp for light, with a flexible cord, and plug which screws into any convenient incandescent lamp socket of the regular house or office lighting system, either alternating or direct of 110 volts.

The carbons furnished burn through two or three reels (a "reel" is 1,000 feet of film, a "split reel" 500 feet) and are inserted in a moment, and that from the outside, without opening the lamp-house.

The condensers are of the standard size, i. e., 4½ inches diameter, and can readily be taken out for cleaning when occasion requires.

A 3-inch E. F. projecting lens is regularly furnished on the moving picture mechanism, but other lenses for a longer throw can be furnished at an extra charge only for extra lenses wanted. The picture is focused on the screen simply by rotating the lens tube, after the carbons are observed to be close together, that is, the arc is short. The stereopticon lens is a simple periscopic lens of about 8-inch focus. By the use of standard film and standard lantern slides, the magnification is no greater than common, and, therefore, it is of the usual brilliance of the usual theatre motion pictures.

THE FLOWER OF DESTINY

Kleine-Cines

When viewing this picture one's memory travels backward, casting about to recall the many tales that have been read and heard of fairy princes, princesses, pages, courtiers and ladies, living in a wonderful land of flowers, castles and happiness, and of how the evil spirit finds an unknown way into this paradise, leading one of his workers, jealousy, into this country of happiness to thrust his fangs into the heart of the prince who wreaks vengeance on a lowly admirer of his queen's beauty, virtue and goodness. The odor of many flowers and fragrant plants assails your imagination as the views of the verdured hillsides and mountain stretches pass before you with their fairyland-like settings and their stately castles. Then the good fairy schemes like only fairies can and revenges the death of her brother. This is not a film of fairyland, but of real human beings, but told in a simple and convincing way, with sidelights and shadows and scenery that recalls all these things to one's mind. As the picture unrolls before your vision, you feel contented, interested and thrilled the same as you did when listening to these legends of long ago, when a shiver passed down your spinal column and your eyes opened wide in amazement. Picturesque views of nature's most delightful scenery make up the background of many of the scenes. Poetic nature travels through the entire photoplay, giving it an unusual enchantment and interest.

Once upon a time Count Ferdinand and his beautiful countess lived alone in the great castle overhanging the sea. The only other inhabitants of this wonderland castle were the servants. Numbered amongst them was Anton, a pretty boy page, who served the countess. Boyishly, he falls in love with the countess, and as a token of his affection each day the lad placed a white carnation on the window-sill.

(*Continued on page 24*)

JOAN OF ARC

An Eight-Reel Savoia Film

The Eclair Film Co. will shortly release an eight-reel film on the theme of Joan of Arc. The title role is played by Miss Marie Jacobini, the Italian actress, who has a great reputation in Europe. The story of Joan of Arc, who was burned by the English soldiery for her religious convictions, and who has been canonized by the Roman Catholic Church, forms a fine subject for a motion picture. We are justified in looking forward to a splendid production.

MISS MARIE JACOBINI

Celebrated Italian actress playing title role in "Joan of Arc." Savoia Films. Eclair.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

William Lord Wright

Just an Intimation

THE number of our readers has grown rapidly the past year. This department is read by script writers in almost every known country. We are here to please and instruct all. Are we succeeding? Have you any suggestions to volunteer for the good of the department? Do not be backward with your opinions, suggestions and experiences. We like to hear from you and assure you that your ideas are always welcomed. If we are lacking in any items of interest or instruction do not hesitate to point them out to us.

No Sample Scripts

Several correspondents have requested that we print "sample scenarios" of different kinds and designs. We honestly think that they do more harm than good. The beginner is apt to use the sample script for a model and sacrifice all else in his endeavor to get his work as much like the "sample" as possible. Every text-book published contains one or more "sample scenarios." Buy the books you see endorsed by this department. We receive them all and recommend only the meritorious.

"The Two-Reel Picture"

Captain Leslie T. Peacocke, one of the most prolific of script writers, kindly gives our readers a few suggestions under the above caption. Needless to remark that there is no script writer in the business to-day better qualified than Captain Peacocke to discourse on the subject of the multiple reel. He has written many of the features produced by the Universal Company. But we will give the floor to Captain Peacocke:

"In giving suggestions to brother and sister photoplaywrights on the building of two-reel photoplays I am, perhaps, presuming too much. The writing craft is a jealous one and there are few writers living who do not think their efforts surpass or, at least, equal those of any other worker in their own individual field. I am no better than the average scenario writer, but I have worked harder than most, I think. I have struggled and fought the fight and enjoyed the many defeats and varied success as have all scenario writers, and what little knowledge I have gained has been through experience. So, perhaps, a few suggestions I am about to give may prove of some little help to beginners in the game. The two-reel picture is now an established fact and is growing in popularity with exhibitors and the public, so writers will do well to try and meet the demand. The first thing essential is 'the plot.' The plot of a two-reel must necessarily be stronger than that of a one-reel story and must carry a big 'punch' to close the first part of the story and then work up stronger and stronger toward the climax. It must never be allowed to drag—if it does, the audience becomes bored and interest in the story is lost. Take a big subject, an original idea of course, condense your synopsis to one hundred words if you can (the shorter your synopsis the better chance it has of receiving a sympathetic reading by scenario editors and their assistant readers), make your cast of characters as small as you can, and then visualize carefully every scene. Keep in view the camera possibilities and don't run riot with interior settings. Interior settings cost money; work with as few as you can. A two-reel picture should run from 60 to 140 scenes. Do not make your scenes too long. Action is what is needed. Better to break into a scene and throw a flash of some other happening connected with the story, and then cut back to the scene which would otherwise be somewhat long. I hope I make myself clear, as this is an important factor in photoplay building. Avoid sub-titles when possible; make the action carry the story. Do not waste your time in dramatizing published books or historical topics, for writers on the editorial staff have to tackle that work when it is called for and no film company is inclined to pay for material that any member of the staff can write. Your stories must be absolutely original. Leave magazine stories alone. They do not belong to you except you happen to be the original author. Make it your business to frequent picture theatres whenever you can and study the actors of the various companies. You may then be able to grasp their probable requirements. Always have your manuscript typewritten; it is rarely ever looked at otherwise. I have never been able to master a typewriter myself, although I have bought one, and rented one often. I have no patience to learn, so have always had to pay to have my work typewritten. I found out in my early experience that a hand-written manuscript had no earthly chance of being read, let alone considered. In a two-reel subject aim for tense situations and create suspense whenever possible. Give the actors an opportunity of displaying their feelings. Don't make your story a series of incidents, but aim for continuity. Avoid carefully the actual committal of crime or any suggestion of nastiness. The censor boards won't stand for it and the censor boards hold a very strong sway in this country. So much so, in fact, that the European exhibitors are beginning to consider American pictures 'tame' and devoid of strong dramatic interest. However, writers must abide by conditions as they are and get strong situations if they can without inviting murder, suicide, robbery and other delightful aids to the pen. Original plots are harder to secure every day, so they are welcome and gladly paid for. Never get discouraged. No writer has ever achieved anything worth while except through hard work and persistency; many have starved to buy stamps; and put the best that is in you in every piece of work you do. Every good effort gets its proper reward. Your early efforts may appear to you to be very fine, but later you may probably find serious flaws in them. I have seen many of my early efforts in magazines and on the screen and have felt heartily ashamed. And most probably in a few years hence I may be just as ashamed of my present-day efforts. Every writer experiences this—our earlier efforts may have been better, but we all think we know more as we progress, and it is a good thing for us to retain our self-conceit, otherwise we should die—or seek some uncongenial occupation which is worse than death."

What, Again?

Here it is again, the old discussion as to what name to give a script. A correspondent writes us that "she is somewhat confused." She says some call 'em "photoplays," others, "pictureplays," still others "scripts," not to mention "playscripts," and "scenarios." We confess to using almost every designation with the exception of "playscript"—never that! The truth is that after Brothers Wood and Sargent settled the vexed question to their entire satisfaction a year or so ago, in favor of "photoplay," the editors, directors and authors continued to refer to "scenarios." Two-thirds of the editors speak of "scenarios" right at present. The whole blamed business seemed a much ado about nothing to us. Whether you refer to a "photoplay," or a "scenario," if you can write good ones, you will get the money.

Respectfully Referred

Here is a suggestion that is respectfully referred to the publicity agents of the various film companies. A writer suggests that instead of referring to "The Human Cruller, in Three Reels," or in "Two Parts," as the case may be, that the films hereafter be advertised as

"The Human Cruller, in Two Acts," or "Three Acts," changing the word "reel," or "part," to "act." Our correspondent thinks this act business would further elevate and dignify the multiple reel productions. Worth thinking over, at that!

A Little More of the Same

We recently observed that we hoped the time would come when the leader or sub-title could be eliminated entirely from the moving pictureplay. We continue so hoping, believing that sub-titles take away atmosphere and realism. However, others do not think so, seemingly, for we have been lambasted quite severely since our assertion. Nevertheless, do not use more leader than you have to, for there are too many so-called leaders in every field of endeavor. At present the leaderless script is a rarety, and it is better to use too many leaders than too few. This seems to be the custom, by the way, for we read a script the other day in which the leaders carried all the story there was in 38 scenes. Try and make your action take the place of leader. A telegram or a letter is less objectionable than a sub-title. They can be made to appear as part of the logical action, thus retaining plausibility. Newspaper headlines, clippings, marked items, etc., can also be employed to supplant leaders. We received a script which contained an example of the needless leader.

Leader—John's Mother Dies.

8—John receives letter. Opens it. Contains news of his mother's death. John in tears, etc.

Here is the way it could have been accomplished without leader:

8—Messenger boy comes into picture. Hands John a message. John reads:

On screen:

John Goldsmith,
Rushville, Ala.
Mother is dead. Bill.

Back to scene:—John in tears, etc.

The leader question has seemingly been so dingdonged into this particular writer that he evidently thought the leader a prime essential. It isn't. Avoid its use when your action can be made perfectly clear in some other way.

Be Systematic

Don't work in a haphazard manner. You will never arrive haphazardly. The best workers in every form of literary endeavor toil methodically. Jack London can certainly be considered at the top of the heap in fiction writing. He turns out a thousand words every day, seldom more and never less. Rain or shine, whether he "feels like it" or not, those thousand words are ground out. London does not believe that writing can be done only when the writer is "in the mood" or "inspired." He has a certain time to write and so much to be accomplished every day, and he accomplishes it. Be systematic. Photoplay writing is just hard work. It should be done day after day without the slightest regard for moods or surroundings, or time and place and comforts. Inspiration is more likely to come in the midst of work than at other times. Don't seek any and every little excuse to stay away from your desk. Rise superior to little worries and discomforts and, like Jack London and every other successful literary worker, in fact, accomplish your allotted task and surmount all obstacles. It will have to be your way if you are ever going to accomplish anything worth while.

Just a Prediction

We predict a warm time for some of these fake correspondence schools. Their paths are to be no longer strewn with flowers. One poor woman writes us and encloses a highly decorated "diploma" printed on cheap paper. She says: "This thing cost me thirty dollars. I earned the money by taking in washing. If I had read your magazine sooner I would have saved twenty-eight dollars." Wonder what these fakers will attempt next?

The Hall of Fame

Arthur Leeds, associate editor of *The Photoplay Author,* has worked behind the footlights and in the moving picture studio.

Edwin August is the latest to direct, write and play leads in his own plays. Really this is too much for one individual. Let photoplaywrights turn out the stories.

Editor McCloskey, of the Lubin Co., is always anxious to read good work. This in reply to questioners laboring under the impression that Lubin is out of the script market.

Forms of Rejection

A Detroit, Mich., author writes as follows: I would be pleased to know if you think an editor would write an encouraging letter to a would-be author if the author did not deserve it. I have been writing one year and received the following rejection: "The editorial department thought so well of this story that they submitted it to our directors. However, after careful consideration, they decided that while it contained considerable merit it was not quite available to our needs." Do you think this form of rejection encouraging? Of course it looks so but do they send the same statement to all. I would also like to know what you think of the following rejection slip: "The editor regrets that the MS. herewith is not available to the use of this company at the present time." Does it mean that it has a chance in the future? All my scripts are written in long hand.

Perhaps writing your scripts in long-hand is one reason they are rejected. No, we do not think any editor has the leisure to write an encouraging letter to an author unless he believes encouragement is deserved. Such letters as quoted above are not sent to each and every one. The second rejection means just what it says and if we received it, we would consider it final. And we might add that the many and varied rejection slips now in use are sometimes puzzling to the author. Why not a brief printed form such as is used by the majority of the magazine editors?

Idea Stealing

From St. Louis comes the idea stealing bug once again. This writer sent in a story and a plot something like a release. "I never met with but one person who had an idea anything like mine and he fell through a sixth floor skylight ten years ago while playing," is one statement. This was mighty tough on the idea. It is possible for two persons to think up the same idea. It is done nearly every day and some of the plots received from widely different sources are startlingly similar. Your pet idea may have been purchased long before you submitted your story. All persons having to do with would-be playwrights know that some of them are enveloped in a peculiar kind of conceit which is like no other conceit in the world. They invariably believe in themselves to an extent observable in no other profession or art, and usually quite unjustifiable by any external evidence. The more hopeless their work the more they believe in themselves and their genius. It must be the law of compensation. David Belasco recently announced that he would read no more unsolicited manuscripts of plays. Charles Frohman has had to protect himself against the virulence of disappointed authors. If this cry of "plot stealing" doesn't cease soon, the film manufacturers and editors will, in self-defense, be compelled to take some sort of action by which the trouble-makers are weeded out of the game.

A Few Don'ts

Don't write letters to film editors asking what sort of stories they need.

Don't sign vaguely worded contracts submitted by correspondence schools and which may turn out binding legal contracts.

Don't pay "experts" good money to get advice on how to write scripts. Several "experts" are making their living by stealing material from this department.

Don't write along the same lines month after month. The same ideas clothed in different wording grow monotonous. Try and have each plot as widely different as possible.

Don't enter script-writing contests. You are sure to lose money and valuable time. No one is giving something for nothing; just remember the fact

Don't write a story aimed at one particular studio or actor. Write the story that any studio can make and your chances for selling it will multiply.

Don't write a one-reel story for a two-part feature. Write a two-part story for a two-part feature. A two-part feature needs twice as much story as a one-part plot.

Enthusiasm

Enthusiasm is the dynamo of human energy. Without it, no great achievement is wrought out of the stuff of life and character in interaction. It is no mere explosion of the moment, or a month's intense application of force. It is the strongly, but steadily, burning fire of some central sun of concentrated effort on a worthy purpose. The man or woman devoid of enthusiasm is to be pitied. Still more is the literary worker. The writer must have an impelling power, a spring of action, an unceasing inspiration, a source of joy and growth, or literary life is apt to become stale and unprofitable. "You are too enthusiastic" is an editorial admonition that we frown upon. The photoplaywright cannot become too enthusiastic, for enthusiasm means stick-to-it-iveness, perseverance, the talent to meet the slings and arrows of outrageous fortune unafraid. Enthusiasm for beauty mastered Michael Angelo and made him the creator of modern art. Enthusiasm for humanity dominated Abraham Lincoln and made him the apostle of American democracy. Enthusiasm swayed Robert Louis Stevenson, an invalid, and made him a master. Enthusiasm is a qualification indispensable to the writer of photoplays, and something to be cherished. I receive hundreds of communications from photoplaywrights, real and near, in the course of my work. I like to read the letters that are enthusiastic and breathe optimism. The authors of these letters are almost certain to succeed in their work. I also receive the other kind of letters, depressing epistles full of discouragement and suspicion. The writers of these lack enthusiasm. They must foster enthusiasm before they can proceed far upon the highway of success.

THE PITFALL OF THE INSTALMENT PLAN

American

Everyday life is portrayed in this two-reel American feature which is scheduled for release on October 6th. Things as they really happen have been welded into dramatic form and served so as to be entertaining. The daily papers often relate just such incidents as this of the poor man not being able to meet his instalment obligations. Seldom, however, is the outcome as cheering as is the climax of this two-reel production. The film is interesting just because it deals with a subject of this kind in a true way. It picks out for its hero an honest man whose need for money will not permit him to entertain a grafting proposition. The scenes in it are real and true to life. While it might have been necessary to draw on the imagination at times to bring out some of the incidents these situations serve their purpose towards completing the story.

Steve Martin (Warren Kerrigan), while a good, honest and conscientious workman, through an unaccountable prank of fortune is unable to secure employment. He has not enough money to supply the immediate wants of his family whose clothes are becoming ragged, and are living on barely enough to sustain them. Through the intervention of a friend he is finally offered a position as foreman of a concrete mixing crew on a new structure being erected for a local department store. This position is given him under the provision that he obey orders that might be issued to him by the boss of the concrete workers. He is engaged for the position at a salary of $16.00 a week and is apparently making good. But one day he finds one of his crew using too little cement. By investigating he unearths graft, and is offered to be taken in on the deal, but upon his stanch refusal is discharged for his efforts.

Discouraged and disheartened, he returns to his home where the hopes of the wife of getting back to their old station in life, to better clothes and better meals, are all but realized. Steve has not the heart to impart the sad news, and he keeps it to himself, wandering about the town each day in the vain hope of securing other employment.

The wife in the meantime visits the department store where she purchases liberally and arranges to pay for the goods on the instalment plan, signing a statement that her husband is employed at the stated salary by this department store as foreman of the concrete mixers. She is given her goods and her statement is investigated. It, of course, is found that Steve is not employed as a workman on the building, and she is arrested for misrepresentation. Her pleadings are in vain and she is hurried to the jail. The note she sends to her husband is intercepted by the police matron who carries it to the captain where it is opened and destroyed.

The children waiting at home for the return of their mother grow tired, and as the day is growing dark, a lamp is lit with the customary results of an explosion, from which the timely arrival of the father saves the children. From them he learns the destination of the wife. He traces her to the station, but is denied an interview with her until the case is called in the court on the morning of the next day.

The boss of the job appears at the trial as a witness for the department store, and testifies that Steve was discharged because of drunkenness. Steve vigorously denies this and states the true reason of his discharge. On this testimony the case is dropped.

An attorney is engaged by Steve, and together they appear at the office of the department store where a claim is made for damages because of the false imprisonment. This claim is adjusted by payment of $1,000 and a promise of a position. Steve's claim of fraud is carefully investigated and proven, whereupon he is put in charge of the work and the guilty man is apprehended and prosecuted.

C. J. V.

THE FLOWER OF DESTINY

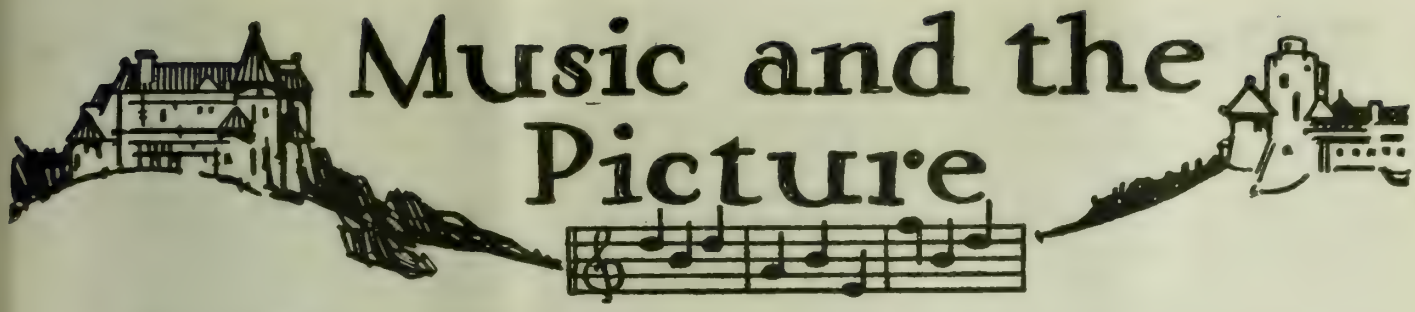
(*Continued from page* 21)

One afternoon, as the count was walking over the grounds that surrounded the castle, he passes the window with its love token. He accuses his wife of infidelity and unfaithfulness and wishes to know the lover's name. She, however, is ignorant, and it is only by chance that he discovers Anton the next day gently placing his little token in its usual place. The count, in his insane anger, sprang upon the boy, raining heavy blows on him, which caused his death.

Quite accidentally the count met Marguerita, the pretty sister of Anton, who permits him to woo her until she found a chance to ask that she be let into his home as page. She cuts her long tresses and dons the uniform of a boy, and so enters the home of her brother's murderer. As the days pass Marguerita allows no opportunity to slip that does not bring her closer to vengeance. The countess, by degrees and against her will, grew to love the handsome boy, and the count could neither eat nor sleep for thought of her.

The day of vengeance arrived. Marguerita plotted with the count to destroy the countess by poison, promising to marry him on the death of his wife. Deeply remorseful, but determined, the count dropped the deadly acid in her wine. Then Marguerita, promising to marry the countess should she dispose of her husband, told her of the poison in the wine. The countess, simulating sickness at the table, retired to her room. The count, convinced that she was dying, influenced by Marguerita, went to her bedside, knife in hand, to end her misery. But before he could strike, the blade of the countess sunk into him, and the murderous villain dropped dead at her feet. Slipping from the tragic scene, Marguerita changed into her woman's clothes, faced the countess, and revealed her identity. This production will be released on October 7th.

C. J. V.



Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, Exhibitors' Times

When I called at a Broadway theatre I was greatly surprised to find a real change in the orchestra. Was it the work of a new drummer, or was it that the old drummer had taken the hint and had, at last, unpacked his traps and decided to abandon his mouth effects?

The fact is that the audience was not treated to vulgar snorts and groans, but heard the running of trains—the bell of the engine—the horse trot—the falling of waters—the telephone bell—and many other sound effects that generally give life to a picture. It was a novelty for the theatre.

The musical instrument manufacturers have not been slow to see the opportunities offered them by motion pictures, for they have perfected the musical traps so as to imitate the most insignificant sounds. They have not only improved their traps, but they have patented many combinations by which, as is the case with the "Dramagraph," the traps are cleverly arranged in an ornamental cabinet for the convenience of the drummer.

The Excelsior Drum Works, of Camden, N. J., the manufacturers of the Dramagraph, have realized the fact that while many managers cannot afford the luxury of an expensive sound effect cabinet, or do not care to imitate all the sound effects, they are looking for an outfit for general purposes. With this view in mind, the Excelsior Drum Works have combined the following drummer's outfit:

One brass drum 30x14 inches.

One snare drum 15½x4 inches.

One nickle-plated drum-stand.

One direct stroke pedal.

Triangle, cymbal, castanets, tambourine, shot pad, dog bark.

Four different whistles.

If we are well informed, this complete outfit of well and carefully made instruments is quoted at $50, and at this reasonable price the drummer should be able to do some efficient work.

As I stated in previous articles, it is not a question of noise, but of giving the correct effect at the proper time, and in some cases rather leave the music out than play a selection out of place.

"The Great Physician" of Edison is a remarkable production in many ways, but sad. When the vision of death appears at the door to claim the child, it would have been far better to stop the music and leave the audience deeply impressed by the figure of death than to play a too noisy music. The orchestra leader did not seem to grasp the real situation. He thought he had to play a lively selection to represent the agony of the mother, trying to protect her child from the clutches of death. While it is true that the mother was in great agony and was trying to chase away the figure of death, she was too weak, and did not show violence or quick actions to justify a too noisy music. Such music rather exaggerated her proper feelings.

When the figure of the shepherd appears at the door for the little lamb and is seen carrying away the child, the music should have been very soft, as dying away, while the figure of the shepherd and the child fade away on the curtain.

"The Great Physician" did not create the proper impression on the audience because the music, although all classic selections, destroyed the sentimentality of the production. The appearance of the vision of death, in its long cloak and holding the scythe, made many young folks laugh and pass funny remarks, while if the music had fitted the scene, the mind of the audience would have been carried in another and proper direction.

Music has the power to either make us laugh or cry, so the selection played during the abovementioned scene had the effect to create some hilarity, instead of bringing the audience down to deep emotion.

The main trouble is that the orchestra leader is much on the order of the drummer. He believes that he must play all the time, and that if he was to stop his music a few seconds the manager would dock the wages of the whole orchestra. There may be some truth in such a fear, as we have some managers who know no better. A motion picture is a good deal like an oration, and we know that an orator who reads his speech without a single stop is a bore to his listeners and does not convey the desired impression. It is the same with the picture—we must have the stops, the punctuation.

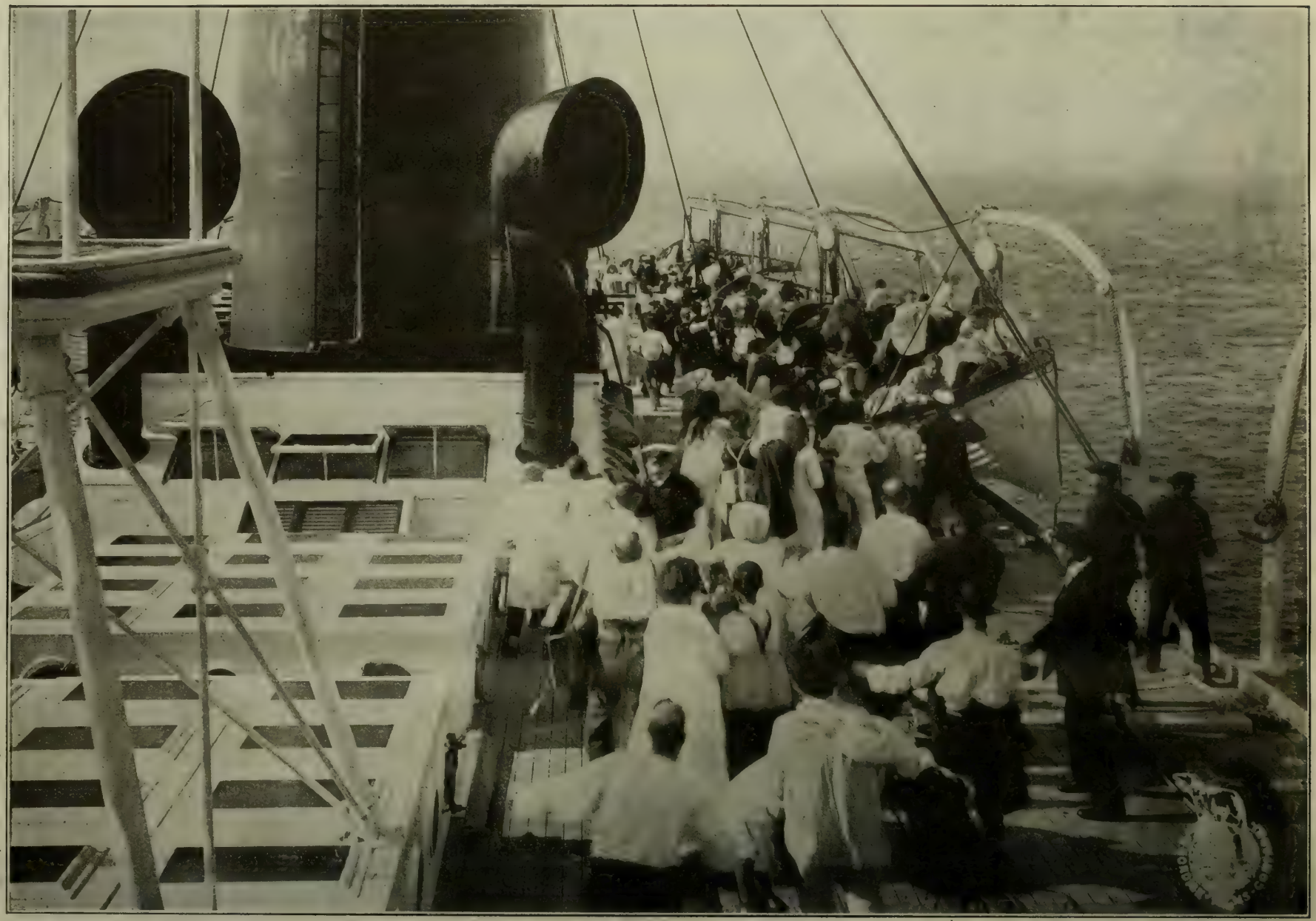
J. M. B.

A Correction

We are angry with ourselves; very angry. Last week we wrote:

The *Exhibitors' Times*, of September 13th, when printing the story "In a Serpent's Coils," omitted to state that it was one of the American *Cinematograph* Co.'s releases. We should have written American *Kineto* Company.

WE furnish to our Advertisers **FREE INFORMATION** on new and contemplated **MOTION PICTURE THEATRES.** For further information write to **Advertising Department MOVING PICTURE NEWS AND EXHIBITORS' TIMES,** 220 West 42nd St., New York.



ONE OF THE MANY SCENES IN THE FORTHCOMING MAMMOTH PRODUCTION OF GERHART HAUPTMANN'S "ATLANTIS," PRODUCED BY THE GREAT NORTHERN FILM CO.

The steamer in the illustration is one of the Scandinavian-American's largest liners, which was chartered for the scenes to be taken at sea.

CURRENT FEATURE RELEASES

IN THE PROGRAM OF THE

GENERAL FILM COMPANY (INC.)

BREED OF THE NORTH (LUBIN)

BREED OF THE NORTH (LUBIN)

THE DEPTH OF HATE (PATHEPLAY)

THE DEPTH OF HATE (PATHEPLAY)

THE TAKING OF RATTLESNAKE BILL (LUBIN)

EDUCATIONAL AND SCENIC FILMS

I DON'T doubt the statement made by Mr. David Horsley to the effect that the European public is more fond of educational and scenic films than we are.

There is a reason, and if our manufacturers, renters and editors of magazines were more regular patrons of our motion picture theatres, they would find out the reason.

It is unfair to insinuate that our American public is not as intelligent or is more given to frivolity than other nations. This is not so. If Americans like a little fun, they are nevertheless more intelligent and more anxious to learn than most of the foreign peoples.

The fault is not with the public, but with the exhibitors, then with with the manufacturers, who make themselves the slaves of the exhibiting game.

I have mentioned it in previous articles. We have too many ignorant exhibitors, men who cannot even read and who make up their programs, not from the stories of the films, but from the posters. These push-cart and shoe-string men, who abandon the peddling game, believing that it was more easy to sell 5-cent admission tickets than to sell goods on the sidewalks, have so little experience in the show business and so little knowledge of human nature, that they form their opinion of what the public wants, not from the majority of the audience, but from the few noisy ones.

If at a theatre showing a blood and thunder picture to some three hundred patrons, fifty of them—the low, cheap, morbid element—applaud, Mr. Manager, who does not know better, cannot see two hundred and fifty dissatisfied patrons walk out, but, accepting the verdict of the fifty noisy ones, goes to his exchange and says: "This is what the public wants." Nay!

We have practically in the United States only one class of theatre. The same program is shown in all the theatres, and because the manufacturer listens to the ignorant exhibitor and to his cry of "What the public wants," he produces only films to please this class of exhibitors.

While I have not visited Europe for many years, I know that the open market was possible over there because they have different classes of motion picture theatres. They have the high-class places, where only the best films are shown, theatres where you do not meet the morbid class, but the most cultured element, members of the great "Academie Francaise." You have the low, cheap theatres for the men and women craving for blood and thunder pictures, etc.

It seems ridiculous, nevertheless it is a fact, you can see in the worst dump of the lower Bowery the very films shown at the high-class Regent Theatre. It is a mere question of price in the service.

If the cultured class is taking to motion pictures it is on account of some intelligent exhibitors who are putting up some high-class houses, yet the patronage is not growing very fast because the exhibitor spending a fortune on his theatre cannot be assured of a good, even program at all times. One day he will have an exceptionally good show, and the programs of the following days will be so weak as to keep the patrons away.

Patrons fond of good comedies are tired of going to motion picture theatres because for one good, clever comedy they may see to-day, they have to stand for a lot of poor films. Same with the dramas. As to the scenic and educational films, they are so rare that a patron must make up his mind to visit the theatre at least a whole week before he can see one on the screen.

This is the reason why the good class of intelligent Americans does not much frequent motion pictures. With the low element it is a different question. They are indifferent to the details, they do not care how unnatural the scene may be, as long as their morbid passion is thrilled by the sight of the weapon or actions of the villain.

The American public, at least the intelligent public, is fond of educational and scenic films, and I can state, without fear of contradiction, that every time a film is applauded at the Herald Square Theatre it is either an educational or scenic film.

One evening the film of the Pathe Freres' "Toad Traits" was received with loud applause from every part of the house, and the scenic "Hot Springs and Geysers of New Zealand" pleased much. It was the same the other day with the film, "Strange Traits of Serpents," also from the Pathe studios. I could go back several months and prove that all educational and scenic films are well received and please immensely.

An intelligent exhibitor of Illinois had tried a scheme. He had advertised that Monday would be the day for the children, with all good comedies; Thursday the serious day, with scenic and educational films; Friday the Western and Indian day, etc. The program was welcomed, but he could not keep it going, because he could not get the films. On Monday, when his theatre would be packed with children anxious to have a good laugh, the exchange would send him all dramas or educational films, and on Thursday, when the cultured class would travel from even a distance to see something to their liking, the exchange would send the most silly and stupid comedies in stock.

The American public is very anxious to know more of this world. There is not another nation on this earth so fond of travel as Americans; consequently scenic films always please. As America is foremost in education, industries, inventions, etc., the educational films always draw well. Evidently America, like other nations, has a low element. The whole question is, then, to have different grades of theatres for various classes and not cater exclusively to the low element.

The coming season does not augur well for motion pictures, as I see more of a decline in the good patronage than an increase, now that our 10 and 15-cent theatres are booking the sensational films of the 5-cent places. Certain well-known trademarks attract a regular patronage to a number of good houses, but if between these popular trade-marks the exhibitor is going to sandwich some of the questionable supposed feature films, he is going to lose his good patronage and compel the cultured class to shun motion picture theatres.

J. M. B.

DARE-DEVIL LAW IN DRAGON RELEASE

Rodman Law has been engaged by the Ryno Film Company, producing "Dragon" films, to appear in a feature in which he will ascend in an aeroplane over Long Island Sound to a height of 2,500 feet, his sister, Miss Ruth Bancroft Law, who is two years his junior, controlling the machine. At a given signal she will volplane almost vertically to a height of 160 feet from the water, where Law will dive from the machine without the aid of any apparatus, and his sister will continue her flight, landing on the beach. According to the law of gravitation, the aeroplane, at the time Law leaves it, will be traveling approximately 80 miles an hour, or 119½ feet per second. Law's dive will take him to the water, where he will strike at a velocity of 225 feet per second, and the force of his weight will be approximately two tons. Mr. Law will also rescue a young lady from a burning hydroplane racing at a tremendous speed.

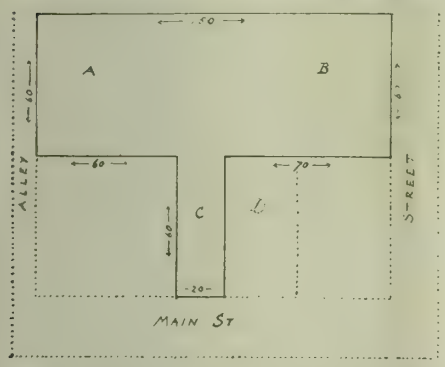
Motion Picture Theatre Construction Department

Mr. Henry M. Williams, a land owner of Fort Wayne, Ind., had an idea to erect a motion picture theatre on a valuable lot of his own.

He had not only a valuable lot in the heart of the shopping district of Fort Wayne, but an ideal site for a motion picture theatre, as with the entrance on the main street, he could save much rent by having the theatre proper erected in the rear, the less valuable part of the property.

Diagram No. 1

Shows us the lot: The rear part of the lot "A B," or west end, is 150 feet long by 60 feet wide. The east wing "C" is 60 feet long by 20 feet wide. This wing faces on the main street, while on



the south side of the lot is an alley and on the north side a good business street.

As is generally the case, Mr. Williams called on a local architect to prepare plans. I had not the pleasure of knowing the architect, but by the plans submitted, it was easy to see that he had no experience in the theatrical line, that he was more of a village architect.

Fort Wayne is an important burg, where the property in the shopping district is quoted high enough to induce the builder to use every inch of it and not waste big back yards, as is the case in villages, where an acre can be bought for a song.

When Mr. Williams heard of me, he bombarded me with letters and sketches, as if I had no other work to do than to devote all my time on his proposed theatre. He wanted my advice on everything.

I answered Mr. Williams very politely and informed him that the plans and sketches submitted were not correct and not practical as with the great waste of land he would place a too high rent on the theatre to make it a profitable investment.

I told him that he had an ideal lot and that I could plan a theatre the rent of which would be practically free, on account of the stores, offices and apartments to be erected in connection with the theatre.

Mr. Williams was much pleased with my views and he asked me to prepare some plans. He was anxious to see my plans, as his architect, as a last resort, advised him to purchase an extra 30 foot strip of land on the north side of the wing "C" so as to have a theatre 50x120 on the main street.

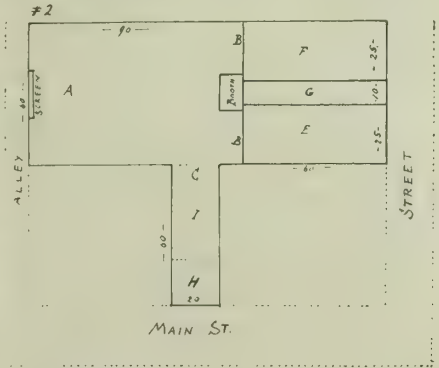
The proposed purchase is shown in "D" and the dotted lines in diagram No. 1.

Mr. Williams was greatly opposed to this purchase on account of the high value of the property.

Diagram No. 2

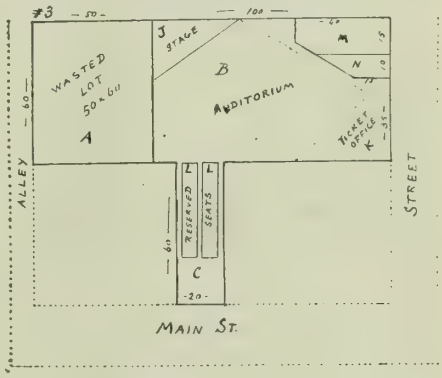
shows my plan. I suggested to use section "A" 60x90 for the theatre proper. This would have provided an auditorium large enough for the size of the town. By using the less valuable part of the lot, a theatre of lighter construction could have been erected. As this section "A" gives an alley, it would have been easy to provide many exits.

My intention was to build on section "B" 60x60 an apartment house with stores "E" and "F"; a wide hallway



"G" as an entrance to the building, with stairs for the upper floors and to serve also as an exit door for the theatre. This apartment house with stores would have yielded good rents on account of the importance of the business street. On the wing "C" I wanted to erect a four or five story office building, the two lower floors to be turned into a wide, long lobby for the theatre. As this wing has a frontage of 20 feet on the main street, it would have made a fine entrance for the theatre, and on account of the length I had suggested a front lobby "H" and an inside foyer "I." This office building "C" 20x60 would have been another source of good income.

This plan, as shown on diagram No. 2, would have occupied the whole lot with no waste whatever, and as the theatre would have been erected on the less valuable part of the lot, the rents collected from both the office building "C" and the apartment house and stores



"B" would have made the rent of the theatre practically free.

Mr. Williams was so satisfied with my original plans that he gave them to his regular architect to draw the regular plans, and after the work of the architect Mr. Williams sent me a copy of the blue prints, to have me pass on them.

While it would be too long and perhaps tiresome to the readers to reproduce in these pages all the first sketches made by the local architect, I will take the liberty to submit one, to show the space wasted and the poor idea of projection.

Diagram No. 3

shows a sketch submitted by the local architect. His intention was to use the best section of the lot "B" 60x100, for the theatre, the wing "C" for the reserved seats and waste section "A" 50x60 in a sort of back yard. There is still another great waste of space in the theatre in providing such an extra large triangular stage "J," 35 feet on one side and 25 on the other side. A motion

picture theatre does not require such a stage, not even for cheap vaudeville. The box office entrance "K," as he calls it, is another great waste, as is the stage, it is triangular, 40 feet on one side and 35 on the other side.

The worst in this sketch is the arrangement of the reserved seats "L" in the wing "A." These reserved seats are not only too far but they are at a very bad angle with the picture. No one would pay an extra admission for the worst seats in the house.

As the architect has failed to indicate the operating booth, I will have to pass it under silence.

As can be seen by diagram No. 3, the auditorium is combined for about 400 chairs. Such a small house on such a valuable lot would make the rent prohibitive. The only outside income figured by the architect is a small store "M" 15x40 and a very small shop "N" 10x25.

I give the above as an illustration of some of the blunders of local architects. It is not a new case but will serve the purpose of warning the would-be builders of new theatres.

I don't know if the theatre has been erected as Mr. Williams has stopped his correspondence. As long as the plans were in course of preparation, he could give me no rest; he even wanted me to visit Fort Wayne. I could not do it without a remuneration as I had given him already too much of my time and I had to take care of my other office work.

J. M. B.

MANUFACTURERS AS EXHIBITORS

ON another page of this issue, I warn the exhibitor against the too long programmes and the abuse of posters.

I know that I will be censured, because too many exhibitors, renters and manufacturers are sleeping on their laurels and are indifferent to what is taking place.

I compare our present supposed prosperous conditions to the position of the French Government in 1870. There was no use to warn Napoleon III or his ministers, they were sleeping on the old French laurels, they would listen to nothing and they could not see the immediate ruin of the Empire. When Napoleon was ready to declare war with Germany, he asked General Leboeuf, then Minister of War, if everything was ready. General Leboeuf answered: "Sire, if the war were to last ten years, we would not even miss a gaiter button." Less than six months later, when I was a Swiss soldier and was sent to the frontier to protect the neutrality of Switzerland, and when the starved army of Bourbaki was forced to enter the Swiss territory, we found little to disarm the French soldiers, few of them had arms, the majority were forced to go through the deep snow barefooted, half of them had rags on their backs, yet General Leboeuf had said that the government was fully ready.

We face the same story in filmdom. Because the manufacturer stays at home or promenades in Europe, he does not see the existing conditions, and, as the renters and exhibitors are too busy with the dollar of today, they do not believe in an immediate danger.

Nevertheless, the danger is at our doors, and it seems that I am a fair prophet, as a new sign, confirming my suspicions, recently caught my eye. Mr. Geo. Kleine is building a special theatre on West 42nd street, New York, to show his great productions.

Mr. Kleine is not only an importer of films, but he is a real lover of art and motion pictures, and because he cannot allow the Geraghtys and Guimonds to show in their all-night shows such a wonderful production like "Quo Vadis" side by side with the extra sensational film of Harry K. Thaw, Mr. Kleine is building his own theatres and possibly will not release his master productions to other showmen. As the Geraghtys are perhaps the first ones to give an all-night show for 5 cents and will set the example, Mr. Kleine may be the first manufacturer to run his own theatres and decide the other manufacturers to do likewise.

The smart push-cart and shoestring men, who tried to monopolize the show business by trying to put all other exhibitors out of business, with too long programs, souvenirs, etc., will be the first ones to suffer the effects of their own foolishness. What will they do when the Biograph Co. show their films in their own theatres, when Selig, Lubin, Thanhouser, Vitagraph, American, Eclair, Essanay, Famous Players, Edison, Gaumont, Kalem, etc., will do likewise? Yes, they will go to M. A. Neff to ask him to form a new league to compel the manufacturers to close their own theatres and to release their films through exchange men for the benefit of the exhibitor members of the league.

Some exhibitors claim that Mr. Geo. Kleine, as an importer of films, releasing through the General Film Co., should not run theatres himself. They go as far as to accuse Mr. Kleine of bad faith by compelling them to show the inferior productions and to reserve for his own profit the films on which easy money can be made.

While to the ignorant exhibitor such a statement may appear logical, others more intelligent do not blame Mr. Kleine, because the exhibitor in general has done nothing to encourage the manufacturer in the production of first-class films.

With the ridiculous daily change and the great objection to repeaters, a film has a short life, and when a manufacturer can dispose of sixty prints in the United States he is doing well.

An output of sixty copies can pay a manufacturer on an ordinary film, but when the manufacturer has to spend $50,000 or more on a negative, as in the case of Quo Vadis, Coming of Columbus, Last Days of Pompeii, etc., the manufacturer cannot make his money if the exhibitor is not willing to give more life to the film. We cannot blame the manufacturer to open his own theatres, to show that a good film can stand for months on the boards.

Mr. Geo. Kleine has done everything in his power to uplift the industry, he has released through the General Film Co. some wonderful productions of Gaumont and of Cines, yet he has been unable to decide the exhibitors to show these great productions more than one day. I had several talks with Mr. Geo. Kleine on this subject. Mr. Kleine has been discouraged, he did not receive the support of the exhibitor, and as he knows that the public is in favor of high-class productions, he has to follow the only course open, viz.: the running of his own theatres. Quo Vadis is still holding the boards at the Astor Theatre, after an experiment of over four months, a mute proof to the above statement. The exhibitors, blinded by their petty jealousy, could not see the bright prospects of the future, but Mr. Kleine could understand, and he is setting the pace. Other manufacturers will follow, and as they will have a chance to show in their own theatres and not be at the mercy of the foolish exhibitor, they will be encouraged to produce real master productions, and then the existence of the little dumps, managed by the push-cart and shoe-string men, will be at an end.

J. M. B.

Dr. Meyers, of the Tremont Temple, divine and preacher, whose fame is not confined to Boston alone, but who is well known over the entire country, was present at the presentation of the world-famous production, "Les Miserables," on Tuesday, September 15th, at the Tremont Temple. Some idea of the impression that this film has made on the theologian may be had when it is learned that during his sermon on Sunday last he made it the subject of a 12-minute talk.

THE BATTLE OF WATERLOO

Waterloo Film Company Five-Reel Feature

An Historic Battle in the World's History Filmed

In the United States, recently, there was a picture made entitled "The Battle of Gettysburg." Military historians placed the Battle of Gettysburg among the few decisive battles in the world's history. These historians are also agreed that in this select list of great combats the Battle of Waterloo should also find a place. Waterloo made history and changed history. The little Belgian field where this great battle was fought is visited annually by hundreds of thousands of Anglo-Saxons anxious to see the scene of the combat.

"Waterloo" has been a favorite theme with poets, painters, novelists, mainly because it brought about the downfall of one of the greatest generals in history, Napoleon Bonaparte. If this man had not been beaten at Waterloo, he had it in his power to dominate the non-civilized world by force of arms, for his ability and ambition were boundless. Personally, I am disappointed that he was beaten, because, contemplating affairs at the respectable distance of a century, it would have been interesting to know what Napoleon would have done had he beaten the Prussians and the English.

The film makes a magnificent spectacle of battle life and death. It is exceedingly popular in Europe and it should be popular in North America, where the interest in European history is hardly less keen than it is there.

My friend, Mr. P. P. Craft, who is featuring "The Battle of Waterloo," has made many successes in feature films. He is one of the shrewdest and ablest men in the business, and he should make a success of this picture. He has the finest instincts of the master showman. State-right buyers, exchanges, and exhibitors can rest assured that when P. P. Craft puts out a picture on the theme of the Battle of Waterloo it is worth looking at and exhibiting.

The picture is bound to be a huge success from the very nature of its subject. T. B.

SAPHO

World's Special Film Corporation

Story of the film, taken from Alphonse Daudet's novel, by permission of the author:

During an entertainment given by the engineer Dechelette, the former model, Fanny Legrand, meets the worthy provencal, Jean Gaussin d'Armondy, who is studying law in Paris. On the eve of breaking away from her, he hears that she is no other than the celebrated Sapho, immortalized by painters and musicians. He remains with her. Sapho called on Jean from time to time at his student's quarters, and after nursing him through a long illness she persuades him to keep her with him. Sapho is happy in finding a small apartment where to shelter their love. One day the sculptor, Gaoudal, lifted a corner of the veil that hid Sapho's past. This made Jean jealous. Sapho appeased him by the surrender of her old letters. The sudden blaze of those papers caused

SCENE FROM SAPHO

the chimney of the house to catch fire. Neighbors rushed in, and among the rescuers, Sapho recognized her father, the old driver. Ashamed, she dreaded that Jean's refined nature would take umbrage at this stain. But she knows how to manage him.

At times Jean is indignant and revolts, but Sapho always gets the best of him.

After high words with Sapho, and on the invitation of his uncle Cesaire, Jean takes a trip to his native home, and is thought to be safe amidst his family.

As soon as he returns, Sapho regains her hold on him. Rosario Sonchez, a former friend of Sapho, whom she has made stewardess of her mansion, invites Jean and his mistress to luncheon. On that occasion Rosario introduces Jean to De Potter, the celebrated musician. Sapho's friends make fun of her disinterested love. Disgusted at his bondage, De Potter tells Jean, as an example of what he is to expect, of the hard life he leads with Rosario. A few days later it is decided to leave the mansion and to go and live at Chaville, close to the Hettemas.

At the request of Sapho, Jean adopts a child, in ignorance that the child is the son of Flamant, condemned for forgery through his love for Sapho. That day, as a celebration of their new installation at Chaville, they all have a picnic in the woods. It is there that they meet Irene Bouchereau, niece of the family doctor, which is the cause of a quarrel, stopped by the sound of Hettema's horn. One day Dr. Bouchereau meets Jean in a train and invites him to his house. The young people are pleased with one another. Then comes Jean on the eve of marrying the doctor's niece. Sapho compels him to give up all thoughts of marriage. Recognizing that his life is bound up with that of Sapho, Jean announces to his family that he is going abroad with his friend. His family reproach and curse him, especially his father. However, he learns that his mistress has received a visit from her former lover, the father of the child, and maddened by jealousy, he insists that Sapho go with him to America. Fortunately for him, it is she who leaves him.

AMUSEMENT SUPPLY COMPANY CATALOG

The catalog recently issued by the Amusement Supply Company of Chicago is a comprehensive book containing everything necessary in the equipment of a theatre. To list everything catalogued in its 112 pages would require the reprinting of the entire index, which in itself takes up a whole page. Everything in it has been neatly and tastefully arranged by Mr. Traub, properly illustrated and well displayed.

On the inside back cover he has tacked a supplement illustrating all the parts of the Motiograph 1913 Model Arc Lamp, improved parts of the Motiograph 1912 Model, Motiograph parts, Power's Nos. 5, 6 and 6A parts. This supplement in itself is worth a good deal to the exhibitor or operator who is not thoroughly familiar with all the small and intricate parts of the machine.

Besides this feature, we find all the different makes of machines listed and their various parts. In fact, it tells about everything necessary in the operating booth, not only for the theatre in the big city, but also, in towns where electricity is not available, it lists gas-making outfits, and also tents for the itinerant showman.

For the furnishing of a theatre it lists such articles as fans, exhausts, seats, etc. For the front of the house it has turnstiles, ticket cancellers, ticket venders, and frames. Rewinds, carrying cases and exit signs also form a part of this catalog.

The catalog is printed on good quality paper and has an especially heavy colored cover, with an illustration of a theatre on its front cover. It is neat, well compiled and handy.

IN CONVICT GARB

Essanay

On September 26th the Essanay Film Mfg. Co. will release this two-part feature, which centers about the lives of several convicts whose stations in the social world were widely different, but through circumstances were thrown together. Richard Traverse does himself and the Essanay brand of pictures credit in this production by his superior acting and daring achievements, which lend to this photoplay interest and excitement. E. H. Calvert, as usual, carries his role in a convincing way, doing some very good acting in a difficult part.

In order to give this picture true color, the Essanay acting company went to the penitentiary at Joliet to secure the proper settings. One has opportunity to view the impregnable walls which surround the massive structure in which the breakers of the law are housed.

Especially thrilling is the escape of Swayne (Mr. Calvert) and the pursuit by automobile. Added interest is given this chase in view of the fact that the prison warden's daughter is kidnaped by Swayne before making his daring flight. The automobile, however, proves more speedy than the electric controlled hand-car, and with a flying leap Chub (Mr. Traverse), who has become a trusty, masters the occupant of the hand-car.

The entire film is exceptionally well staged and tells a forceful story.

The story deals with Elliott Swayne, the cashier of a bank, who is unworthy of the trust placed in him. His companions are men of the underworld who prey on society for a livelihood. One of these, through Swayne's influence, is given a position of janitor at the bank. Swayne's morning's mail contains a letter from his brokers, advising him that they must have thirty thousand dollars to cover his shortage on the market. Swayne has been using the bank's money in his gambling, and realizes that discovery is imminent if he does not secure the desired capital in time.

With his three companions he plans the robbery of the bank that night. He is sure of the success of his plans, as a reception is being held at the banker's home, to which he is invited and attends. During the course of this gathering he becomes engaged to the banker's daughter (Ruth Stonehouse). The operations of the bank-breakers work successfully through the operations of Chub, who because of his connection with th institution gains ready admittance. After the night watchman has been bound and gagged Swayne is telephoned at the banker's home. In order not to show his connection with the affair, he is immediately held up when he enters the bank and compelled to open the safe. A passing policeman in his rounds notices that something unusual is going on in the bank and investigates. After securing the loot, the trio are about to escape, after binding both Swayne and the watchman, when they are nabbed by the police. Grant (Charles Hitchcock), when he realizes the crime he has committed, confesses all to the police, including Swayne's part, in his statement.

When the news reaches the banker's daughter of the confession of her fiancé and his imprisonment in the penitentiary for a long term of years, she is horrified, but finds sympathy and consolation in an old friend of the family, Phillip Warren, whom she afterwards marries.

Several years after these happenings, Warren is appointed warden of the State prison. Swayne's punishment is all the more severe as he is compelled to witness the happiness of the Warren. family.

Because of his good behavior, Chub has been made a "trusty." He and the warden's little daughter become very good friends. Swayne, on the other hand, is rebellious and sullen. With the help of his fellow-prisoners he effects his escape, taking with him the warden's little daughter. The mother gives the alarm, which sends the warden and his men out on the chase. Chub, however, is a little in the lead, and jumps into a passing automobile and compels the driver to give pursuit. Swayne reaches the railroad and takes possession of a hand-car. Chub's machine gradually closes the intervening space until both car and machine are side by side, when he makes a sensational leap, knocking Swayne from the machine and rescuing the little girl. Swayne is captured and the child joyfully returned to the anxious parents, and Chub is promised the assistance of the warden in securing his freedom.

C. J. V.

THE INGRATE, OR THE VEIL OF THE PAST

Union Feature—Three Reels

In simplicity and excitement of plot, as well as intensity of acting, this is one of those film plays that will surely get over with great ease. It is all so plain and, above all, so human. A young fellow is caught stealing by his employer. The latter is a kind-hearted man, and on the would-be thief signing a confession, he is let off. But the thief is also an ingrate. He robs his benefactor's safe, recovers his confession, and discovers documents incriminating his employer, a banker. Thus armed, Robert Sarton (the ingrate), tries to force his employer to give his daughter to him (Robert). On the banker refusing, Robert produces the incriminating documents. The banker is in despair, but a good fairy in the person of an actress whom the banker formerly befriended, appears.

She persuades the ingrate to take her out to dinner, and then by a trick induces him to sign another confession of guilt. So that the banker, having been placed in possession of the original confession, as it seems to be, is enabled to checkmate the ungrateful young man.

Good photography and acting make this an admirable three-reel subject.

SCENE FROM "THE INGRATE"

I have done my best to show the folly of the abuse of posters and of long programs, but on account of the general apathy of men who cannot see their own danger because they are blinded by petty jealousy, which has done so much to disrepute motion pictures, I can do nothing more than abandon them to their fate.

I welcome the following clipping, as we say in French: "Aux Grands Maux, les grands remedes," or as translated: "For the great diseases, the great remedies."

The following clipping will do more good than anything else; it will serve as an example; it is going to induce the pushcart men and shoestring peddlers, who have hesitated in the past, to go on with the game of annihilation by following the Geraghtys and the Guimonds in the foolish war of killing each other with long programs, souvenirs, etc.

"RIVAL SHOWS SPLIT TOWN"

Film War Results in All-Night Exhibitions at Monticello

Monticello, N. Y., Sept. 15.—The residents of this place are divided into two factions over the rivalry between Geraghty & Son and L. F. Guimond, proprietors of two moving picture theatres.

The Geraghtys for a long time had the only picture show in town, but recently L. F. Guimond, of Newark, N. J., built a $25,000 casino here, and immediately the proprietors of the shows advertised special attractions to get patronage. Geraghty & Son advertised six reels and Guimond made it seven. Thereupon the Geraghtys came back with eight reels and Guimond toured the town with an automobile bearing signs, "eleven reels to-night and steam heat." This prompted Geraghty & Son to engage two operators and put on an all-night show announcing "come and stay as long as you like." The house was packed until daylight.—From New York Times.

An all-night show means from fifteen to eighteen reels. What are going to be the consequences, not to the exhibitors but to the public?

The next day school children will not be in proper shape to follow their studies. The clerks and shop girls will be sleepy and not attentive to their duties. Fathers, mothers, bosses, teachers, in fact every one will have a grouch and hurl a stone at motion pictures. The only man to be happy will be the oculist, as a steady daily grind of eighteen reels will ruin the eyesights of at least three-fourths of the population.

It is useless to say that foolish exhibitors will not stop at an all-night show, but will continue the fight by offering a twenty-four-hour show with many special features, souvenirs, free lunches, sleeping accommodations, etc. This clipping is going to decide the lukewarms to follow; they have been waiting for some one to make the jump and, like a lot of sheep, they are watching.

While the exchanges and the manufacturers have realized the danger of too long programs, they have not the courage of their opinions. Like the exhibitors they are governed by petty jealousy. They are afraid that Jones would take his service away from them to carry it to another exchange if they should dare to say something to him. This silence is working against motion pictures.

For years we have fought valiantly the press and the clergy, we have practically reached the aim of our ambition, viz.: to show only clean, moral pictures. With the support of the Board of Censors and of the good manufacturers we have silenced the enemies of Cinematography, and have induced the better and cultured classes to be patrons of our theatres. Without contradiction the United States is the cleanest country in the world for its shows.

All this good work is going to be destroyed because our manufacturers, by permitting such long programs, are opening the doors wide to the miserable, immoral and questionable films from the other side that were barred from our shores in the good old past.

Our manufacturers have the hardest time to keep pace with the increased programs, and as the programs are still increasing in length, the American manufacturers find themselves unprepared to meet the situation. They are no more asking the government to impose a high tariff on foreign films; they do not even try to use their patents to protect the Americans from the Europeans; no, they seem to abandon all fight for supremacy, and they throw the doors open for anything made in America or in any other country, as long as it is a perforated band of celluloid with something printed on it. The licensed manufacturers have so well recognized the situation that they allow the licensed exhibitors to show independent pictures.

Now that long programs have afforded a chance to many unscrupulous film men to import sensational European features, we give them a stamp of approval to open a direct competition to the American manufacturers and renters. It is not rare to see an importer of foreign films visit the exhibitor, ask him to discard his domestic service to patronize the imported sensational films.

The future is easy to predict. The clergy and press are going to renew their fight, and the cultured patronage will shun our theatres. We know the fate of the two plays "The Lure" and "The Fight," so we can see what the authorities will do to motion pictures if we encourage the importation of foreign films.

The reader will be surprised when I say that the above clipping is welcomed. Why welcome such a state of affairs? Why not? The sooner the better. We cannot avoid such a bad condition of the show business as long as we keep with us the push cart and shoestring men; we cannot eject them, but we can encourage them to a still bigger fight in which the fools will kill themselves. After the storm sunshine. When the peddlers will find that there is more money in selling cabbages than in the show business they will abandon the theatrical business to better and more intelligent men, so the sooner the better.

Lafontaine was a great French fable writer, and each fable has a good moral lesson. I can cite the one of "The Three Thieves and the Ass." While two thieves are fighting for the possession of the plunder, an ass, a third thief, appears and, taking advantage of the confusion, departs with the animal, the bone of contention. The ass gone, the two first thieves have to stop their fighting for lack of interest.

While the Geraghtys and the Guimonds are fighting for the patronage we have behind the game influential men who are preparing strings of theatres, and will capture the whole

show business and bring it back to its normal conditions. Again the sooner the better. These men willing to have chains of theatres are not willing to fight with the pushcart men and peddlers, consequently the sooner these undesirable exhibitors put themselves out of business the better for Cinematography.

I have tried to fight these long programmes and this abuse of posters. I have tried to bring the show business to a more dignified state, but as I said at the start of this article, there is no need to waste more time and energy as exhibitors are too imbued with petty jealousy and refuse to listen to common sense. J. M. B.

THE WHOLE PROGRAMME FILM

(*From the Australian Cinematograph Journal*)

The feature film has repeatedly formed the subject of discussion in these columns. Its gradual growth has been traced, and readers of this journal will hardly have to be reminded that long before the whole programme picture was even mooted in either our English or foreign contemporaries, its coming was foreshadowed by us. But two or three years ago a picture exceeding 1,000 feet in length was so rare that it was advertised for weeks prior to its release, and though the majority of the long films proved successful, they met at the outset with a by no means cordial welcome at the hands of managements generally. "The long films," asserted many managers, "weary the audiences, and they cannot possibly last." Precisely opposite views were taken by this journal, and it was pointed out that those who did not see eye to eye with it would rue their shortsightedness. The long film was the natural evolution of cinematography having become an enormous factor in public entertainment, and of the substitution of actors who had earned their spurs on the dramatic stage for the earlier exponents of moving picture creations. And as this new element came into the field, so had simultaneously arisen a demand on the part of the public for a much higher class of pictures generally than it had hitherto been accustomed to. Picture producers were quick to recognize the change, and that both their standards and their methods needed radical alteration. From this the evolution to the longer film originated. But the way was beset with danger, and the producers went warily. The more enterprising of the managements, ever on the lookout for a means of increasing the popularity of pictures, seconded the efforts of the pioneers of the long films to demonstrate the wisdom of their new departure, and what was the result? Star films were still comparatively rare, and remained so for a considerable time. But, as one by one the managements that had held back also became eager inquirers, it gradually became an acknowledged fact that no programme could be boomed unless it included a film of over 2,000 feet.

NOTES

Warner's Features, Inc., will shortly release a three-part feature, entitled "For the Heart of a Princess."

Lester Park, who recently left New York on a business trip for Warner's Features, has done such good work in behalf of the feature program that he has been made district manager for the Western territory.

J. W. Cotter, who has been managing the Kansas City office of the Universal organization, has assumed charge of the Warner branch office in that city.

Charles Snodgrass is now manager of the Denver branch of Warner's Features. J. W. Allen, formerly in charge of the Universal exchange in Oklahoma City, has gone to the Coast, where he will fit into one of the Western offices of Warner's Features, Inc.

When Al. E. Christie put on one of two dramas as a rest from the comedies, Donald MacDonald took the chance given him in both hands to show how wonderfully good he is at serious work and to prove his versatility. There was a time when Donald did nothing but heavy work and leads, and he was well known on several vaudeville circuits with dramatic sketches as well as in stock.

William Clifford is getting to be a regular landowner. He has recently purchased another bungalow, a beauty, in Hollywood, with a gorgeous garden. He is renting his other home and is going to live in the new one. Clifford, who is doing such great work as Henry McRae's leading man, is a great believer in the future of Hollywood property and his earnings are going into real estate in that place. He is a far-seeing, wise man, too.

Jeff Dolan is now manager of the North American Film Co., 145 West 45th street, New York City.

Suit has been brought in the U. S. District Court at Los Angeles by Jack London and Frank A. Garbutt, trustee for Bosworth, Inc., to restrain H. M. Horkeimer, of the Balboa Amusement Co., from any further production or attempted sale of the Jack London stories in motion pictures.

MARY FULLER AND HER PET PIG "WILFRED"

It is notorious that the greater number of motion pictures made are not suitable for children. We have proved this out ourselves time and again by getting the ideas and views of children on the pictures they have seen. Now comes the Youth Photoplay Co. to supply this evident need. This company, with offices at 145 West 45th street, and under the management of Mr. W. W. Young, proposes releasing children's plays showing the achievements of youth, its activities, special school events, sports, travel and the like. Each production is to be reviewed and approved by Judge Willis Brown. As the letterhead of this company says, "Youth is one thing of universal appeal in motion pictures." To youth this company proposes making an appeal by means of suitable pictures."

We commend this scheme, and we shall be interested to see the company's releases. The children of today are the men and women of the future. Get their interest in the motion picture today, and their interest in the future is likely to be retained. The Jesuit formula is a very sound one: "Give us," say these great educationalists, "the children; the parents can take care of themselves," and they are right.

From our standpoint, that of faith in the future of the motion picture as the greatest mind-controlling agency that has ever been conceived we say, let us have access to the minds of the children by means of suitable motion pictures.

We wish the Youth Photoplay Co. success in its aims.

THE IMPORTANT COPYRIGHT CASE

James E. Northmore, who was arrested by the Federal authorities for making copies of George Kleine's copyrighted photographs of "Quo Vadis" and selling them in the open market, was arraigned last week in Chicago and bound over to the Federal Grand Jury in one thousand dollars bail. Northmore furnished bail and engaged counsel. Mr. George Kleine and his associates have determined to prove the value of Federal protection in copyright issues, and intend to relentlessly pursue all violators. Since George Kleine made his immense success with the Cines production of "Quo Vadis" there have been several minor attractions started who have taken advantage of his great advertising and wonderful press notices, and have even gone so far as to use his copyright photos and cuts, and in some instances to use his own press matter, misleading the public into the belief that they are presenting the original Astor Theatre production.

MOTION PICTURES PREFERRED TO MR. BRYAN'S LECTURES

The William J. Bryan tent show of all stars, showing for one week only, with the Secretary of State as an extra added attraction (at an advance in price), had strong competition at Culpeper, Va., last week in the form of a motion picture show that played just across the street from the lot where the Secretary held forth.

The Enterprise Park Motion Picture Theatre had for its attractions "The Brothers, or The Parting of the Ways"; "The Surveyors," a thrilling tale of cannibals and hairbreadth escapes, and "The Power of Money."

Against this mastodonic programme the Chautauqua offered a lecture by Dr. A. E. Turner, entitled "The Scope of Sociology." the "World Famous Florentine Concert Band" and Miss Millicent Melrose, a Boston soprano.

The rivalry was intense. The Enterprise people had an advantage, in that the prices ran from 5 cents to 10 cents, while the tent show demanded a fee of half a dollar. But the pictures held their own. The ballyhoo in front of the door chanted the praise of the attractions to be seen within for 5 cents—half a dime—and got the crowd coming.

The rivalry had an effect upon the attendance in the tent, for even the magic of Bryan's name was not strong enough to fill the seats. There were many left vacant when the "exercises of the evening" really got under way. The crowd was the poorest of the week.

But the competition to Bryan got a body blow soon after the star began his performance. The Enterprise outfit had mandolins and a banjo to supply music for the pictures. As Bryan spoke the melodies from the opposition camp came stealing into the big tent and disconcerted the audience. The Florentine band, however, which preceded Bryan must have disturbed the motion picture spectators as much as the picture music interfered with the Bryan crowd. Nevertheless, one of the county officials sent the Culpeper police force over to the theatre with orders to "stop the music or move it down the street." The police force seemed to be a bit puzzled as to just how he was going to "move the theatre down the street," but he finally went over, and appealing to the manager on the grounds of Southern hospitality and courtesy, interwoven with a few threats, finally persuaded him to run the balance of the picture dramas without the aid of the "orchestra."

In spite of that handicap, the pictures more than held their own. The manager had high feelings over the combination in restraint of trade that had been made against him, which he had been led to believe was against the Bryan political philosophy, but he said nothing—that is, nothing for publication.

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COMING FRIDAY, OCTOBER 3RD! COMING FRIDAY, OCTOBER 3RD!

"Tony The Fiddler" (*In Two Parts*)

A melodramatic tale of the Canadian border, well photographed, superbly acted and situations that are unique and exciting. Beautiful scenic backgrounds that make this piece stand out as a production of more than ordinary merit. Francis X. Bushman featured. Heralds and posters now ready.

Released Tuesday, Sept. 30th.
"A RAY OF GOD'S SUNSHINE"
A singularly beautiful and pathetic drama that teaches an object lesson. E. H. Calvert, Ruth Stonehouse and Thos. Commerford featured.

Released Wednesday, Oct. 1st.
"A SUCCESSFUL FAILURE"
A jolly good comedy that will make you forget you ever had the blues. "Smiling Billy" Mason, Wallace Beery and Dolores Cassinelli at your service.

Released Thursday, Oct. 2nd.
"THE BELLE OF SISKIYOU"
A love drama of the West intermingled with thrilling situations. Marguerite Clayton featured.

Released Saturday, October 4th.
"THE STRUGGLE"
A Western thriller that your patrons will struggle to see. Mr. G. M. Anderson featured.

WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT? They will boom your business. Posters are lithographed in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

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APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Department, Exhibitors' Times

In the issue of the *Exhibitors' Times* of August 23rd I said a few words on the girl usher.

Since then my experience has demonstrated the sure foundation of my remarks—the girl usher can be a nice ornament to a theatre and may in some cases draw a small extra attendance of mashers to the displeasure of many ladies; as to efficient service, she does not seem to fill the bill, at least in a motion picture theatre.

I cannot blame the girl usher for taking it as easy as she can and not leaving her comfortable corner to show seats unless she is compelled to do so, as the work of an usher is far from being a sinecure. I mean the work of the usher who has at heart the interests of her employer, and who wishes to make the patrons as comfortable as possible, to induce them to call again.

On Thursday evening, September 18th, I visited a theatre on upper Broadway, New York City, showing vaudeville and pictures. After paying my 25 cents admission for an orchestra seat, I was allowed to walk up and down the aisle to find a seat. Ushers were there; plenty of them—from four to five girl ushers resting themselves against the brass railings, chewing gum and talking of the latest split skirts and fashions. I was not the only one to receive the same treatment, as several parties of ladies and gentlemen had to hunt seats for themselves. Only once during my stay in the theatre did I see a girl usher take the trouble to show a seat, and this was for a middle-aged man, who had insisted to be shown a chair in the first rows.

While I do not see the value of such ornaments, unless the manager wishes to have someone to keep thieves from walking away with the brass railings, I do not blame the poor girls. As I have been compelled more than once to take the place of the usher, I know what it means to be walking up and down the aisles for several hours per day. The waiters, who are compelled to stand for hours on their feet, wear old soft shoes, with small or no heels, but such shoes cannot be considered by the girl usher; she is not working in a theatre for the sake of the work, she accepts the job for the opportunity to show herself, consequently she must show a small foot and some high French heels, and this explains why she has to hold to the brass railings.

As I have stated in my previous article, the girl usher is a mere fad. The exhibitor who does not reason must follow the fads.

No, the work of a conscientious usher is not a sinecure, but requires much patience, good manners, clean, neat appearance and a good memory. While ushering seems to be a very simple class of labor, you will find that more or less skill, or, at least, experience, is required before a man can become a proficient usher.

Some shovelers are awkward and do less work in a day than a man who has long been familiar with his work.

For instance, some may imagine that anybody can drive a horse, or two horses. One morning I noticed a boy in charge of a delivery wagon. He turned from the curb, evidently without using his eyes, and soon found himself between two cars, one going west and the other east. Both motormen had to come to a dead stop, otherwise they would have crushed the wagon, the horse and the careless boy in charge of the reins.

Within half an hour after that incident, I saw a strong, heavy-set man driving a four-horse team with four or five tons of coal in the wagon. Without a bit of trouble and in a crowded street, he swung his team around and backed his wagon exactly opposite the coal hole in the sidewalk. There was no delay in the traffic. He knew his business and he deserved big pay. The boy knew nothing of his job, and will cost his employer big money before he learns his trade.

Take the case of firemen. Firing requires skill, and great skill at that. In big railroad systems they watch the consumption of coal. Every engine is charged with the fuel it uses, and note is made of the number of miles it covers and the loads it has hauled. The fireman is then the economist of the system.

There is another important factor in city work. A skilled fireman will not make one-tenth the amount of smoke produced by a man ignorant or careless in his work.

In short, more or less skill is necessary in every walk of life where men labor. There is no common labor.

One of the drawbacks of the work of the usher is that most of the young men who could be proficient ushers refuse to act on account of a false pride. The same false pride exists in all positions requiring the wear of the uniform. Young men believe that the uniform is a sign of servitude, consequently a common labor. A great mistake, as all work that is honest is honorable. A man should not be ashamed of the uniform which stamps him with the seal of honest labor.

A trained memory is the principal tool of the usher of a motion picture theatre. He must know how many single or double seats he has at his disposition and where they are located, so as to save valuable time and avoid the crowding of the aisles. He must keep his mind busy calculating all the time, to know how many are going out, how many are coming in. This is no easy work, when we consider that a motion picture theatre is a constant stream of patrons walking in and out, yet it is of the greatest importance to a well-managed house. The usher who can meet the patrons and tell them at first sight that he has three seats on the left of the fifth row, etc., deserves good wages. The usher must also remem-

ber the fancies of the regular patrons, as most of them have some preferred seats. If the usher can say to a patron: "I have your seat," he will please the said patron and encourage him to call again, as the patron will have an idea that the usher has reserved the seat.

As I said, the principal tool of the usher is an excellent memory for everything; he must not only try to memorize the seats at his disposition, but he must know the regular patrons and their families, and keep a sort of tab on their movements. A lady will call on the usher and ask him: "Have you seen my children, are they still looking at the pictures, or have they gone home?" The usher is supposed to know the children of this regular patron, he is supposed to know if they have been in the show, if they are still there, or if they have gone home. A male patron will give his ticket to the usher and say: "Have you seen my wife or daughter? Where are they seated?" or he will say: "My daughter is coming soon, tell her where I am seated," etc.

The intelligent usher, who has a good memory and good manners, is worth a good deal to a manager. Such an usher cannot rest himself against the brass railings, he must be on the go all the time, he must survey the auditorium to refresh his memory on the vacant seats.

This is where the girl usher fails, and a manager who would insist on having the girl ushers walk the aisles all the time would be considered a man of little principle, not to say bad manners.

The usher must be intelligent and able to answer many questions. He must know the popular actors by names, the companies, and he must not say that the picture on the screen is a Nestor when it is a Selig.

J. M. B.

CHICAGO LETTER

From now on the campaign which has been conducted by the International Motion Picture Association against the showing of more than three reels for five cents will be more of a personal nature. The method of attack will be to have a committee of members of the Association see those few who are not in favor of the decision, and in that way endeavor to convert them by personal arguments to the necessity of taking this step.

As was demonstrated at a meeting held at the Globe Theatre last week, there were very few in favor of the larger program at the five-cent admission charge. In fact, out of the two hundred or two hundred and fifty exhibitors present, there were only seven that were of a contrary opinion. These seven were for the larger program at the five-cent charge. Without a doubt, however, the majority of these will be listed among the believers within a very short time. Some of these, it must be admitted, have very good reason for continuing the long-program policy, as their competition is very keen and is of a like nature. As a few of them stated, they are merely in favor of more than three reels for five cents because the conditions demand it from them. It is the effort and aim of the Association, however, to remedy these conditions in the vicinities in which they are found. That they will accomplish their mission is evident, as their campaign is being pursued along lines that has brought success on every hand up to the present time. Their methods of procedure have been just and equitable to all concerned, as it has always been in the past. They are strengthening another weak link in the chain of motion picture exhibitions that is bound to go down in history a credit to every member of this body.

The meeting during its entire process was taken up with arguments pro and con on the question before the body. Mr. Robert Levy and Mr. Natkin acted as chairman and secretary respectively. These two gentlemen were appointed at a meeting held a week ago in this same theatre. Mr. Levy pursued the same just course he did at the former meeting and showed no partiality at any time. Speakers of both factions were heard and their points of argument thoroughly discussed by the chair and others among those present. Mr. Schindler and Mr. Glickman championed the longer program, while Mr. Choynsky and Mr. Levy bore the brunt of the burden in defending the three reels. Mr. Choynsky is not only an orator, but a convincing talker who has thoroughly studied conditions and the effects of the present racy method of conducting the motion picture theatre. His arguments were forceful and struck home in a way that left no room for argument. Mr. Choynsky did himself and his organization credit. Mr. Levy showed a wisdom in handling large bodies of men that is very seldom displayed in a meeting of this kind, where order and parliamentary law is an unknown quantity. Mr. Schindler handled his subject in a peculiar way, in view of the fact that he is showing only three reels for five cents, and at the same time casts his arguments with the other faction. Mr. Glickman, however, is a dyed-in-the-wool believer in independence and personal control of business, this control to be exercised according to the lights of the individual, and not to be influenced by party or organization legislation. While he did not shut his eyes to what was said contrary to his way of thinking, nevertheless it was impossible to make him see the light either by theory or by practical statements.

While the opposing body was given the first opportunity to address the body, the speakers seemed somewhat timid. From their remarks it was learned that with but one or two exceptions they were in favor of the three-reel program but, because of local conditions, they could not put it into effect without a tremendous drop in their business, in view of the fact that their competition, while not running any more than three pictures, was offering additional inducements in the way of vaudeville and singers. They were able to do this because of their added seating capacity.

One of the speakers made the statement that there might possibly be a nigger in the woodpile. By this was meant that possibly one or the other of the film interests was behind the movement, and from the speaker's opinion it was the feature-film people. Should this shorter program become universal in the city of Chicago, it is really the feature-film people that will lose, and the regular exchanges will be the gainer. The feature exchanges at the present time are securing their business entirely from the overflow that cannot be supplied by the regular buying exchanges; that is to say, among those theatres which are running more than three reels. The ones really to gain by this move are the buying exchanges of all three factions —General, Mutual and Universal. As it now stands the General Film Company can go into any locality and furnish three neighboring theatres a change of three reels a day without conflicting. The Mutual can hold their patrons indefinitely on this same basis; the same holds good with the Universal. In the past the latter two factions were compelled to give up supplying a theatre after a certain period, as their program was not large enough to continually supply four and five reels for any great length of time without duplicating. In the past, in neighborhoods where the theatres were so thick that the exhibitors were compelled to stick to one program, it was necessary to keep within the limit of the supply of the buying exchanges and get their added pictures from the feature exchanges.

The suggestion that ten cents be charged, instead of reducing the number of reels, was not given much consideration. The proposition was put forth by Mr. Glickman. While he felt that he could not reduce his program, he was sure that if the increased admission price became general he could secure it. In the vernacular, the argument is as broad as it is long. If he can secure ten cents for six pictures, and his neighbors charge the same

price for the same show, there is no reason why they cannot all reduce to three reels and at a five-cent admission charge. It is a fifty per cent reduction in the admission charge.

All the exchange representatives were present at this meeting, but took no active part in the proceedings. As mentioned by the chairman, they were merely present to get more intimately acquainted with conditions and get first-hand knowledge of the wishes of the majority of attending exhibitors.

It is thought that within a very few weeks the three-reel program will be in universal use throughout Chicago with but few exceptions. The necessity of conserving will soon be realized by all in the theatre business. The novelty of the motion picture must be sustained, and that by regulating the doses to be served to the public. To overeat is unhealthy, and to overfeed the public motion pictures is unhealthy for the business.

BESNARD AS FILM DIRECTOR

Paris, Sept. 20.—The news that Albert Besnard, the painter, who is intrusted with the interests of his country at the French temple of art in Rome, known as the Villa Medici, has been appointed the artistic director and censor of films for an Italian Cinematograph concern, is regarded as showing the high artistic level to which this form of entertainment is now rising.

M. Besnard, who is painting the new ceiling of the Theatre Francais and has visited Paris in connection with that work, explains that the firm's idea is to offer a valuable prize to the writer or poet turning out the best sketch suitable for Cinematography, viewed from the point of view of artistic taste and beauty.

If M. Besnard has his way all the improbable stories of adventure will disappear from the picture theatres, and will be displaced by masterpieces of dramatic and poetic art, written by the world's greatest authors.

PILAR MORIN TO APPEAR IN MUTUAL FILMS

We are happy to announce that Madam Pilar Morin, the famous actress and pantomimist, is shortly to appear in films released by the Mutual Corporation. It is evidence of Pilar Morin's popularity with Motion picture theatregoers that although it is two or three years since she appeared in films, there are requests made from Europe and Asia, as well as this country, for pictures with her in the leading parts. We have no hesitation in saying that this gifted artist will vastly enhance the popularity of any pictures in which she may appear. We congratulate the Mutual on having secured her services.

In No. 2 of the *Exhibitors' Times* Pilar Morin wrote what is to our minds the classic article on her own art. It expresses the requirements of motion picture acting in order that it may be convincing to spectators. We await with interest the films in which Pilar Morin is to appear.

"Zuma, the Gypsy," is the Kleine-Cines two-reel which made such a sensation abroad and which is to be released by George Kleine in America, Tuesday, November 4th. This is the "Cines" in which Madame Hesperia dances with a python. Madame Hesperia plays Zuma, the gypsy girl, and is hired to perform the dance with a big snake in a mammoth reception hall.

Iva Shepherd, a prominent member of Edwin August's company, was injured at the shore on the rocks when she injured her kneecap, being thrown on the rocks by a big wave. She has been incapacitated for a week and will not be able to move freely for some time. Miss Shepherd is an emotional actress of great parts. The wave which threw Miss Shepherd against the rocks threw Edwin August and the camera man off into the water, and this time the camera went, too. All this happened at Point Firmin.

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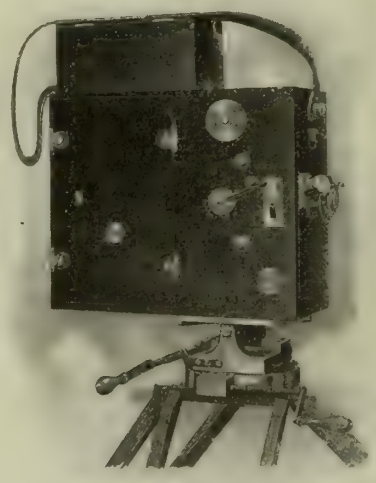

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NOTES

Mr. and Mrs. William Bechtel, of the Edison Company, are taking their first vacation since going into motion pictures, five years ago.

Charles Horan, director of "Dragon" films, who has produced "The Blindness of Courage," "Her Last Ride," and others, is producing a three-reel film of Rodman Law.

Clarkson P. Ryttenberg, general manager of the Ryno Film Company, producing "Dragon" films, states that there are a few exclusive territories still open for the three-reel "Dragon" feature, "The Blindness of Courage" or "Between Two Loves."

The American Kineto Corporation announce that the following territories are still open for "In a Serpent's Coils": Oregon, Washington, Michigan, Texas and Indiana. The next release of this company is the "Waters of Death" in three reels.

The World's Series baseball games between the New York "Giants" and the Philadelphia "Athletics" will be photographed and shown the same nights as the games are played, by the Commercial Motion Picture Co., 102 West 101st street, New York City.

Mr. Elmer J. McGovern, formerly of the advertising staff of "The Exhibitors' Times," is now publicity manager of the New York Motion Picture Company. He is a capable and intelligent young man, and we wish him every success in his new field of endeavor.

George Kleine left Chicago Tuesday last en route for Italy. Mr. Kleine called for a few days at his New York office before sailing. Mr. Kleine proposes to arrange for a series of new multiple-reel subjects and to take care of the subjects now in making abroad.

The Exclusive Supply Corporation's program will be strengthened by the addition of a Gaumont two-reel feature subject, to be issued every Saturday, beginning October 18th. This is in addition to the two other longer features issued by the Gaumont Company on the 15th and 30th of each month.

Mr. Benjamin Judell, formerly with the Western Milwaukee & Mutual Film Exchange, Minneapolis, has been engaged as manager of the Minneapolis branch office of the World Special Films Corporation, which will be located in the Temple Court Building. Mr. Judell has been in New York for the past week and leaves Monday afternoon for Minneapolis.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, has returned from Philadelphia, after having made arrangements with William C. Karrer to take charge of the Philadelphia branch office, which will be located at No. 1316 Vine street. Extensive alterations are to be made in the building, which will delay the opening of the office until about October 1st.

During the fire scene on board the ship in Edison's two-reel picture, "Hard Cash," Robert Milasch was up on the main mast while the flames were reaching for him. "Bob" is built along the lines of a lath. He tried to keep his legs drawn up out of reach of the flames, in which he was only partly successful, as his shoes and stockings were scorched, but he stuck to the mast until the scene was over.

How a clever swindler, mingling in the best society in Paris, by means of an ingeniously contrived box containing a great white diamond manages to tempt his friends to steal the jewel, and then, catching them by means of a photograph taken instantaneously with the attempted theft, and by offering to turn the negative over to them at a fancy price, is the central theme around which a Kleine-Eclipse two-reel feature has been made. The title of the picture is "The Rajah's Diamond Rose," booked for release Tuesday, October 28th.

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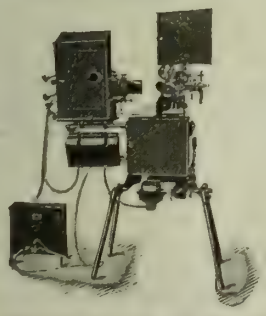

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Its sales represent over 65 per cent of the entire moving picture machine trade business of America.

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THE LEADING MAKERS OF MOTION PICTURE MACHINES.

NOTES

Allan Dwan is leaving the Universal to join Aubrey M. Kennedy, of the Western Features Film Company, which concern starts work about the middle of September.

Helen Case is back after a long holiday with her folks in the East. She is considering several engagements, but has not definitely decided upon any particular one yet.

Art Ortega, the impersonator of Indian parts, goes with Frank Montgomery to the Kalem. Ortega has always been a part of Montgomery's company and his step seems a natural one.

Wallace Reid, of the Universal, with Ed. Brady and Dorothy Davenport and Marcia Moore, is putting on the second of a series of cracksman pictures, which Reid will write, direct and act the lead in.

M. J. McQuarrie leaves the Universal to join Kennedy and Dwan in the Western Feature Film Company. Director Otis Turner and Allan Dwan have both expressed the opinion that McQuarrie is one of filmdom's greatest character actors. A master of make-up and a conscientious actor, he is a desirable man.

Rupert Julian gave a wonderful performance in "The Mask," and the sudden change of his facial expression is nothing short of marvelous. Mr. Julian has jumped into the front ranks of photoplayers and his success is due to the unselfish efforts of Lois Weber and Phillips Smalley, who have not hesitated to write him strong parts with themselves.

On Saturday the members of the Motion Picture Exhibitors' League, which had finished their congress at San Diego, visited the Universal studios and ranch and were worked into Henry McRae's picture, "The Cowboy Magnate," in a novel manner. They were feted and dined and had a generally good time.

Mary Fuller had a bad fall from her horse the other day, when, after a long gallop, the horse suddenly stumbled and fell, going down immediately upon the horse in front. Miss Fuller was still in the saddle as her horse slid along the ground (a tribute to her horsemanship), but the flying heels in front being in immediate proximity to her, she rolled away into the ditch, to rise a minute later, much to the relief of the rest of the party, with only a swollen hand.

S. P. Hetteberg assumes full charge of the new Cincinnati branch of Warner's Features, just opened at 111 West Fifth street, to serve exhibitors in southern Ohio and the northern parts of Kentucky and Tennessee. Mr. Hetteberg has a wide and favorable acquaintance with the trade in the Cincinnati territory. For the past ten months he has been with the Mutual Film Corporation, and previous to that he managed the Central Film Service Company, of Cincinnati.

Eugenie Ford, of the Frontier, writes from Santa Paula that the five hours' trip from Los Angeles to Santa Paula took them just twenty-four hours to make. Vicky Ford and Eugene Ford were in the party. They had two blow-outs, then the inner tube went, and they traveled most of the way on the rim, being unable to get an inner to fit. Then the rain came down and soaked them all, and finally they had to put up at a small country cottage over night. She says they are all working hard and like the place very much.

Mr. Chas. A. Brady, of 145 West 45th street, New York City, has purchased the State rights for a "Boy and the Law," a multiple-reel picture which portrays the story of a Russian boy who, persecuted by Russian law, became a hater of all law. Escaping from jail to this country, making his way to Salt Lake City, there becoming a lawless boy of the streets, he soon came under the notice of Judge Willis Brown, of the Juvenile Court. The judge took this boy, with other misunderstood boys, and instituted the first boy city. This Russian law-hating boy became the first mayor of a real city of boys. Willie Eckstein, the boy, now an American citizen twenty-three years of age, acts the latter ten years of his life, with scenes in Russia and in various parts of this country. Judge Brown himself appears in many of the scenes. The picture has been produced under Judge Brown's personal direction. Some of the boys who were in his court are in the pictures.

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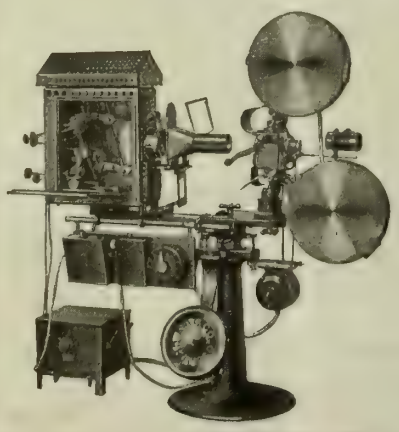

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CHICAGO NOTES

B. W. Beadell, representative of Edison in Chicago, installed a machine in the operators' union at Milwaukee, and also one at the headquarters of the operators' union in Chicago.

Mr. Wm. J. Mullen recently opened his new 650-seat theatre in Aurora, Ill., which he calls the Aurora Theatre. It is said to be a very pretty theatre and up to the minute in its many appointments.

Mr. L. P. Breen, who has successfully conducted a theatre at 3355 W. Chicago avenue, will soon break ground next door to his present showhouse for a new theatre, which will seat between six and seven hundred. A 14-foot stage will be included in the new theatre. This theatre will be called the Rose Bud.

The Thelma Theatre, one of Edgewater's most popular moving picture houses, is enjoying a successful career under the management of E. J. Bracewell. This theatre since its erection some four years ago has had a checkered career, being under a new management every few months. It now, however, is under the management of a lady whose conception of the wants of the people is causing a steady flow of nickels into the box office. She has studied the conditions of the locality with a keenness that shows rare judgment, and is offering an entertainment of exceptional merit.

The General Feature Film Company, of 112 N. La Salle street, has been sold by Joseph Hopp, et al., to Wm. Hershberg and A. K. Spencer. The consideration is said to have been $11,250. Mr. Hershberg was formerly an exhibitor and operated the Magnet Theatre on Twelfth and Kedzie streets, while Mr. Spencer has long been associated in the motion picture business in its many branches. Mr. Spencer was at one time manager of the Special Feature Film Company for Mr. Hopp and knows all the details of this business. It is said that Mr. Rogers, the retiring manager, intends entering the feature exchange field.

Many of the exhibitors of Chicago recently received a letter from a source unknown and which was merely signed, The Committee, by the typewriter, requesting them to attend a meeting to be held at the Globe Theatre for the purpose of asserting their independence on the matter of running not more than three reels for five cents.

This meeting was well attended, but it consisted mostly of those who favored the three-reels-for-five-cents rule, in fact before the gathering broke up it was in the hands of this element.

It was first attempted to secure a chairman, and after much futile effort on both sides it was decided to pick an impartial person not interested in the motion picture business. A lawyer was chosen who knew little about the business, but showed partiality.

When an effort was made to form the organization it is said that only six of those present signed the application list. This makes it appear that there are only six exhibitors in the whole of Chicago who do not favor the three-reels-for-five-cents method of doing business. And some of these six showed their selfishness in their arguments. According to their own statements, their efforts were for the almighty dollar, regardless of the harm done the business and those in it. Their only argument for wanting to do as they saw fit in this matter was that their independence was being taken from them if they were compelled to submit to the ruling of the majority. Independence was their only argument. We must admit that independence is a fine thing, and so is dynamite if handled properly. They are both dangerous and are liable to work havoc if not properly used.

The meeting finally resolved itself into Mr. Levy, a member of the International Motion Picture Association, which is pushing this shortened program, being elected chairman, and Mr. Natkin, another member of this organization, being elected secretary. It must be said in all truthfulness that these two gentlemen conducted the meeting in fairness to all parties concerned, and in some instances gave the insurrectos a little the better of it. A committee was appointed by the chair to request the association to call a special meeting for all exhibitors in Chicago at which time the question under discussion could be threshed out. It was also requested that the decision arrived at to put into effect the three-reel program be postponed. This program, however, went into effect on the day appointed.

After the committee meeting at which only four members of the six appointed on the opposition side appeared, a few of these were converted to the cause.

At the subsequent meeting held by the association it was decided to hold this special meeting on Friday, September 19th, at the Globe Theatre. This meeting was called by three members of the association and three members of the other faction. Members of the committee were: E. F. Glickman, Mr. Levine, A. W. Roth, Sam'l Berlin, J. H. Brown, Geo. Heinze, Fred Shafer, J. D. Rose, Mr. Christy and R. O. Proctor.

Mr. M. A. Coynski delivered a convincing address in favor of the three-reel program before the whole body during the meeting.

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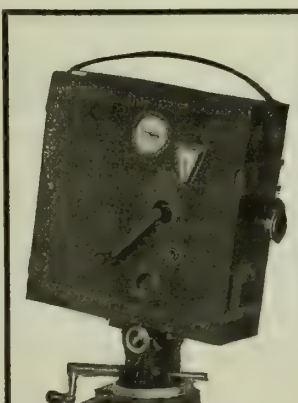

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INDEX TO ADVERTISERS

Actors Fund of America..... 44
All Star Feature Corporation..... 7
American Cinematograph Co..... 41
American Film Mfg. Co..... 10
American M. P. Machine Co..... 50
American Theatre Curtain Supply Co 49
Associated M. P. Press..... 43
Associated M. P. Schools..... 44
Ames Publishing Co..... 44
Amusement Supply Co..... 44

Blinkhorn, A..... 11
Brady, C. A..... 42
Bennett, Chas. H..... 43

Cleveland, W. S..... 43
Commercial M. P. Co.....2nd Cover

Eagle Feature Film Co..... 47
Eastman Kodak Co..... 10
Eclair Film Co..... 49
Edison, Thos. A., Inc..... 6
Enterprise Optical Mfg. Co..... 40
Essanay Film Manufacturing Co.... 35

Famous Players Film Co..... 42
Film Exchange, The..... 42
Fulton, E. E..... 44

General Film Co.....3d Cover
General Special Feature Film Co... 42
Greater N. Y. Slide..... 38
Great Northern Film Co..... 3

Harding Photo Engraving Co..... 10
Hotel Martinique 38
Hymes, Sol..... 44

Illinois Theatre Specialty Co..... 44

Katin M. P. Co..... 41
Kinematograph Weekly..... 43

Lakeside Film Exchange..... 42
Le Courrier Cinematographique.... 44

Manhattan Slide Co..... 40
Mestrum, Henry..... 44
Midgar Features..... 42
Mirroroid Screen 10
Mirror Screen Co..... 47
Mortimer Film Cleaner..... 44

Newman Mfg. Co..... 44
Niagara Slide Co..... 44
Nicholas Power Co..... 39
Novelty Slide Co..... 42

Pan-American Laboratories..... 44
Picture Theatre Equipment Co..... 35
Precision Machine Co.....2nd Cover

Ryno Film Co.....Back Cover

Special Event Film Co..... 49
Sterling Camera Co..... 38
Solax Co..... 41
Schneider, Eberhard..... 44
Smith & Browne..... 44

Theatre Specialty Mfg. Co..... 39
Thompson, A. E..... 42

Unique Features 42
Universal Film Manufacturing Co... 9
U. S. Factories Co..... 42

Victory Co..... 8

Wagner, Edw. H.....24 & 44
Waterloo Film Co.....4, & 5
World's Best Film Co. 42
World Special Film Corporation.... 50
Writers' Magazine.....44

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New York, N. Y.—Moving Picture Theater: 2 sty. 65x94. $20,000. Owner, Manhattan Avenue Theater Corp., Leon Sobel, Pres. 200 Manhattan Ave. Will soon be ready for bids.

New York, N. Y.—Moving Picture Building: 1 sty. 89x100. Owner, S. B. Eskeson, 149 Broadway. Plans completed; architect will probably take bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 51x112. $26,000. Owner, Concord Photo Play Co., 414 Sackett St., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 48x100. $10,000. Owner, Philip Rosenson, 257 Driggs Ave., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater (capacity 370): 1 sty. 26x100. $9,000. Owner, P. Piscia, 277 Driggs St. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater; 1.sty. 47x100. $8,000. Owner, Chas. N. Ohlan, 788 New Lots Rd., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 20x100. $5,500. Owners, John McKeon & Son, 413 Smith St., are taking bids.

Schenectady, N. Y.—Moving Picture Theater. 1 sty. 24x80. $5,000. Private plans. Owner & Builder, S. P. H. Clute, 1481 State St., is ready to start work.

Newark, N. J.—Moving Picture Theater & Roof Garden: 1 sty. 50x109. $10,000. Archt., Frank Grad, American National Bank Bldg., Springfield Ave. Owner, Atlantic Amusement Co., care Architect. Plans in progress.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 80x116. $20,000. Archt., Herman Miller, 1420 Chestnut St. Owner's name withheld.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 54x130; entrance 25x60. $18,000. Owners, Margolin & Block, 206 South Fifth St., are receiving bids.

Wilmerding, Pa.—Nickelodeon: 1 sty. 40x75. $7,000. Owner, Geo. W. Snyder, Wilmerding. Postponed.

Austin, Minn.—Moving Picture Theater Store & Flat Bldg. (Theater seating 550 and 3 flats): 2 sty. & bas. 75x96. $20,000. Austin. Owner, L. D. Baird, Austin, will soon take figures.

Parsons, Kan.—Picture Theater & Business Bldg.: 2 sty. & bas. 62x100. $40,000. Owner, Harry Strausberger, Parsons. Bids in.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x 121. About $35,000. Owner, H. L. McAllister & J. M. Dobbins. Taking bids.

Los Angeles, Cal.—Picture Theater: 1 sty. 52x100. $15,000. Owners, A. W. & C. S. Lord. Plans completed.

Washington, D. C.—Moving Picture Theater: 1 sty. 138x64. $20,000. Archt., B. Stanley Simmons, 1340 New York Ave. Owner, Mr. Swanson, care architect. Archt. received figures until Sept. 20th.

Washington, D. C.—Moving Picture Theater: 1 sty. $5,000. Archt., B. F. Myers, Bond Building. Owner's name withheld. Plans just started.

Cleveland, O.—Motion Picture Theater (seating 285): 1 sty. & bas. 32x78. $7,500. Archt., Oliver N. Chamberlin, 1105 Schofield Bldg. Owner's name withheld. Preliminary plans in progress.

Columbus, O.—Picture Theater: 2 sty. & bas. $15,000. Owner, J. W. Dusenbury, care Southern Theater, is building foundation by day labor.

East Youngstown, O.—Motion Picture Theater & Store Bldg.: 3 sty. & bas. 25x139. $28,000. East Youngstown. Owner, H. J. Hodgkins, care Archt., Geo. W. Vaughan, 1 Diamond Blk. Architect has revised plans. Held up until next spring.

Lakewood, O.—Moving Picture Theater & Store (store & theater seating 500): 2 sty. & bas. 44x140. $15,000. Lakewood. Owner, William L. Wilson, Druggist, 11600 Detroit Ave., Cleveland. Residence, 1382 West 114th St., Cleveland.

Defiance, O.—Motion Picture Show (seating 300): 2 sty. & bas. 22x126. $5,000. Defiance. Owner, Mrs. R. E. Heatley, Defiance. In abeyance.

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Oct. 2—The Badge of Honor (Dr.)	1000
Oct. 4—Crooks and Credulous (Dr.)	1000
Oct. 6—A Pitfall of the Installment Plan (2 reels)	2000
Oct. 9—Taming a Cowboy	1000
Oct. 11—Calamity Anne's Sacrifice (Com.)	1000

BISON

Sept. 16—In the Coils of the Python (Dr.)..
Sept. 20—Through the Window (2 reel Dr.)
Sept. 23—The Struggle (2 reel Dr.)
Sept. 27—No Title (2 reel W. Dr.)
Sept. 30—Shon, the Piper (2 reel Dr.)
Oct. 7—The Girl and the Tiger (3 reel Dr.).
Oct. 11—Fighters of the Plains (2 reel Dr.)..
Oct. 14—In the Wilds of Africa (2 reels)...
Oct. 18—Through Barriers of Fire (2 reel Dr.)

BRONCHO

Aug. 20—Heritage of Eve (2 reels)	2060
Aug. 27—The Madcap (2 reels)	2000
Aug. 31—The Broken Thread (1 reel)	975
Sept. 3—Gambler's Pal (1 reel)	995
Sept. 7—May and December (1 reel)	970
Sept. 10—Judge's Son (1 reel)	1000

Sept. 17—Land of Dead Things (2 reels)....
Sept. 24—The Silent Hero (2 reels).....
Oct. 1—Forgotten Melody (2 reels).....

CRYSTAL

Sept. 23—Pearl and the Poet (Com.).....
Sept. 23—Oh, What a Swim (Com.).....
Sept. 28—His Last Gamble (Dr.).....
Sept. 30—Charlie's Little Joke (Com.).....
Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)
Oct. 5—The Norwood Case (Dr.).....
Oct. 7—Dress Reform (Com.).....
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Dr.)....
Oct. 14—Pearl's Mistake (Com.).....
Oct. 14—Getting the Grip (Com.).....
Oct. 19—Hearts Entangled (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Sept. 18—The Bondsman (2 reels).....
Sept. 26—Highland Romance (2 reels).....
Oct. 2—Exoneration (2 reels).....

DRAGON
(Formerly Ryno)

July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000
Aug. 11—Sea Waif	
Sept. 10—Blindness of Courage	3000
Sept. 24—Her Last Ride	3000

ECLAIR

Sept. 21—Stung .....
Sept. 21—Curious Fishes .....
Sept. 24—A Puritan Episode (2 reel Dr.)....
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques the Wolf (2 reel Dr.).....
Oct. 5—Private Box No. 23.....
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters .....
Oct. 8—One of the Rabble (2 reel Dr.).....
Oct. 15—From the Beyond (3 reel Dr.).....
Oct. 19—He Loves to Be Amused.....
Oct. 19—Oxygen .....

ECLECTIC

Aug. 25—Wheel of Destruction.....
Sept. 1—Thrust of Hate.....
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild.....
Sept. 18—When Paris Loves.....

FEATURE RELEASES

	Feet
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	

FRONTIER

Sept. 13—On Forbidden Paths (Dr.).....
Sept. 18—The Juvenile Kidnappers (Com.)..
Sept. 20—The Ranchman's Devil (Dr.).....
Sept. 25—The Village Pest (Com.).....
Sept. 27—The Moonshiner (Dr.).....
Oct. 2—The Shop Girls Big Day (Com.)...
Oct. 4—A Girl of the Dance Halls (Dr.)...
Oct. 9—When Father Goes to Church (Com.)
Oct. 11—Harmony and Discord (Dr.).....
Oct. 16—Curing the Doctor (Com.).....
Oct. 18—The Brute (Dr.).....

GAUMONT

Sept. 10—Gaumont's Weekly No. 79	1000
Sept. 11—Love Me, Love My Animals (Com.).	
Sept. 11—Cabinet-Making (Edu.)	1000
Sept. 15—The Faithful Servitor	1723
Sept. 16—The Lion Hunter (2 reel Dr.)	1800
Sept. 17—Gaumont's Weekly No. 80	1000
Sept. 18—Tiny Tim's Elopement (Com.)	1000
Sept. 23—The Sheriff's Devotion (Dr.)	1000
Sept. 24—Gaumont's Weekly No. 81	1000
Sept. 25—An Awful Relapse	1000
Sept. 30—The Doctor's Sacrifice	1000

GEM

Sept. 15—The Manicure (Com.).....
Sept. 15—Sam's Despondency (Com.).....
Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C.
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).....

GREAT NORTHERN

Aug. 30—Faded Beauties (Com.)	
Sept. 6—A Girl Graduate (Com.)	
Sept. 13—For Sale by Auction (Com.)	613
Sept. 13—Under the Danish Beeches (Com.)	390
Sept. 20—Convict 337 (Com.)	984
Sept. 27—Won by Waiting (Com.)	1000
Oct. 4—A Good Catch (Com.)	

SPECIAL FEATURE

Aug. 16—A Dash for Liberty (Dr.).....
Aug. 23—The Steel King's Last Wish (Dr.)..
Sept. 2—The Serpent's Fang 2000
Sept. 9—A Flight from Justice.....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Sept. 20—Antics in Ink by Hy. Mayer.....
Sept. 22—Ivanhoe (4 reel Dr.).....
Sept. 25—Miser's Son (Dr.).....
Sept. 27—Binks Plays Cupid (Com.).....
Sept. 27—Jolly Jottings by Hy. Mayer (Com.)
Sept. 29—In Peril of the Sea (Dr.).....
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.).....
Oct. 4—His Priceless Treasure.....
Oct. 4—Whimsicalities by Hy. Mayer.....
Oct. 6—The Stolen Love (2 reel Dr.).....
Oct. 11—Thou Shalt Not Rubber (Com.).....
Oct. 13—Hidden Fires (Dr.).....
Oct. 16—The Daredevil Mountaineer (2 reel Dr.) .....
Oct. 18—The Beggar and the Clown.....
Oct. 18—Leaves from Hy. Mayer's Sketch Book .....

ITALA (Features)

July 14—Branded for Life.....
Aug. 11—The Greater Love.....
Sept. 11—The War Correspondents.....
Sept. 25—Unmasked .....

KAY-BEE

Aug. 29—The Green Shadow (2 reels)	1975
Sept. 5—The Iron Master (2 reels)	2000
Sept. 12—The Waif (1 reel)	1000

Sept. 19—Cowtown Reformation (1 reel).....
Sept. 26—The Forlorn Hope (1 reel).....
Oct. 3—Venetian Romance (1 reel).....
Oct. 10—The Revelation (2 reels).....

KEYSTONE

Aug. 21—The Fire Bug (2 reels)	1000
Aug. 25—Baby-Day—Kelp Industry	1000
Aug. 28—Mabel's New Hero	1000
Sept. 1—Fatty's Day Off—Los Angeles Harbor	1000
Sept. 4—The New Baby	1000
Sept. 8—Mabel's Dramatic Career	1000
Sept. 11—The Gypsy Queen	1000
Sept. 15—What Father Saw—Willie Minds the Dog	1000

Sept. 18—Fatal Taxicab .....
Sept. 22—When Dreams Come True (Com.)..

LEWIS PENNANTS

	Feet
Sept. 6—Decreed to Die	3000
Sept. 15—My Boy	

LUX
By Prieur

Sept. 19—The Blacksmith's Son (Dr.)	930
Sept. 26—How Mabel Caught a Man (Com.)	760
Sept. 26—A Large Family (Com.)	285
Oct. 3—Mary's Neighbor (Com.)	895

MAJESTIC

Sept. 14—The Winning Loser .....
Sept. 16—Playmates .....
Sept. 20—His Last Deal .....
Sept. 21—Shoemaker and the Doll.....
Sept. 23—Baseball Umpire and Aesthetic Match .....
Sept. 27—A Slight Misunderstanding.....
Sept. 28—The Love of Conchita.....
Sept. 30—When the Debt Was Paid.....

NESTOR

Sept. 22—For the Peace of Bear Valley (Dr.)
Sept. 24—Heart of a Vaquero (Dr.).....
Sept. 26—His Crazy Job (Com.).....
Sept. 29—Justice of the Wild (2 reel Dr.)...
Oct. 1—Beyond the Law (W. Dr.).....
Oct. 3—His Brother's Wives (Com.).....
Oct. 6—The Trail of the Lonesome Pine (Dr.) .....
Oct. 8—The Love Trail (Dr.).....
Oct. 10—The Simple Life (Dr.).....
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Com.).....
Oct. 17—Their Two Kids (Com.).....

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Sept. 19—The Doctor's Story.....
Sept. 24—Twiddledum Insures His Life (Com.) .....
Sept. 24—A Painter's Ruse (Com.).....
Sept. 26—Blood Red Tape of Charity (2 reel Dr.) .....
Oct. 1—A Houseboat Elopement (Com.)....
Oct. 3—The Trap .....
Oct. 8—Chivalry Days (Com. Dr.).....
Oct. 10—The Pilgrim—Messenger of Love (Dr.) .....
Oct. 15—The Escape (Dr.).....
Oct. 17—His Pal's Bequest (Dr.).....

RAMO

Sept. 1—The Worker (3 reels)	
Sept. 3—The Black Opal (Dr.)	1000
Oct. 1—Cards (Dr.)	3000
Oct. 15—The Current (Dr.)	3000

RELIANCE

Sept. 20—The Stolen Woman (2 reels).....
Sept. 22—The Hardest Way (1 reel).....
Sept. 24—The Missing Ring (1 reel).....
Sept. 27—The Original Will (1 reel).....

Sept. 29—Hearts of the Dark (Dr.)	1000
Oct. 1—Makers and Spenders (Dr.)	1000
Oct. 4—Targets of Fate (Dr.)	1000
Oct. 6—The Buffer (Com.)	1000
Oct. 8—Once Upon a Time (Dr.)	1000
Oct. 11—The Rebellious Pupil (Dr.)	1000

REX

Sept. 25—Genesis 4:9 (2 reel Dr.).....
Sept. 28—Paying the Price (Dr.).....
Oct. 2—His Brand (Dr.).....
Oct. 5—Like Darby and Joan (Dr.).....
Oct. 9—Shadows of Life (2 reel Dr.).....
Oct. 12—The Echo of a Song (Dr.).....
Oct. 16—Memories (Dr.) .....
Oct. 19—The Criminals (2 reel Dr.).....

SOLAX

Oct. 1—The Tale of a Cat (Com.)	1000
Oct. 3—The Lame Man (Dr.)	
Oct. 8—The Hunchback (Com.)	1000
Oct. 10—Handcuffed for Life (Com.)	1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Oct. 3—The Twins and the Other Girl.....
Oct. 5—Louie, the Life Saver.....
Oct. 7—The Plot Against the Governor....
Oct. 10—The Deep Sea Lair.....
Oct. 12—The Silver-tongued Orator.....
Oct. 14—A Girl Worth While.....
Oct. 17—A Peaceful Victory.....
Oct. 19—Beauty in the Seashell.....

VICTOR

Sept. 26—For the Sins of Another (Dr.).....
Oct. 3—The Closed Door (2 reel Dr.).....
Oct. 10—The Winner (2 reel Dr.).....
Oct. 17—The Girl of the Woods (2 reel Dr.)

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BIOGRAPH

Feet

Sept. 6—The Strong Man's Burden (Dr.)....
Sept. 8—A Modest Hero (Dr.).....
Sept. 11—Baby Indisposed (Com.).....
Sept. 11—The Lady in Black (Com.).....
Sept. 13—An Unjust Suspicion (Dr.).....
Sept. 15—His Hoodoo (Com.).....
Sept. 15—Dan Greegan's Ghost (Com.).....
Sept. 18—The Stolen Treaty (Dr.).....
Sept. 20—For the Son of the House (Dr.)....
Sept. 22—The Law and His Son (Dr.).....
Sept. 25—A Saturday Holiday (Com.).....
Sept. 25—The End of the World (Com.).....
Sept. 27—The Influence of the Unknown (Dr.) .....
Sept. 29—Dyed, But Not Dead (Com.).....
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Dr.).....
Oct. 4—The Chieftain's Sons (Dr.).....

CINES
George Kleine

June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (Part I & II) (Dr.) 1800
Sept. 2—The Sign of the Black Lily (Part I & II) (Dr.).....1970
Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000

EDISON

Sept. 15—The Island of Perversity (Com.)...1000
Sept. 16—Jerusalem and the Holy Land(Sc.).1000
Sept. 17—Cornwall, The English Riviera (Sc.) 400
Sept. 17—The Comedian's Downfall (Com.).. 600
Sept. 19—Saved by the Enemy (Dr.).....2000
Sept. 20—The Great Physician (Dr.)..... 950
Sept. 22—The Honor of the Force (Dr.)....1000
Sept. 23—The Stroke of the Phoebus (Dr.)..1000
Sept. 24—The Embarrassment of Riches (Com.) 1000
Sept. 26—Hard Cash (Dr.).....2000
Sept. 27—A Proposal from the Sculptor (Dr.).2000
Sept. 29—The Stolen Models (Com.).....1000
Sept. 30—A Daughter of Romany (Dr.).....1000
Oct. 1—Damascus and the Ruins of Baalbek (Sc.) 500
Oct. 1—Mr. Toots' Tooth (Com.)..... 500
Oct. 3—Why Girls Leave Home (Com.)....2000
Oct. 4—The Contents of the Suitcase (Dr.).1000
Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600
Oct. 10—In the Shadow of the Mountains (Dr.) 2000
Oct. 11—The Girl and the Outlaw (Dr.).....1000
Oct. 13—Bill's Career as Butler (Com.).....1000
Oct. 14—The Family's Honor (Dr.).....1000
Oct. 15—The Widow's Suitors (Com.).....1000

ESSANAY

Sept. 11—Bonnie of the Hills (Dr.).....1000
Sept. 12—Grist to the Mill (Special—2 parts—Dr.) 2000
Sept. 13—Broncho Billy Reforms (Dr.).....1000
Sept. 16—Women (Dr.) .....
Sept. 17—Sweet Revenge (Com.).....
Sept. 17—Duck Raising Industry (Edu.)....
Sept. 18—The Broken Parole (W. Dr.).....
Sept. 19—The Right of Way.....
Sept. 20—The Redeemed Claim (Dr.).....
Sept. 23—For Old Times' Sake (Dr.).....
Sept. 24—Love Incognito (Com.).....
Sept. 25—Days of the Pony Express (W. Dr.)
Sept. 26—In Convict Garb .....
Sept. 27—Why Broncho Billy Left Bear County .....
Sept. 30—A Ray of God's Sunshine.....
Oct. 1—A Successful Failure (Com.).....1000
Oct. 2—The Belle of Siskiyou (Dr.).....1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Dr.) 2000
Oct. 4—The Struggle (Dr.).....1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (2 reel Dr.) 2000
Oct. 10—Pete's Insurance Policy (Com.).....
Oct. 10—The Sea Scouts of America (Top.).
Oct. 11—The Influence of a Child (Dr.)....1000
Oct. 13—The Hermit's Ruse (Dr.).....1000
Oct. 15—The Vampire (2 reel Dr.).....2000
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000

KALEM

Sept. 13—The Monogrammed Cigarette (Dr.)1000
Sept. 15—Retribution (Dr.) 1000
Sept. 17—Trooper Billy (Special—2 parts—Dr.) 2000
Sept. 19—The Burglar and the Baby (Com.).
Sept. 19—One Best Bet (Com.).....
Sept. 20—The Breath of Scandal (Dr.).....1000
Sept. 22—The Counterfeiters' Confederate (Dr.) 1000
Sept. 24—The Midnight Message (2 reel Dr.).2000
Sept. 26—The Hobo and the Myth (Com.)...
Sept. 26—The Largest Duck Farm in the World (Top.) .....
Sept. 27—A Demand for Justice (Dr.).....1000
Sept. 29—The Atheist (Dr.).....1000
Oct. 1—The Battle at Fort Laramie (2 reel Dr.) 2000
Oct. 3—And the Watch Came Back (Com.)..
Oct. 3—Historic Boston (Edu.) .....
Oct. 4—The Railroad Inspector's Peril (Dr.).1000

LUBIN

Sept. 4—The Road to the Dawn (Dr. 9 2 reels) 2000
Sept. 5—In the Southland (Dr.).....1000
Sept. 6—In the Toils (Dr.).....1000
Sept. 8—Seeds of Wealth (Dr.).....1000
Sept. 9—Playing With Fire (W. Dr.).....1000
Sept. 11—The Hills of Strife (W. Dr.).....2000
Sept. 12—Panama Hat Industry (Ind.)..... 400
Sept. 12—An Exclusive Pattern (Com.)..... 600
Sept. 13—The Medal of Honor (W. Dr.).....1000
Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600
Sept. 22—Poker Paid 400
Sept. 22—This Isn't John 600
Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
Sept. 30—The Constable's Daughter..... 600
Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
Oct. 6—The Counterfeiter's Fate.....1000
Oct. 7—The Two Cowards.....1000
Oct. 9—Breed of the North.....2000
Oct. 10—The Drummer's Narrow Escape.... 400
Oct. 10—Going Home to Mother..... 600
Oct. 11—The Higher Law.....1000

G. MELIES

Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000
Sept. 18—Home Life in Japan (Manners and Customs) .....
Sept. 18—A Japanese Funeral.....
Sept. 25—A Cambodian Idyll (Dr.).....1000
Oct. 2—Things Japanese (Edu.).....1000
Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000

PATHE FRERES

Aug. 30—The Blind Girl of Castlecuille.....
Sept. 1—Pathe's Weekly .....
Sept. 2—Whiffles Decides to Be Boss.....
Sept. 2—In the Caucasian Mountains.....
Sept. 3—The Climax .....
Sept. 4—Pathe's Weekly .....
Sept. 4—Fickle Fortune's Favor.....
Sept. 5—The Otter .....
Sept. 5—In the Abruzzi, Ital.....
Sept. 6—The Price of Jealousy.....
Sept. 15—Pathe's Weekly .....
Sept. 16—Mrs. Morton's Birthday.....
Sept. 17—The Merrill Murder Mystery.....
Sept. 18—Toad Traits .....
Sept. 18—Hot Springs and Geysers of New Zealand .....
Sept. 19—Pathe's Weekly .....
Sept. 19—Dr. Turner Turns the Tables.....
Sept. 19—The Harnessed Falls of the Northwest .....
Sept. 20—Her Brave Rescuer .....
Sept. 22—Pathe's Weekly .....
Sept. 23—The Blind Gypsy .....
Sept. 24—The Secret Treasure .....
Sept. 25—Glacier National Park.....
Sept. 25—Sago Industry in Borneo.....
Sept. 25—Pathe's Weekly .....
Sept. 26—Birds of Prey.....
Sept. 26—Sicily, the Picturesque.....
Sept. 27—Fish with Storage Battery in its Brain .....
Sept. 27—The Pearl of the Bosphorus (Constantinople) .....
Sept. 29—Pathe's Weekly .....
Sept. 30—Lillie's Nightmare .....
Sept. 30—Deschutes Canyon (Washington)....
Oct. 1—Oxygen .....
Oct. 1—Along the Padas River.....
Oct. 2—Pathe's Weekly .....
Oct. 2—The Depths of Hate.....
Oct. 3—A Clever Story.....
Oct. 4—A Wall Street Wail.....
Oct. 4—Riding the Flume.....

SELIG

Sept. 3—The Way of Life (Dr.).....1000
Sept. 4—Howlin' Jones 1000
Sept. 5—Nan of the Woods.....1000
Sept. 8—The Wheels of Fate (2 reel Dr.)..2000
Sept. 9—The Rancher's Failing.....1000
Sept. 10—Around Battle Tree.....1000
Sept. 11—Two Too Many.....1000
Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissybelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000
Oct. 6—The Conscience Fund (2 reel Dr.)..2000
Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.).1000
Oct. 9—Saved from the Vigilantes (Dr.)....1000
Oct. 10—Ceylon Tea Estate (Edu.)..... 500
Oct. 10—Only Five Years Old (Dr.)..... 500
Oct. 13—The Bridge of Shadows (2 reel Dr.).2000
Oct. 14—The Silver Grindstone (Dr.).....1000
Oct. 15—As a Father Spareth His Son (Dr.).1000
Oct. 16—The Golden Cloud (Dr.)..... 500
Oct. 16—The Abduction of Pinkie (Com.)... 500
Oct. 17—The Woman of the Mountains (Dr.).1000

URBAN ECLIPSE
George Kleine

June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000

VITAGRAPH

Sept. 10—Fortune's Turn (Dr.).....1000
Sept. 11—The Tiger (Dr.).....1000
Sept. 12—Sauce for the Goose (Com.).....1000
Sept. 13—The Lost Millionaire (Dr.—2 parts)2000
Sept. 15—Pumps (Com.) .....
Sept. 15—Sandy Gets Shorty a Job (Com.)..
Sept. 16—Their Mutual Friend (Dr.).....1000
Sept. 17—The Hindoo Charm (Dr.).....1000
Sept. 18—Sunny, or The Cattle Thief (Dr.).1000
Sept. 19—John Tobin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000
Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
Sept. 23—Scenes in Singapore .....
Sept. 24—The Other Woman (Dr.).....1000
Sept. 25—The Race (Dr.).....1000
Sept. 26—Bunny for the Cause (Com.).....1000
Sept. 27—Under the Daisies (Dr.—2 parts)..2000
Sept. 29—When the West Was Young (Dr.).1000
Sept. 30—Which? (Com.) 1000
Oct. 1—The Autocrat of Flapjack Junction (Com.) 1000
Oct. 2—Salvation Sal (Dr.).....1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.) 1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.) 2000
Oct. 6—Ann of the Trails.....
Oct. 7—A Homespun Tragedy.....
Oct. 8—When Friendship Ceases.....
Oct. 9—Heartbroken Shep .....
Oct. 10—Cutey's Waterloo .....
Oct. 11—The Test (Special Two-Part Feature) .....
Oct. 13—Mrs. Upton's Device.....
Oct. 14—The Ballyhoo's Story.....
Oct. 15—Master Fixit .....
Oct. 15—Buddhist Temples & Worshippers..
Oct. 16—The Outlaw .....

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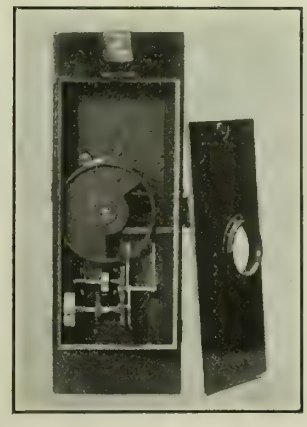

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MP

OF THE

MOVING PICTURE NEWS

VOLUME VIII
No. 14

OCTOBER 4
1913

Consolidated
with

Exhibitors' Times

PRICE
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PUBLISHED BY
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220 West 42d Street
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We have just installed your Radium Gold Fibre Screen, and wish to say that same meets with our sincere approval.

Detail is absolutely perfect and there is an entire elimination of ghost effect so peculiar to other screens.

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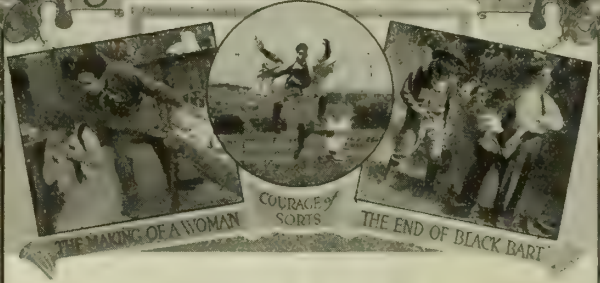

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A short industrial subject, highly educational.

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THE END OF BLACK BART
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THE DUEL IN THE MOUNTAINS
A sensational Western drama with thrills of suspense and amusement happily intermingled.

Sat., Oct. 18, 1913
THE MAKING OF A WOMAN
An absorbing psychological drama depicting the transformation of a society butterfly.
Posters—One and three sheet highest quality four color lithographs. Order through your exchange before supplies are exhausted.

AMERICAN FILM MFG. CO.
Chicago.

A A

A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World issued last week, in which Mr. R. W. Buzzell, of the Plaza Theater, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

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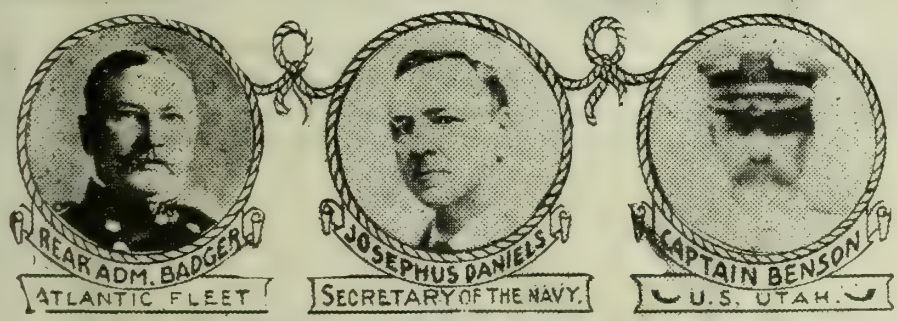

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Approximate 2500 Feet in 3 Reels

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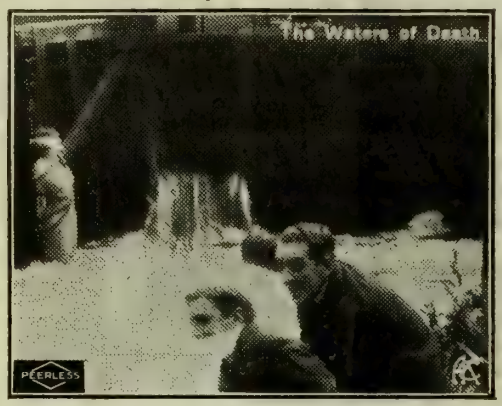

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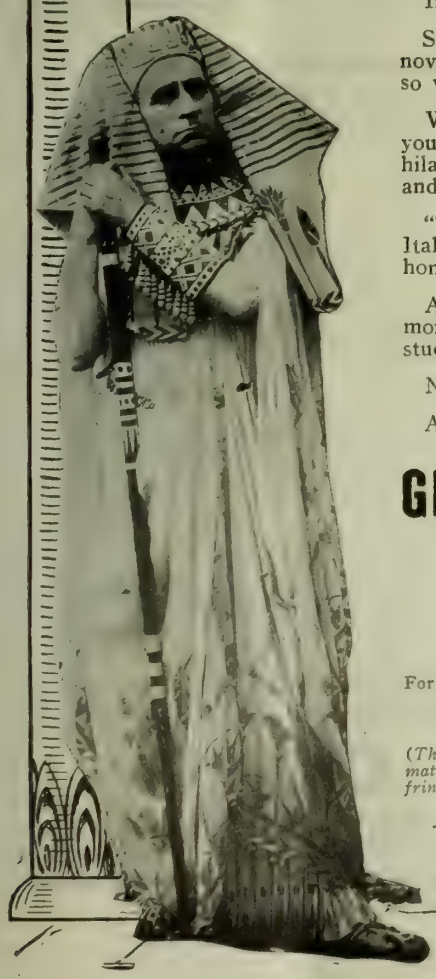

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(In Five Reels)

ABSOLUTELY THE MOST

MARVELOUS **ASTOUNDING** **DARING**

Feature Film Ever Conceived

A Thrill Every Foot A Surprise Every Minute

SEE

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The Hair-Raising Chase Over the Roof-Tops.
The Mysterious and Amazing Disappearance of the Secretary Before Your Puzzled Eyes.

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"PROTEA" ***(The Woman Spy)***

In Her Hundred Lightning Changes and Disguises

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A long felt want—a long pondered theory; now a fact. The most wonderful proposition ever advanced. Write and let us tell you all about it.

General Film Company, (Inc.)

Exclusive Service Department

71 WEST 23rd STREET NEW YORK

Announcement!

THE new name of this publication—combining the EXHIBITORS' TIMES and the MOVING PICTURE NEWS—will be

Motion Picture News

¶ The next issue, dated Oct. 11th, will carry the new, attractive cover.

¶ The MOTION PICTURE NEWS will conserve the best of each of the combining publications, and by the rapid addition of new departments, make itself an organ of manifold interest and clean cut, unbiased policy to all concerned with the art and industry of the motion picture.

Moving Picture News

EXHIBITORS' TIMES

Established 1908

Volume VIII | October 4, 1913 | Number 14

"G. K. S."

The "S of Essanay"

ONE of the least known men in the business is one of the men whom people would like if they knew him, and that is George K. Spoor. You can be well known and not liked, and you can be liked and not well known. G. K. S. is a well-liked and likable man. I had the advantage of meeting him once for twenty-five minutes in a New York club. He behaved as a man and a gentleman, and I was sorry to have to take myself away from his excellent company.

GEORGE K. SPOOR

George Spoor has had years of experience in many aspects of the show business. That has humanized him. There isn't any business on this planet which makes for the making of men like the show business. There was once a real man whose gigantic statue looks out from the green plots of Bridgeport, P. T. Barnum. He was a great show-man and a great man if ever there was one; enterprising, kind-hearted, human and successful. George Spoor is all these. Though I hope to God it will be many years before they give him a statue, because for the sake of this business—this motion picture business—I wish him all the years on this earth that he can possibly wish for himself.

Comparatively early in motion picture making, Spoor turned out some nice work, and allowed G. M. Anderson to make name and fame with him. G. M. Anderson is a versatile actor, with a great opinion of himself, like all actors. Which no doubt will increase my unpopularity amongst the actors. But, like my charming friend, Eva Tanguay, "I don't care." G. K. S. is a good man of business, has made some of the finest comedy subjects I have ever seen, and at the present time is making some excellent multi-reel pictures which are selling well throughout the world.

I will tell you one of the many reasons why I like G. K. S. Here it is: Some two or three years ago I had occasion to unfavorably criticise the details of one of his pictures. It was an English story, and the facts were wrong. G. K. S. didn't complain or squeal about stopping his "ad." He just asked me for my reasons. These were given him and accepted. And when a group of motion picture makers decided to boycott and freeze

(*Continued on page* 16)

Moving Picture News

Published by

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Advertising Rate Card will be sent on application.

Entered as Second-class matter in the New York Post-Office.

Vol. VIII October 4, 1913 No. 14

The "Moving Picture News" has no connection with, or any financial interest in, any business pertaining to motion pictures. The publication is absolutely independent of any outside influence or control. Its sole objects are, and will remain, the betterment of the Exhibitors and the Advancement of the Art and Industry of the Motion Picture.

Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

THE TARIFF AND THE PICTURE

LONDON at the present time is the greatest distributing center of the motion picture on the earth. In that city each week hundreds of thousands of feet of film are released. These films are made in all parts of the world. Eighty per cent of the total films released there are made in this country. It is common knowledge that the American film makers have to go abroad to make the greater part of their profits.

The fact that London does this large amount of film business is due to one patent fact. Namely, that Great Britain is a freetrade country. There is practically no tariff there. The result is that whenever a new industry like the motion picture arises, great profits are quickly made out of it. This is why American manufacturers are competing for British trade.

The boot should be on the other foot. This is a greater country than Great Britain. It has double the population, it has South America at its feet, Canada as its neighbor and when the Panama Canal is open, its transit facilities will be unequalled on the globe.

This last week there have been made tariff reductions on films. Of course, these reductions have been opposed by vested interests. Nevertheless they had to be made and have been made. The result, we think, will be that there will be considerable import of raw stock and films into this country. This will not hurt the United States manufacturers. On the contrary, we think it will promote competition in quality. Also, we think it will lead to a more proper condition of affairs. Universal free trade. With universal free trade and unrestricted competition, no nation would have a right to complain. The time has gone by when the United States needed a protective tariff. It is no longer a young country. It is a matured and rapidly growing country. It has room for millions more of people in its boundaries. At the present time it is the greatest country in the world, and it has the potentiality of being still greater. And one of the things that will promote its greatness will be the abolition of the tariff, in other words, free trade.

This, of course, is not a political publication, but it represents a great industry. And we welcome the removal of the tariff on motion pictures and raw stock because it encourages competition and makes for the betterment of quality.

THE PHOTO-DRAMA AND THE PHOTO-PLAYHOUSE

As we shall make plain next week, the photo-drama (or multiple reel picture) is to be more in evidence than ever this fall. So is the photo-playhouse de luxe.

Meanwhile, as showing the popularity of multiple reel subjects in Europe, we give prominence to the following cablegram from Mr. George Kleine, who is at present in Paris:

"After running one week at prices from one dollar and fifty cents down, the Paris Hippodrome, seating thousands of people, has not even standing room for the Photodrama Company's 'Last Days of Pompeii.' Gaumont paid twenty thousand francs for one week's rental with Paris priority. The picture is also a tremendous success in Italy."

We conjecture that when the Kleine "Last Days of Pompeii," as referred to in our pages of August 23rd, is shown to the American public, it will also be a great success. It is interesting to note that contemporaneously with the success of the Kleine "Last Days" in Europe the Kleine photo-drama house *de luxe* in New York is rapidly materializing.

RIGHT OFF THE REEL

By J. B.

SINCE I last figured on this page, I have added to my innumerable adventures by dying. Not for the first time. The fifth. The others were as follows: Item, drowning; item, a large overdose of quinine in sulphuric acid; item, ammonia gas; item, a street accident. The fifth was an accidental overdose of nux vomica. The most interesting sermon I have ever heard was that of a clergyman who, snatched from the grave, gave his congregation his impressions while in the act of dying. Then, after a few days, he went and died in reality, and, like the prophets of old, was gathered to his fathers.

* * * *

Sir Oliver Lodge's address the other day, which was copied in all the newspapers and which sought to establish a link between life and death, was illustrated in one publication I read by a picture well known to many, entitled "There is No Death." This photograph was from a painting which gives you a picture in a family circle of a spirit form—one of those disembodied essences which people call or think are ghosts, entities or what not. What not for choice.

* * * *

What do you think I was thinking when I was struggling through this phase of partly suspended animation? Simply this, that as still photography has often been used to demonstrate the alleged fact that the departed revisit the glimpses of the moon, motion pictures might be made to serve the same end. So I just thought that if I had to pass in my checks by the strychnine route, I might be of use to the terrestrial motion picture industry by manifesting my incorporeal self in motion pictures.

* * * *

Talking about death, it is not by any means the terrible thing that some of us dread. You just cease to be. There is a sense of relief. Everything that you are taking leave of is an abstraction. You are no longer interested in it. But in passing through this fifth leave-taking, I was really interested in motion picture work and was feeling sorry that I was obliged to quit such an interesting game. Believe me, boys, if I did not die right off the reel, it was nearly so. VERY NEARLY.

* * * *

There is a vast business done in spirit photography. It is a money-making proposition and has been for the last thirty-five years. It is good for the makers of plates, papers and films. I throw out the suggestion in all seriousness that the same thing might apply to the rollable film. Upon my word, we should get some edifying-looking subjects if we could impart motion to the psychic figures. The idea is well worth the attention of those who want to turn an honest penny by unusual means.

* * * *

What I am anticipating is that a number of those who are interested in the occult will read this page and will make their experiments by means of the motion picture camera instead of the still camera. I am really serious in the suggestion. Before me as I write this paragraph is one of the classic books of the subject, "The Veil Lifted." This by means of photography seeks to demonstrate that "there is no death, what seems so is transition."

* * * *

My word! It would be some attraction to see motion pictures of the dear departed who come back and appear to us at these spiritualistic seances. John Knox, Charles Dickens, Shakespeare, Julius Caesar, Napoleon Bonaparte and others. These interesting personages frequently, according to our photographic friends, "revisit the glimpses of the moon." I think that Sir Oliver Lodge should at the next meeting of the British Association detail a number of experiments with the motion picture camera and show us these persons in movement on the screen.

* * * *

Also, I commend the idea to the millions of spiritualists in all parts of the world. Let them have done with still photography and take up the motion picture as a means of demonstrating that the dear departed do really come back to us. Personally, I am glad that they don't. Nor do I, as an individual, think they can or do, but I am interested in these alleged phenomena, and I would like to see the motion picture used for the purpose of investigating them. It would give a fillip to the business and lead to the making of some interesting copy in this paper.

* * * *

And this leads, of course, to a more serious suggestion: that so far the motion picture has not been used for—or, at any rate, has not been largely used for the purpose of investigating some phenomena of which our knowledge is at present limited. Ordinary photography, for example, is used to chart the heavens and to study stellar and planetary conditions. I have yet to learn, however, that any of the great

astronomical observatories are using the motion picture for recording the movement of other worlds than ours. When you come to think of it, there must be a devil of a lot of motion in the universe—that is, off this little ball of ours. It would be a fine thing if we could see this animation on the motion picture screen. There are fixed stars, there are shooting stars, there are comets. Space and inter-stellar space are quite busy places. And it is quite time that we knew by means of the motion picture what was going on there. I commend the idea to some progressive motion picture company. Clearly that enterprising body, the Universal Film Mfg. Co., which is always on the lookout for new sensations, is the one to avail itself of this idea. So now, Carl, my boy, get busy, and give us an Imp picture of Saturn, Neptune, Uranus and the other big fellows in an All-Star astro-film. Astro-film! Hark ye, this is copyright.

G. K. S.

(*Continued from page* 13)

out a publication of which I was editor, G. K. S. was the last to quit, and that, I believe, simply because he had pledged his loyalty to his colleagues. So, all in all, G. K. S. is a fine man and a credit to this business. I am only sorry that I don't see more of him.

As a show-man and a cultured show-man, G. K. S. clearly has a soft spot in his heart for great show life and show-men's lives. The burden of years, of course, has placed itself on the shoulders of my quondam friend, the Honorable Colonel William F. Cody (Buffalo Bill), who delighted me and a few millions of other people and some ladies in London twenty-six years ago. Several men have tried to do the famous scout in motion pictures. I have seen these pictures and the film makers haven't done justice to the subject at all. They haven't shown the Wild West show as posterity will probably want to see it.

Now comes along Mr. Spoor to take the work in hand and spend a lot of money on it, and to do the thing properly. It takes a show-man to handle such a theme as this in motion pictures, and G. K. S. has all the mental and other qualifications, as well as the technical equipment for the work. Spoor is one of the magnates of the game. The word magnate is used loosely and ignorantly by the average scribe. It is a fine word, and it suggests greatness. In parts of Europe the local bigwig is known as a magnate, implying that he might be a duke, or earl, or president, or what not. G. K. S. is a great man in this business, and hence he is a magnate. He is doing great work, and if these pictures of Colonel Cody and his doings turn out as we all expect them to turn out, that is, good, then Spoor will have done some great work. As he is a young man, I look for greater work than even this.

I wish some cultured American film maker would get down to the work of filming the history of the United States, let us say from 1776, before it is too late. History is a science, it is a thing of accurate knowledge. And there are more lies told in the sacred name of history than any other subject, except maybe love. Historians all lie more or less, and all women, bless them, lie about love. We can't do without history, and we can't do without women, but lets have them both good and—and truth-telling.

To be serious, such a work as this, as the filmization of history, done consecutively and scientifically, is the kind of work G. K. S. could devote a few years of his life to with credit and profit. I am sure if you will look at Spoor's portrait in another part of this book you will believe, with me, that he is the type of man quite capable of handling the work.

Go to it, G. K.! T. B.

AN EXCLUSIVE SERVICE

General Film Company Outlines a Working Plan

An exclusive service scheme which has long been talked of, but has always been considered inpracticable, has at last been perfected. The General Film Company has been working for the last three months on the plan, and have held back the introduction of the idea until they had worked it into shape and were sure it would operate smoothly and successfully.

All arrangements are now completed, and October 13th has been announced as the date of the first release.

The exclusive service as presented by the General Film Company means twelve reels in three multiple and six single reels per week, divided into three programs of one multiple and two single reels, to be supplied to the exhibitors every second day.

These films are selected especially for the purpose, will include only the highest class and most meritorious subjects, and are made up far enough in advance to allow ample time for advertising, etc.

Guarantees are given to protect whatever territory the exhibitor may wish to protect, the price to be regulated according to the extent of territory desired.

The service being so extraordinary, the General Film Company is confident that exhibitors will continue without a contract. Two weeks' notification is all that is necessary to terminate service. The advantages of this exclusive system are: No contracts. Conditions change so that no one can foresee what may happen a few months hence, and thus a long contract might be disadvantageous. The user has a superior program upon which he can depend, and no one else can benefit by his advertising.

GEORGE KLEINE RELEASES "THE LAST DAYS OF POMPEII"

Mr. George Kleine has just launched the six-part photo-drama production of Lord Bulwer Lytton's love story, "The Last Days of Pompeii." The essential details of the story are related in detail. Mr. Kleine is exploiting "The Last Days of Pompeii" under his own management, doing the booking from his own offices in New York and Chicago, and will not only present it in the leading theatres and picture houses of the larger cities of the United States and Canada, but also in the best theatres and picture houses of the smaller towns. "The Last Days of Pompeii" will no doubt sustain the reputation made by Mr. Kleine with his glorious production of the Cines photo-drama, "Quo Vadis." "The Last Days of Pompeii" was made in Torino, Italy.

MOTION PICTURES BY WIRELESS

By C. Francis Jenkins

HOW would you like to sit in your favorite theatre and see, actually see, what was transpiring at that moment in a distant city? How would you like to sit in a Keith theatre, for example, and see the ever-shifting scene on the Atlantic City boardwalk; or, on the 4th of March, about 3 o'clock, watch the inaugural parade as it passes the President's reviewing stand in front of the White House, or watch the progress of a prize-fight simultaneously with those at the ringside. Well, all this is in a fair way of being accomplished. It is no more impossible of belief than that the Fort Myer station, near Washington, should convey intelligence to the Eiffel Tower station in Paris, which is being done.

The transmission of pictures by wire has been the aim of scientists and inventors for years past, the generally followed plan being to either photograph or to directly ink a series of broken parallel lines, laid on one line at a time, until the whole of the picture surface was covered, the picture being composed of the light and shade effected by these broken lines. It is somewhat similar to a picture made up of the large and small dots of a half-tone imprint. The impulses sent over the wire in this process are usually caused by a raised metallic contact of the picture to be sent, the stylus passing in parallel lines over the surface of the master picture mounted upon a cylinder and rotated. A stylus at the receiving end of the line inks the clean paper, wound upon a similar cylinder, in like broken parallel lines, the two cylinders rotating in synchronism meanwhile.

A more nearly truly electrical process is that in which light, passing through a glass negative at the transmitting station, falls upon a selenium cell, the latter in series with the transmission line. Selenium, it is well known, has the property of changing its electrical conductivity when light falls thereon. This, then, causes an undulatory impulse over the line wire, the undulation corresponding to the light and shade of the negative through which the light passes to reach the selenium cell. These line impulses are in turn translated into a correspondingly undulating strength of light-beam at the receiving station. This beam of light falling on a sensitive photographic plate chemically affects the plate so that, when developed, the picture appears.

There have been many variations of this method, and some eminent men have given it their attention, with more or less practical results. Owing to the sluggishness of recovery of the selenium cell, some have preferred the cathode ray which permits considerable increase in the speed of transmission. A variety of devices have also been employed at the receiving end of the line, among others an imponderable shutter made by locating a bisulphide cell in the path of a polarized beam of light, the cell forming the core of a solenoid. The effect of the undulating line current passing through this solenoid is to correspondingly rotate the polarized beam so that it passes in greater or lesser degree through the analyzer set in the end of the cell.

Speaking about this matter to Mr. C. Francis Jenkins, of Washington, D. C., he describes what he is doing, and what he hopes to accomplish, for the information of our readers:

"It seemed not impossible that, if the most active of these means were properly employed, one might with a reasonable degree of confidence expect to transmit motion pictures by wire, or even perhaps by wireless.

"It seems reasonable to suppose that if one were to employ any one of these approved means for sending our electrical impulses analytical of the picture image behind a photographic lens, and approved means for receiving and handling these rapid impulses, they might, with a considerable degree of certainty, be translated into a pictorial reproduction of the distant scene. But how are these extremely brief pulsations of light to be continued for so long a time that the eye may hold them, by persistence of vision, until the whole picture is seen?

"Twenty odd years ago, when I took up the work of producing the now standard motion picture projection machine, every other worker in that line had contented himself with a very brief view, or a very brief illumination, of each single picture of a constantly moving series of related pictures. Of this class was Marey's very creditable work in Paris, in the early 90's; also Anchutz's Tachyscope exhibited at the World's Fair in Chicago, 1893; and Edison's Kinetoscope, exhibited at Atlantic City, in 1894, all machines into which one looked to see a small picture.

"It is now a well-known fact that with this brief illumination it is utterly impossible to get enough light through the picture film to illuminate a large screen, though several patents were issued which claimed it.

"Present motion picture projection is based on the now well-established method of impressing the eye for a relatively long time with the picture, and substituting the next in the series in the briefest possible part of the sixteenth of a second which is allotted each picture. Thus, by making the duration of the light period very long, relatively, a fully-illuminated picture on a large canvas is possible, as was first publicly demonstrated by me in the fall of 1894 in Washington, during a number of exhibitions given on F street, northwest.

"It occurred to me, therefore, that if it were impracticable in the transmission of pictures by wire to let fall directly on the eye a sufficiently strong beam of light without destroying one's eyesight, then a substitute for persistence of vision must be found, in

some material which could be given the proper form, for example, a plate-like surface upon which the picture would be made to appear.

"There are a number of substances which more or less fully meet these requirements, some of the best of which, however, are non-conductors when cold. For example, take the rare earths out of which the little rods are made which serve as glowers in the Nernst lamp. It will be remembered that these little rods must be heated before they become conductive, but that thereafter they glow with great intensity owing to their high resistance.

"If, therefore, a large plate of this substance were heated to the proper degree to make it conductive, and thereafter current were applied thereto in such a manner as to localize the effect of the current, the plate would glow with varying intensity in different parts of the plate represented by the picture.

"This is somewhat analogous to the localized magnetic field which Prof. Poulson employs to record and reproduce sound on a steel disc.

"The effect of this method is this: that every point on the whole of the receiving plate in the back of the camera at the transmitting end of the line is covered about fifteen times per second, and corresponding electrical impulses are sent out over the line to the receiving station. Here these electrical impulses are caused to affect the plate, as described, because every point of the whole plate is covered in synchronism with the instrument at the transmitting station, and it is immaterial whether these controlling pulsations are sent by wire or wireless.

"It will thus be seen that this thorium plate glows with a surface intensity corresponding to the picture at the distant station. It now remains only to reproduce it so as to be readily seen by a large audience. This is done by mounting a 4/4 lens in front of it to project the picture upon the canvas facing the audience. The use of a large lens for projecting gives wide latitude in the size of the glowing plate, so that it comes well within permissible dimensions.

"More complete details will be published later, being withheld for the present because it is believed that improvements can be made which will materially affect the results. For example, it has been found difficult, even with a hundred miniature gas flames, to keep the plate evenly heated, and it is believed that this can now be satisfactorily accomplished with an electrically heated grid supported in close proximity to the back of the plate."

CAUGHT IN HIS OWN TRAP

(Great Northern)

A MOTION picture theatre, with staff of attendants and a brand new film, are the ingredients of this comedy drama. Randal, the manager of the motion picture theatre, is enamored of the young woman in the ticket booth, but Oda, the daughter of the proprietor, takes exception to their conduct and complains to her father, Mr. Corna. Randal and his sweetheart become enemies of the young woman and this enmity is extended to Linck, the operator of the motion picture machine, who is in love with Oda. The latter, by the way, is the pianist of the theatre, and during the intermission Linck pays her a visit and leaves his booth unprotected. Shortly before his departure the proprietor has entrusted him with a valuable feature reel subject and warns him to be careful of it.

During the absence of the operator, Randal enters the operating-room and with a knife slashes the film that had been entrusted to the care of the operator. Randal cuts himself accidentally and when the film is placed upon the screen the audience demands its money back on account of its mutilated condition. An investigation follows and both Linck and Randal are called to the manager's office. The cashier and Oda later appear and the climax arrives when Oda explains that it would have been impossible for Linck to have mutilated the film, because he was seated at her side during the intermission. When it is noticed that there is blood on the film and that Randal's hand is bandaged, Manager Corna puts two and two together and dismisses both the manager and the cashier.

The distinguished emotional actress, Gertrude Coghlan, recently commenced work at Selig's, under the direction of Producer Oscar Eagle, in a pictorial revival of her father's play (the late Charles Coghlan), "The Royal Box."

SCENE FROM "CAUGHT IN HIS OWN TRAP"

CHARLES URBAN AT HOME

By William H. Hickey

MR. CHARLES URBAN, one of the leading figures in the motion picture business in England, whose name is associated with Kinemacolor, has recently acquired an estate at Teddington, near London, where motion picture production on a large scale will be carried on. The estate is just outside the gates of the Royal Park of Hampton and faces Chestnut Drive, Bushey Park, which is one of the show places in the vicinity of London. One portion of the grounds, which are over a mile in circumference, the area being thirty acres, is devoted to Mr. Urban's private residence, a handsome old house which has been artistically brought up to date. Mr. Urban, as is well known, is American born, and evidence of his sympathy with American ideas is to be found in many of the conveniences added to the mansion, and not least in the gilded eagle that watches over the portals.

The greater part of the grounds are to be devoted to the production of dramas and comedies in Kinemacolor and to this end has been erected a large and well-equipped studio. The building that provides accommodation for motion picture actors and actresses, administration offices, producers' rooms, scenario editors' offices, wardrobes for the costumes required for production on a large scale, etc., measures over 200 feet long and has been constructed with a view to being introduced into picture stories when occasion requires. Included in the building is accommodation for painting scene canvases; scenery, however, is stored in a separate building not far away.

There are in different portions of the studio handsome suites of rooms for the use of actors and actresses respectively; there is sufficient space for from three to four hundred persons to effect a change of attire at one time if required, and in the wardrobe rooms are stored thousands of costumes representing periods of history, classic and modern.

In front of the studio at such a distance as to be within call, is the stage on which, as a rule, "interiors" will be produced. It is circular in form, is 40 feet in diameter, and is constructed to revolve.

Suppose a scene is set in the best light available at the time, but that clouds then obscure the sun for an hour or so. When the sun shines again part of the scene may be in shadow. With a revolving stage all that has to be done is to move the whole erection a few feet, when everything is as perfectly placed as it was in the first instance. Provision of this kind, of course, is especially necessary in England, where the climate is always more or less unsettled and days of continuous sunshine, enjoyed as a matter of course by producers elsewhere, are of infrequent occurrence.

CHARLES URBAN

Another advantage of the revolving stage is that a second scene can be set while action is taking place in one already arranged, the new scene being turned to the light when required. As a matter of fact on the stage at Teddington four large scenes can be set at one time. There are other little refinements in connection with this stage. One is a track with a substantial platform running upon it at right angles to the stage. The camera can be placed on this and advanced or withdrawn accordingly as close or distant views of the scene are required. This arrangement will come into use when greatly magnified views, familiar to motion picture audiences when a point in the story has to be emphasized, are required.

There is also a pit at the edge of the revolving stage for the convenience of actors whose part requires them to perform an exit either by going downstairs or by descending into a cellar, or ascending to roof tops, etc.—exigencies which, it will be common knowledge to picture lovers, will often occur.

It will be hardly necessary to explain that although "interiors" will be photographed on this stage, the stage itself is not under cover but is in the middle of an open space, unshadowed by trees or any obstructions. An indoor scene in a motion picture never has any ceiling and has only two walls. The space where the other two walls would be, is occupied by the camera and the producer, and the top is open to the light. If this peculiarity of motion picture staging has never occurred to the reader before, let him consider that, if the range of the camera is never permitted to extend above the two walls that do exist or beyond their extremities, the imagination of the spectator takes the rest for granted, and on this fact the producer relies for obtaining his effects in indoor scenes.

Beyond the revolving stage are grounds of considerable extent suitable for the production of plays on the largest scale. The scenic beauties of a lovely countryside have been considerably enhanced by artificial means, and there are within the estate ravines, mossy banks, lakes, rustic bridges, dells and waterfalls, which, although not Nature's own handiwork, are so beautifully contrived and are, many of them, of such long standing that they have become part of the natural contour of the place. These improvements, by which infinite variety of setting is afforded,

THE CONSERVATORY ON CHARLES URBAN'S ESTATE

provide the good backgrounds for motion picture stories.

Among other advantages of the estate are a private electricity supply, an artesian well and a water tower, decorated in a castellated fashion to be available if required for a picture story. Every detail of equipment on the estate, in fact, has been arranged with a view to being useful in this way. Thus one finds between two portions of the grounds a five-barred gate which will serve in some rural story, while the gates of the mansion itself will often be the scene of the departure or arrival of the characters in a story of society life. In accordance with this idea, also, sheds and outbuildings are beamed or thatched to serve as the exteriors of country cottages as well as for the mundane purposes of holding stores. In addition to a garage there is stabling for tweny horses with a full complement of saddles, harness, etc.

The proximity of Mr. Urban's estate to London has special advantages which, in fact, had not a little to do with its choice. It is intended to use in the service of Kinemacolor the talents of accomplished and notable actors; these will be able to perform as usual in the theatres of the British metropolis in the evenings and spend a portion of each day at the Kinemacolor studios, being able easily to return to London in time for the evening performances. Many well-known actors have promised their services.

An important side of motion picture production is that of the application of Cinematography to education and science. Every possible equipment for this purpose already exists at the Kinemacolor laboratories at Southgate on the other side of London from Teddington; nevertheless, while alterations were being made at the latter estate, the opportunity was taken to provide facilities for a new method of taking pictures devised by Mr. Urban's scientific department.

This is the photographing of life under water and for this purpose a chamber has been constructed under a lake in the Teddington estate from which the fish with which the lake is stocked may be seen swimming to and fro. Such pictures as an otter catching a fish under water, a snake being destroyed by the deadly water beetle, a trout fighting for its life when hooked by an angler, have already been secured by the new method of taking moving pictures, and the special facilities at Teddington will enable still more to be done in this direction.

The estate has many advantages from the point of view of facilities for scientific film production. The farmyard will contain poultry, wild birds, horses, and cattle of all countries; there will be a small menagerie, in which the animals will be housed as far as possible amid surroundings resembling their natural habitat.

For more general purposes, also, the Thames, and especially the reaches of the upper river, are easily accessible and parties of actors can readily be conveyed by automobile to the most suitable spots. There is also a lake twenty acres in extent within easy reach of the estate, and Hampton Court Palace and Bushey Park are in the vicinity.

KINEMACOLOR STUDIO AT TEDDINGTON, LONDON, ENGLAND

KINEMACOLOR REVOLVING STAGE, TEDDINGTON, LONDON

As a member of the Lubin players, Florence Hackett is doing able work in Arthur Johnson's support. During the past year she has scored conspicuously in all Mr. Johnson's two-reel photoplays: Iris in "The Power of the Cross"; Rosa, the Italian, in the "District Attorney's Conscience"; Julia Radnor, the financier's daughter, in "A Leader of Men," and many other important roles.

Protea

Eclair Feature

I had the privilege to witness the exhibition of the advance copy of "Protea," of the Eclair Company.

Protea is an adventuress in the em-

SCENE FROM "PROTEA"

ploy of the chief of police of Messena. The object is to seize a treaty on the eve of being signed by the State of Slavonia with a friendly nation.

The film is full of clever incidents showing the resourcefulness of Protea and of her faithful companion, Eel. It is a continuous change of disguises, some of them in the most trying conditions.

While the production is four reels, it is not tiresome, as the incidents follow so rapidly as to keep the audience in a constant suspense. Some of these incidents are clever, ingenious and in many cases amusing.

There is a splendid fire scene, where some real rich furniture is sacrificed to the mercy of the flames. The most wonderful scene, the real climax of the production, is when the detectives, to keep Protea and Eel from passing the frontier with the stolen document, decide to burn the bridge. The scenery is beautiful, representing woods and rocks divided by the river with its fine rustic bridge. With the detectives in a rowboat, watching the bridge burning and falling, and satisfied they have cut off the only way of escape, they are dumbfounded when they see Protea coming down the road on her bicycle and, without the least warning, leap over the open precipice. It is a clever piece of work.

It is needless to state that the acting is the cleverest, all the staging details are carefully watched and the photography, the regular high-class work that made famous the name of "Eclair."

J. M. B.

Zuma the Gypsy

Kline-Cines

An unusual theme forms the story of this multiple reel subject. Because of its difference it has added interest and exceptional entertainment value. The faithfulness and deep-seated love born of gratitude is the undercurrent which causes the many heroic actions and deeds on the part of Zuma to protect her master and his household from the machinations of evil friends, and finally from her own overpowering love for the hand that feeds her to cause her to sacrifice her life in a spectacular manner, which, to the throng gathered, seems accidental.

The Cines director, in his usual thorough manner, has built a two-reel feature that contains all the requirements expected. He has given it beautiful settings and backgrounds. He has also supplied it with pretty ladies who also have the ability to act. The men of the company are also well versed in their art. There is one scene especially noticeable because of its grandeur and completeness, representing a ballroom in which a mask affair is going on and which employs several hundred people for its enactment.

A traveling gypsy show goes into camp on the outskirts of the city, and Zuma, the gypsy girl, is sent out to give out handbills announcing the evening's entertainment. In wandering along the road she comes across

a splendid residence owned by a rich count. Zuma's quaintness and grace attracts Claudia, the wife of the count, and at her suggestion a party, including her guests, is formed to visit the show that evening.

The crowds gather to visit the performance and among them we see the count and his guests. Zuma is cast as a dancer, and with a hugh snake wrapped about her body she glides through weird and quaint steps that are appreciatively applauded by the audience. Zuma is later complimented by the count and countess on her skill. The proprietor of the show sees her talking to them, rebukes her, and in his anger strikes her with a whip which he carries. Although he ceases his cruelty at the command of the count, Zuma, upon reaching the camp, continues to be illy treated and decides to run away and seeks refuge in the castle of the count. Though the proprietor of the show follows her and demands her release, the countess beseeches her husband to buy Zuma. With several banknotes in his possession the proprietor departs to his waiting camp.

The new life she has entered is novel to the gypsy girl and she

swears eternal faithfulness to her masters over a sacred fire she has built. She demonstrates this when Luciana, a friend, arrives to visit the countess. Luciana is a natural flirt and endeavors to win the affections of the count. Zuma, noticing the growing love between the two, threatens to kill Luciana unless she departs at once. Her threat is effective of the desired result.

A visiting friend of the count's, the Baron D'Angelo, is fascinated by this gypsy girl and discusses with the count her attractiveness. This causes the count to take more notice of her and Zuma in turn falls in love with him. She, however, does not show her affections, fearing she will cause Claudia to become unhappy.

Some time later the countess plans a mask ball for charity and Zuma volunteers to give her dance. A snake is secured from a distant coun-

(Continued on page 42)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

An Uppercut

CALDER JOHNSTONE is bringing the Universal script department once again into its own, and his policy is recalling the halcyon days of Editors Warren and Hoadley and others. Under the Johnstone management the best writers have turned again to Universal, and the latest popular move is the announcement that poster credit will be given deserving authors. With this deserved introduction we will permit Editor Johnstone to uppercut a director's statement which recently was given space in this department. Mr. Johnstone's statement hits the nail squarely on the head and there is more truth than poetry in his remarks. He says: "In your issue of August 30th in the department devoted to 'Plots and Plays,' we note certain comments by a contributor in which he says:

"'All this cry about editors editing and directors directing is plain rot. Just as long as there are artistic directors employed just so long will the director, who has to shoulder most of the responsibility, work his pleasure with any script he likes. You can take it from me that there will be no editors handing out scripts with orders to produce exactly as written. That would be an impossibility for many of the best producers of this day and age. . . .' He further says: 'If the director likes an idea in a script and accepts the script and pays for it, it is up to him to make the picture. If he wishes to change the action radically, it is his privilege and will be just so long as there are artistic directors.'

"As an observer for over three years of approximately seventy-five per cent of the motion picture output in America, including importations, and as scenario editor of what is now the largest individual concern manufacturing pictures here or abroad, I beg to take issue with your contributor. If to have approximately thirty thousand dollars worth of films stored away on the shelves, because of the incompetency of the directors who were permitted to have carte blanche in the producing of films is 'rot,' then I beg to inquire of your contributor as to his meaning.

"Every manufacturer in the country can attest to thousands of dollars lost through negligence, carelessness and incompetency of directors. The opinion of a director as to what will be successful is, after all, but the opinion of one man. The well-organized scenario department is not directed or run by one individual. With most firms to-day scripts are prepared by individual writers, and after consulting with the other trained members of the staff are finally presented to the directors for production. I also note that your contributor states that the director pays for the script. The director does not pay for his script. His employer pays for the script in every instance unless the director is whole or part owner of the concern he is directing for.

"In our concern we have had during the past few weeks some glaring examples of carelessness on the part of the directors and also of total incompetency where they have been privileged to make radical changes. In four instances stories were so badly manipulated as to be almost not worth releasing. These stories were written by two of the most successful scenario writers in the business. One of these could actually not be released. Two others had to be so badly cut because of censorship requirements as to make them almost worthless. Your contributor refers to 'artistic' directors. How many of these are there? The general complaint of motion picture critics is that the average program is monotonous and inartistic.

"If this be true whose fault is it? In nine cases out of ten the directors have had full sway. The motion picture business is nothing more or less than a new variation of the theatrical business with more mechanics applied. Where would the owner of a regular dramatic stock company find himself if he were to permit his stage director to select his own plays and alter them to suit himself? Where would the Broadway producing manager find himself if his stage director were permitted to alter the average new production indiscriminately without consulting with the author? Some of the most successful motion picture concerns today run their business with the scenario department as the paramount starting-point.

"There are some companies whose names are known the world over for the excellence of their productions, who never permit a director to materially alter a script without consulting with the scenario department or a general director. The president of one of the largest companies in America informed the writer that his concern had come to the point where this was absolutely necessary and ac-

"ONLY A MOVIE"

But one of George Kleine's "movies"! The above photograph will give one an idea of how much equipment is necessary to project the big "Quo Vadis." The show is seen leaving the Salt Lake Theatre, Salt Lake, Utah, with Manager Edmund Manley in charge with his two mechanicians, Paul B. Welch and Arthur Allison.

cordingly he is to-day paying more money to his writing staff than heretofore to his directing staff.

"In conclusion, permit me to express my hearty appreciation of the remarkable work of many directors. What is undoubtedly needed is cooperation, but to treat the scenario department as an ordinary 'hack' is silly on the face of it. It either shows your contributor is unduly 'peeved' or knows not whereof he speaks."

We have long contended that the story was the most important part of the pictureplay. That Mr. Johnstone supports this contention is indeed encouraging. The department is open for further discussion of the question, if any other director or editor thinks further discussion necessary after Mr. Johnstone's comprehensive and logical argument.

Possible, But——

"To me the beauty of many of the pictureplay plots is spoiled by their complexity. Isn't it possible to portray a perfectly simple, human story vividly enough to touch every one of the spectators?"

The above inquiry comes from Bowdoinham, Me. According to the advance notices of the gentlemanly publicity agent, all stories released are simple, vivid and human. But there are some that will take exceptions to the press notices in many instances. The story that is vivid enough to touch everyone is the story greatly to be desired.

From Tamarack Lake

Maibelle Heikes Justice is the only script writer we know of who goes straight to a locality after "local color." She is away up in the North woods right now turning out some Northland features for several film concerns. She writes the department:

"I am located in a pine lumber camp in the North woods and I can set my typewriter on a stump (where it is now) and seek an inspiration from any vantage. I am among the lumberjacks and salmon fishermen, with nothing but pines and sand for surroundings, and many beautiful views. I am writing some photoplays of the North woods and some fiction. One thing I notice that some critics advise and that is for the script writer to find his field and stay in it, falling either to drama or comedy and holding to it. Well, not for me! I've tried nearly every environment but that of the uncouth, unbathed-looking Indian and his melodrama (which doesn't appeal to me at all) and I've never been told yet where I did the best work. Don't believe I want to know, for it might kill my inspirations and crowd me into a rut, where, if I lost the variety, I might not do as good work.

"Up to date I am fifteen or sixteen scripts ahead and under production and none of them are alike, going from Western to desert plays, to Eastern and society, historical and romance, and stories of the sea. This month I shall go deep into nature up here among the pines and try and satisfy some of my own spirit and craving for the wild.

"A Duluth exhibitor has sent word that he would run my 'When Toney Pawned Louisa' (Lubin) next week. He is Manager Parker of the Sunbeam theatre—and it is real nice of him. The lumberjacks are going in to see it, too. I hope that all the companies will finally credit authors on posters and screen. Ssh! I see a pictureplay plot coming down the shore in blue overalls and a garnet sweater, an ax on his shoulder and frisking with a collie dog. He is six feet tall, young, and I know he has a story—I see it in his very strange and melancholy eyes despite the smiles and apparent glad heart."

And here we leave Miss Justice working on the plot of her latest picture play—garnet sweater and all. And like Miss Justice, some day, beginner, you will acquire the habit of looking for plots anywhere and everywhere. It will become second nature, and a qualification that will ofttimes prove bitter sweet but highly essential to ultimate success.

A Few Questions

A lady writer of Los Angeles asks these questions: "Is a person who has been writing picture plays for twenty-one months, and has in that time made seventeen sales, on the road to success, regardless of the fact that the sales are only about a fifth of the output?" Unusually successful, we think. Now take the other four-fifths rejected and spend more time on their rearrangement. Perhaps

CAPT. ABSOLUTE (MR. BELL) AND LYDIA LANGUISH (MISS FROST) IN ABOVE SCENE—"THE RIVALS" (KINEMACOLOR CO.)

haste has made waste in your case.

"What can a writer do who is unable to distinguish between comedy and drama, occasionally? Two of the seventeen offered as dramas were released as comedy. The laugh-raisers were original scripts and not changed by the producer." Maybe your real forte is comedy. It frequently happens with beginners that scripts submitted as drama are unconsciously comedy—all the better because there was no straining after comedy effect. Experience, and a close study of comedy (real comedy) on the screen, will aid you in distinguishing.

"When a play comes back marked, 'Same idea, done before,' what does it mean? If the author is secure in the knowledge that she has not plagiarized, is it permissible to send out the play again?" The check mark may mean that particular concern has released a picture with a similar idea. It also may mean that some office boy has checked the slip. Certainly, if the idea is original with you, offer the script elsewhere.

"Do you not think that the company that sends a check promptly for accepted work is going to get the cream of the output eventually?" Purchased goods of any description should be paid for promptly. The idea of waiting for several months after accepting a script and so informing the author never made a hit with us.

"Do you think that it helps a writer to see the actual making of pictures?" It certainly does but not every author gets the opportunity.

"Is it good policy to place on the title page of your script, after your name, 'Author of'—naming your best work already released?" The custom may do no harm but it will not aid the sale of the script with any experienced editor. Every script must stand on its own merits, or should. We don't like to receive stationery from photoplaywrights, however, filled up with the names of past scripts. It does not impress us in the least. It is the modest ones that generally get there, the writers who make the least noise.

Sheer Nonsense?

We noticed an article headed "The Scissors" in the current number of The Writer's Magazine, and as we have handled scissors more or less for twenty years we read it. When we got to the end we saw Wheeler McMillen's signature. If this is our old friend Wheeler McMillen, who used to wear his hair à la Fra Albertus, then we are glad. We knew Wheeler when we were on the "City Desk," and he applied for a job on the news staff—but why recall painful memories. The article about the scissors is given herewith:

The writer's scissors may not be as indispensable as his typewriter, but they are an important adjunct to his outfit. Many a good idea has escaped for want of a convenient pair of scissors. The most prolific source of plots and other ideas for the author is the newspaper. The newspaper is perhaps as rich a field as life itself, because it covers a wider range than the vision of the most fortunate observer, with the dramatic points already bared. The scissors on the desk make it easy to glean from the newspaper field. A clipping, made in a second, will hold an idea longer than the memory. Properly filed, it is available at any time. Scissors will quickly cut out for reference the work of authors who are making good and whose work is worth study. For a little more or less than a dollar an ideal pair of scissors can be bought. They should not be any buttonhole or embroidery style, nor unwieldy tailor's weapons, but a light, sharp pair with long blades. Seven inches is an excellent length for the cutting edges. A dollar's worth of scissors will provide many dollars' worth of ideas.

Thanhouser Makes "Robin Hood"

COMING out in October, "Robin Hood" is a four-reel Thanhouser special that tells the story of the famous son of an English nobleman who, with others, was reduced to the position of a vassal. Lloyd F. Lonergan, who wrote the scenario, made the most of the climax of every scene, and there are many thrilling ones. The story opens by showing Robin Hood, bow in hand, searching for Marian, whom he finally meets, and together they see a notice on a tree which reads that no Saxon shall slay a deer in Sherwood Forest.

And this sign soon plays an important part in their lives, for Robin ignores it, shoots a deer, and the next picture shows his table spread for a feast and surrounded by guests. They knew that the penalty for disobeying this law was to cut off the ears of the person who did it, so great consternation seized them when the sheriff and his men came to arrest Robin, and, not being admitted, they fired their arrows into the court, one of which struck Marian's father, and he screamed and fell dead.

The sheriff and his men retreated, only to return reinforced by more soldiers, and a bitter hand-to-hand fight took place on the drawbridge, showing men dropping into the water as Robin and his men were slowly making their way to safety, the women having reached the forest by a secret underground passage. They were later joined by Robin and his men, who, after Robin and Marian were married by the Friar, pronounced them King and Queen, and took an oath to punish the rich and cruel but aid the poor and oppressed.

Alan-a-Dale appears on the scene, and is made a captive, but after he tells his story, they agree to help him. He seeks the hand of a young lady whose miserly father wants her to marry a decrepit old nobleman, who promises her parent money if she will marry him. Marian disguises herself as a gipsy and visits the girl to assure her that Robin and his men will aid her at the critical moment.

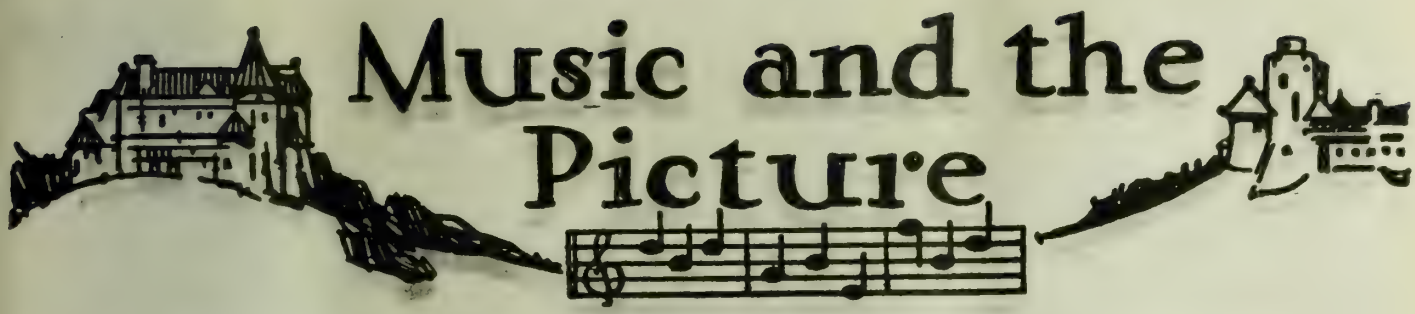
They are ready, and when the Saxon maiden is standing before the Bishop, who is about to pronounce her the wife of the nobleman, Robin Hood and his men pour in through doors and windows, and Friar Tuck places her hand in Alan-a-Dale's and pronounces them man and wife, whereupon they all return to the forest where they are free from molestation.

On one occasion the sheriff arranged for an archery contest, open to all comers. Robin appears in disguise and wins the prize. The King, disguised as a mendicant, is shown such consideration by Robin Hood and his men that he returns to the palace and pardons them for all past offences. William Russell has the title role. Gerda Holmes' work as Maid Marian is noteworthy.

MR. BRYAN IN MOTION PICTURES

Mr. H. S. Ritchie writes to the New York Times:

Apropos of Mr. Bryan doing something to add to his income, would suggest he get into communication with some live moving picture concern and obtain a contract to appear in the pictures of the old play, "The Silver King." I think it would be a big hit.



Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, Exhibitors' Times

WE all love music. When baby cries a little music will change its disposition. When grandpa is downhearted with the pains of old age, play a familiar old tune, and he will forget and see life under brighter colors. Music is so much in the air that even the savages have musical instruments of their own.

On the other hand, how many of us go to the landlord to complain of the girl next door, because her hammering on her piano works up our nerves to a high pitch.

In other words, there is music and music, or, to be more correct, music and noise.

I had a wonderful experience the other day in Philadelphia. I visited the Colonial Amusement Palace, on Lancaster avenue, and I did not enjoy the show; in fact, to tell the plain truth, I walked out after seeing only part of the programme.

It would be unfair to say that the pictures were bad yet they did not please me. I had to find fault with the acting, the photography, the projection, the ushers and even with the audience.

All this was the fault of the pianist. From my seat I could not see if it was a woman or a man at the piano, but surely it was not a pianist; it was more of someone trying to memorize a few notes from various selections. It was a "pot-pourri" out of tune and out of time. It was like the music of the girl next door, a music to work on the nerves and the bad temper of the most patient patron.

The audience was noisy, talking and making many comments, as the picture did not seem to capture the attention of the patrons.

When I left the Colonial I invested a dime to visit the Leader, also on Lancaster avenue, and there I enjoyed a very good show. The audience was so attentive that you could have heard a pin drop. The ushers were very busy, as standing room was at a premium, but they knew how to watch for vacant seats, guide the patrons to said seats in such a quiet manner as to not disturb the audience.

The music was excellent, so appropriate as to make the picture talk, and consequently enhance the value of the show.

I was not the only one to pass such a verdict, as the great popularity of the Leader is a silent proof that our American public enjoys what is good and is willing to pay the price for the best. The admission at the Leader is 10 cents, while it is only 5 cents at the Colonial Palace. While the two theatres are in the same neighborhood, only a few doors apart, the audiences are very different. The Leader has a refined patronage, while the Colonial shows to the lower class, to the noisy fellows, to the street boys, and has a strong colored patronage.

While the picture is the backbone of a motion picture show, the way the picture is presented to the public has much to do with the success of the place.

A fine piece of meat can make a delicious or mighty poor steak, according to how it is cooked. The same with the picture; the exhibitor can enhance or ruin the beauty of the picture. I have seen some very poor films, films that had been criticized, yet called successes all on account of the music. Frenchmen eat and relish snails, while many of us cannot see a good morsel in such an insignificant animal as the snail. The fact is there is no taste in a snail, it is, when cooked, a sort of piece of leather; but what makes the taste of the snail so pleasing to the Frenchmen is all the ingredients used in the cooking—the bouillon, best butter, fine herbs, spices, etc. A clever pianist or orchestra leader can act like the cook, and by giving the proper sauce to a bad picture make a success of it and save the reputation of the manager.

Music has the power to carry away. Walk up the street slowly, with your eyes riveted on the pavement as if you were downhearted, and watch for the effects at the first notes of a passin music band. Your first impulse is to straighten up, and then change your step as to get in the march. It is instinctive, you cannot help yourself, you are under the charm of Dame Music, you have to laugh or cry according to her dictation. A good musician can then make the picture talk if he wishes to pay some attention to the scenes depicted on the screen.

The musicians at the Leader Theatre followed so nicely the picture that music and projection were one; the music seemed to be part of the picture. It was a different question at the Colonial, where the pianist and the operator seemed to be two different persons, working one against the other, and as there was no harmony between the two the music sounded worse than it was in reality.

I do not favor talking pictures because I have not heard one reproduce the natural voices to harmonize with the picture; they are not in unison, and these voices, as coming from underground, rob the picture of all its poetry. One day in Wilmington, Del., ladies sitting behind me said: "These talking pictures can be a great novelty, but I prefer the silent ones, they are more natural."

The piano, the drums, an orchestra or a pipe-organ can act like talking pictures; they can spoil the whole story if they are not in perfect unison with the picture. Inventors have spent fortunes to devise means for a perfect synchronization; but what is the use of finding a perfect mechanical device by which the phonograph can be made to follow the actions, as they are depicted on the screen, if the

(*Concluded on page* 28)

FREE MUSIC
FOR PIANISTS
who play pictures, sent for 2 cent stamp.
Get new songs, marches, waltzes, etc. FREE
SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY (Inc.)

(1) The Test. Vitagraph.
(2) The Finger Print. Selig.
(3) Broncho Billy Gets Square. Essanay.
(4) The Riddle of the Tin Soldier. Kalem.
(5) The Riddle of the Tin Soldier. Kalem.
(6) The Riddle of the Tin Soldier. Kalem.

SCENES FROM "FANTOMAS" (SERIES 2), GAUMONT'S COMING FEATURE RELEASE

(*Continued from page* 25)
deep, cavernous voices are to ruin the beauty of the picture.

I remember a Biograph film that made a deep impression on the audience. It was a splendid film, as the Biograph knows how to produce them, but the drummer is the man who created the deep impression; he knew how to take advantage of certain scenes to enhance the beauty of the picture and show his ability.

One scene was a beautiful Western river, on both sides of which were seen forests. It was grand natural scenery. Coming down the river was an Indian paddling his canoe slowly, as if he was in no hurry. This scene impressed everyone as a peaceful scene, and many patrons would have wished to be in the place of the Indian. The drummer understood; he asked the pianist to stop, and himself abandoning his drums and other instruments, centered his attention on the canoe, and each time that the Indian worked his paddle the drummer would give a perfect imitation of dripping water. Once in a while he would imitate the cry or song of some birds, as if these little creatures were the only ones to disturb this restful scene. It was wonderful, and this simple scene made such a good impression that the picture was the talk of the town for several days. The drummer did not do much work, but what little work he did was just to the point, and brought many high compliments.

Such efficient drummers are worth high wages, and if the exhibitor would encourage both the pianist and the drummer he would add much to his own profits.

It is not a question of noise, the whole secret is to work in perfect unison with the picture and often to win the audience; it is better to stop the music, and in other cases to let the music die out.

A lady pianist of Montgomery, Ala., made a great hit as she allowed her playing to die out in unison with the work of death as depicted on the screen.

J. M. B.

CHICAGO NOTES

M. G. Watkins, who for the past year has been connected with the Almo Feature Film Co., has resigned from that company. Mr. Watkins represent this firm in the capacity of general traveling representative. During his connection with this firm Mr. Watkins opened territory for them which included all the central states. Evidently M. G. has something big up his sleeve, although he is not saying anything at the present time. We feel sure that he has, as M. G. is never idle. He has initiative and he has ability, therefore we expect big things from M. G.

Mr. Fred McMillen, who was formerly connected with the General Feature Film Company, is now associated with the M. & F. Feature Film Service Company. Mr. McMillen's knowledge and experience in the film game is wide. Mr. McMillen is therefore a valuable asset to the M. & F.

William Bertram, so long associated with Frank Montgomery, goes to join Director Thomas Ricketts at the American. "Bart" takes the good wishes of everyone along with him.

The Washington street exchange of the Mutual Film Corporation has consolidated with the Majestic branch in the Mallers building. The combining of these two exchanges took effect on September 29th. Mr. Flaherty, manager of the Washington street branch, will have charge of the local advertising campaign which the Mutual intends to launch in the newspapers and signboards.

Mr. A. G. Spencer, of the General Special Feature Film Company, while in Milwaukee appointed O. H. Jacobs their official representative in that city. Mr. Jacobs is located at 133 Second street.

WM. WINTER JEFFERSON AS BOB ACRES IN "THE RIVALS," KINEMACOLOR CO.

IN Le Courrier Cinematographique, of Paris, I find the following lines from the pen of Mr. Weiss, of Munich, the correspondent of the Projection, of Berlin.

I am pleased to translate the said article for the benefit of the American exhibitor, and there is a personal satisfaction to find that European editors deplore, as strongly as we do, the growing tendency of an abuse of posters.

Mr. Weiss says:

"At the present hour, where so many critics work for the betterment and uplifting of motion pictures, it may seem superfluous to take under consideration such an insignificant matter like the poster. However, we cannot pass the poster under silence if we wish to give all the importance due to the reform of cinematography.

"While the theatres, circuses, expositions and other amusements devoted to pleasure or education are compelled to attract the attention of the public in some manner or another, there is no need to be vulgar.

"While the legitimate playhouses are satisfied to have neatly-framed signs, the cheaper places want to make an abusive display of large and ugly posters. It is this bad example that motion picture theatres are trying to follow, and their only excuse to do so is that they are catering to a low-class patronage.

"We see, following each other, long strings of posters, showing exaggerated positions, for the sole object to attract attention. It is most of the time some sensational scenes, which on account of their high colors work on the morbid passions of the public.

"Is the motion picture theatre really such a low place of amusement to be in need of the deplorable advertisements of the cheap circus side shows?

"We don't think so, and the proof to the contrary is that many managers are satisfied to-day to post in front of their theatres photographs of artists and of some actual scenes only.

"If the poster is absolutely necessary let us reject, at least, all these loud and sensational compositions which are, in fact, an attempt against the good taste of the public.

"The exhibitors who believe that they cannot run their show without such out-of-place advertisements should realize that the élite of society—and it is just the element we are seeking—will go in preference to the theatres presenting the most attractive and inviting fronts. The patrons do not fall for an entrance hidden under an abuse of posters, some more ugly than the others.

"To the casual observer the exterior appearance of a theatre stamps the value of the show. The clean, attractive front conveys the impression that the show is refined, while a dirty-looking front, cheaply decorated with vulgar posters, denotes that the theatre is on the order of a cheap Bowery show.

"On the other hand, it is a great mistake to think that the less cultured class is passionately fond of this vulgarity. They look at them for the want of a better display, but try to show them things well done and you will see that they will prefer them to others.

"It is absolutely necessary to conduct a motion picture theatre in such a manner as to give it a prestige—which we are sorry to state has not been observed in former years. A building can, at a small expense, be transformed into a good-looking motion picture theatre and be a sort of ornament to the street, but if it is to be covered with ugly posters it will then be objectionable to the immediate neighborhood.

"As the films are becoming more and more perfect, why should we not follow the same line of improvements by giving more decorum to our advertisements?"

These lines speak for themselves, and as they confirm much of what has been already said in these pages, I do not deem it necessary to comment on them.

Souvenirs have proved a good drawing card, especially for matinees and the dull days, but the drawback with souvenirs is the difficulty to find novelties to please the ladies.

The Cosmo Specialty Company, of New York, offers some imitation drawn-work handkerchiefs in three different patterns. These handkerchiefs are such a perfect imitation of the genuine drawn-work as to deceive the eye, and will consequently not only please the ladies but make one of the best souvenirs ever offered in a motion picture theatre. These handkerchiefs will tempt many men to visit a show for the sake to carry home a suitable souvenir to their sweethearts. The prices charged by the Cosmo Specialty Company are very moderate, and should tempt the exhibitor to try to increase his matinees by offering the handkerchiefs. At least a trial will not cost much and will surely prove a good investment.

In the line of souvenirs, the Takito, Ogawa Company, of Chicago, have issued a concise circular in which they suggest to the exhibitor to issue a coupon with each admission, said coupons to be collected until the desirable number is secured to obtain an article of real value. For instance, a Japanese vase to cost to the exhibitor $5, but with a retail value of $8, could be delivered on the presentation of 350 coupons. The scheme is good, as when a lady has half of the coupons needed for the desired article she will urge her friends to visit the theatre in question for the sake of getting the remaining coupons.

For nearly two weeks the Herald Square Theatre has advertised, through posters in the lobby, slides on the curtain, and heralds distributed in the auditorium, "The Captivating Countess" for Monday, September 29th.

The words: "A Wonderful Photo-Drama Presented in Nature's Colors," were enough to force many patrons of the theatre to remember the date.

About the 24th of the month the manager stopped all the advertisements.

On Monday, September 29th, many persons made a special trip to the Herald Square Theatre to see "The Captivating Countess," but were disappointed.

It would have been proper for the manager, when he stopped the advertisements, to make a public statement to the effect that for certain reasons the exhibition of this special film had to be postponed.

J. M. B.

On the Road

ARE motion pictures on the increase or the decline?

We cannot feel the pulse of the public by the business done in large cities, where motion picture theatres are like other sorts of amusements, an attraction for the transient element.

The man who goes on the road is more apt to answer the question.

I have found less theatres in Trenton, Burlington, New Haven, Hartford and many other towns than they had a few years ago, and this fact alone should be a warning. If the theatres now in operation were of a better class we could say that larger and better equipped houses are taking the place of a number of small theatres. This is not the case, as the theatres doing the business of to-day are the same as they were four years ago. This lack of improvement does not show an increase in the popularity of the little pictures.

What is the reason? My answer is, too long programmes. This subject of too long programmes will be discused in other columns.

Spring City, Pa., is a small town. In 1908 Mr. James A. Sturges erected the "Gem," and spared no money to have the finest theatre in the section,

GEM THEATRE, SPRING CITY, PA.

as can be seen by the accompanying photograph. Everything was so much up to date that the attendants were uniformed.

During the past years the public interest has declined so much that the Gem, while still doing a good business, does not see the need to increase its small seating capacity of 200 chairs.

The second theatre of Spring City has been closed for some time and is for sale.

Royersford, Pa. — Crossing the bridge over the Schuylkill River, we find Royersford, another small but prosperous burg on account of its stove and glass works.

In 1908 Royersford had two regular motion picture theatres, with the Opera House showing pictures also. To-day, while the Opera House is still showing pictures, the "Star" shows only twice a week, while the other house has been closed and transformed into a store.

The Star was a model theatre in many ways, had its own transforming plant, etc.

Phœnixville, Pa., is not much more prosperous. In 1908 Phœnixville had three regular motion picture theatres, with the "Colonial," the opera house of the place, showing pictures. To-day two of the local shows have closed their doors, leaving the "Phœnix Theatre" the only one of the trio in operation.

The New Phœnix Theatre is not a new house, but on old second-story auditorium with a seating capacity of 398 chairs. The Phœnix holds its trade because Mr. Louis R. Walters is an experienced showman. He shows a good picture on a moderate-size screen. Lovers of motion pictures do not object to climb one flight of steps when their efforts are rewarded with a good projection. In talking of the size of the picture, Mr. Walters said: "Horses on a big screen look like elephants," and he is right.

The Colonial, the Opera House, is still doing a good business. Why not? The Colonial has the best location, is well known, and its manager, Mr. H. R. Brownback, is not only experienced but extremely popular.

The Savoy was erected about six months ago to take the place of the two defunct ones. It is an old market-house remodeled, with about 400 chairs. The owner and manager is a Mr. Kulp, a livery-stable man, who did not feel inclined to give any information, not even his name. He was interested in nothing, except to take up the tickets himself. It pays a manager to keep posted on everything pertaining to motion pictures and to read some of the magazines. The curtain is too large for the size of the auditorium. A big picture destroys the photographic quality, shows the defects of the film and magnifies the scratches and dirt of old films. The arrangement of the side lights of the Savoy Theatre is very poor and does not answer the purpose.

Philadelphia, Pa.—The new theatre in course of construction on Market street, near Seventeenth street, to be managed by Mr. Frank W. Buhler, of the Bijou, of 1205 Market street, will prove an ornament to the neighborhood and should be a money-maker. On account of the neighborhood it is the intention of Mr. Buhler to pay a good deal of attention to the music, and for this purpose he is installing an expensive pipe-organ. The new theatre is expected to open by the middle of October.

Mr. Walter C. Foley is planning a $100,000 vaudeville and motion picture theatre on Fifty-second street and Chester avenue.

Mr. Geo. W. Bradenburgh and his successful film exchange are now located in their new quarters, 802 Vine street.

As we enter the second floor—28x120—we find a spacious, well-lighted reception-room. On the left of the reception-room, and facing Vine street, are the private offices of Mr. Bradenburgh, of Charles Mack, the manager of the film exchange, and the sales department for cameras, projectors, perforators, etc. On the right of the reception-room is the exchange department proper.

(*Continued on page* 45)

TRADE NOTES

Mr. Adam Kessel, Jr., president of the New York Motion Picture Corporation, became the proud father of a little girl last week. Congratulations, "A. K."

The True Feature Company, of the World's Tower Building, 110-112 West Fortieth street, is opening up branches in various parts of the country. "True Features" should succeed, and we hope will.

General Manager Isidore Bernstein is a happy man, for Mrs. Bernstein and his little girl, "Tommy," have arrived in Los Angeles and are comfortably installed at his Hollywood bungalow, in the foothills, with his sister, Mrs. Janowitz. They are a jolly party. It is a little too early to ask Mrs. Bernstein, "What do you think of the climate?" but this will come very soon, it does to everybody, often before they get off the train.

Here is one on Carl Laemmle. While on his recent Western visit he had occasion to go to the studio offices late one night. He drove up to the office door in the auto and started in, but was stopped by the night watchman, who demanded to know what he wanted. What is more, Mr. Laemmle had to get someone to identify him before he got into the offices of the company of which he is president. The watchman murmured, "This is where I lose my job," but was surprised when he was personally complimented by Mr. Laemmle.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, Exhibitors' Times

CONSTRUCTION, APPEARANCE, ADVERTISING—THREE IN ONE

AS so many exhibitors take such a deep interest in our Construction Department by submitting plans and asking for particulars, and as a great number of architects are subscribing to "The Exhibitors' Times," and offer to loan plans, photographs and even give us some notes on theatres they are building, we have decided to increase the Construction Department.

The increase will be in the shape of contributions from such well-known architects as Messrs. De Camp, Nathan Myers, Stewart & Stewart, Borzner & Wood and many others.

In our next issue we will publish notes, plans and views of a theatre designed by Mr. Nathan Myers, the well-known architect of Newark, N. J.

While the reader may not contemplate the building of a new theatre at the present time, we never know what the future has in store for us. The theatre of the owner may be destroyed by fire, he may have a chance to dispose of it at a good advantage, in fact unforeseen circumstances may place him in the need of a new house. It is then wise for the exhibitors, ready or not to build a new theatre, to read the Construction Department

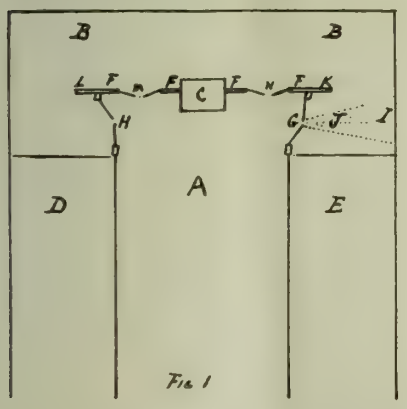


Fig. 1

and to keep posted on its numerous features.

While I am in charge of this department I will continue my personal investigation of theatres, and, as in the past, praise the good features and criticize the blunders of certain supposed architects, who have no knowledge whatever of the requirements for a motion picture theatre.

A general bad disposition of the front doors is to have them to face both the audience and the curtain. As soon as such doors are opened they send a disagreeable draught over the shoulders of the audience, and, during the matinees, they throw too much light on the screen.

I take the liberty to submit the following plan, Fig. 1:

Diagram No. 1

A shows the lobby.
B B shows the auditorium.
C shows the ticket booth.
D E shows stores or store-rooms.
F shows the partition between the lobby and auditorium.
G shows the entrance door.
H shows the main exit door.
J shows the rays of lights from door G
I shows the side wall of the auditorium.
K L shows extensions to partition F.

The dotted lines show the rays of light, how they will strike the side wall "I" when entrance door "G" is opened, and not reach the curtain during the matinees. The same dotted lines will show that the cold air will not reach over the shoulders of the audience but break against the side wall "I."

If partition "F F" extends on both sides beyond the frames of the doors, as shown in extensions "K L," the results will be still improved.

The side doors "G H" as suggested offer another advantage; they allow enough space on both sides of ticket booth "C" to insert extra exit doors "M N," to be used in case of emergency.

While I do not like to find fault, it is necessary to criticize certain bad features to put the exhibitors wise. Fig. 2 shows us the poor side light arrangement of the Savoy Theatre, of Phœnixville, Pa.:

Diagram No. 2

A shows the ceiling.
B shows the side wall.
C shows the reflector.
D shows the electric bulb.

From the ceiling "A" and only a few inches from the side wall "B" is suspended a reflector "C," in which is an electric bulb "D," as shown. From this disposition of the lights, the light rays strike the side wall "B" and practically illuminate only the upper

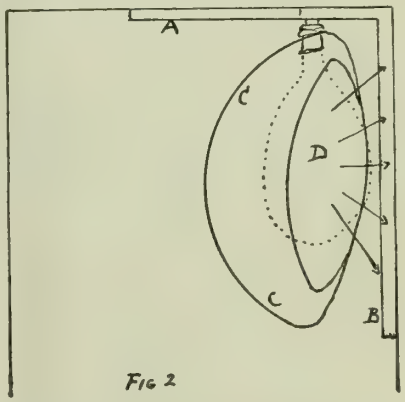


Fig. 2

part of the house, just under the cornice. This arrangement of side lights is worthless and nothing less than a waste of current, without giving sufficient illumination to find the seats.

Most likely the architect and the livery-stable man, the owner of the theatre, have heard that side lights were required, and placed them at any old convenient corner, as long as they could save some wiring.

A very common bad feature in theatres with a balcony is that the stairs are made to reach the last row of the balcony, forcing the patrons to climb too many steps.

When the stairs, as in some theatres, reach the first row of seats of the balcony, the climb is so much easier as to not be objectionable to the patrons.

At the Parkway Theatre, of Chicago, it was practically impossible to

have the visitors to patronize the balcony on account of the long and steep climb, while the same persons would rather enjoy the balcony of the Orpheum, also of Chicago, on account of its short, easy stair-case.

In our Broadway theatres the admission is 15 cents on the ground floor and 10 cents on the balcony. On account of this difference in price the managers find enough persons anxious to save 5 cents to climb the long stairs. At the Orpheum, of Chicago, the admission is 10 cents all over the house, and often I have seen more persons on the balcony than on the ground floor.

It is true that by having the stairs to reach the upper part of the balcony some few seats can be saved, but then is it policy to make the balcony objectionable to the patrons for the sake of saving a few seats?

J. M. B.

Sapho

The Motives of the Story Explained

(By a Moralist)

PROBABLY no good woman ever lived who did not, at some time, wonder how a bad woman could possibly fascinate a self-respecting man. The terms "good" and "bad" in this relation are comparative. No good woman ever existed who was perfect —no bad woman has even been utterly unworthy of some consideration.

The book, "Sapho," as Alphonse Daudet wrote it, portrays a woman not wholly bad. The Nethersole play, dramatized from this book, lost much of Daudet's delicacy and gave the impression of a woman whose thread of life we would prefer not having touched. The film adaptation, however, as acted in six reels by Florence Roberts and presented on the States-Rights plan by the Sapho Feature Film Company, can be described as human.

As those who read the book may remember, Fanny Legrand was picked out of the gutter by Caoudel, the sculptor, who used her as the model for his statue, Sapho, the creation which made him as a sculptor. For some time she was faithful to him. Their life was idyllic. Then Caoudel left her, and she was taken up by La Gournerie, the rhymester, who abused her. The famous Dechlette, engineer, explorer and statesman, honored her with the shelter of his roof for one night—the most any woman could ever say of him—and made her as celebrated as himself by this attention. Then came Flamant, the engraver, who spent his all, and eventually forged for her. Always the fascination for men of brains!

Finally came Jean Gaussin, the young provencal destined for a consular career. With their first meeting at Dechlette's bal masque, the story really begins.

She attracted him by her combination of ingenuousness, knowledge of the world and a certain delicacy which other girls lacked. To her, he was youth personified. They left Dechlette's in the early morning—infatuated. She murmured the question: "To my house or yours?" He took her home. She admitted fatigue after the night's dancing and he carried her up the stairs to his own quarters. That climb epitomized the merging of their lives. At the first flight, proud of his strength, he swore she was light as a feather. At the top his heart seemed bursting, his lungs suffocating, and the burden he bore one of stone or lead. She left him after two days. Afterward she came again, never importunate, never complaining when his studies prevented his receiving her, always stimulating his imagination, always watchful as to his little needs, the sort which make for a man's comfort or discomfort.

Presently she received him in her house, and while they were breakfasting on the terrace, Flamant, the engraver, came begging her to return to him. The noise of the squabble penetrated to the terrace and spoiled Jean's breakfast. To his amazement, he learned that Flamant had provided her with the house and gardens, and this instance is the only one in the whole story in which Fanny betrayed the man who was supporting her. Eventually she made up to him for it.

Jean left her for several weeks after her quarrel with Flamant, but constantly placing herself unobtrusively in his way, she soon melted his resolution and they set up an establishment together. Here comes a strong situation in the story. While dining at a cafe with Caoudel, Dechlette and La Gournerie they fell to discussing the perennial Sapho, unaware that Jean had not as yet suspected her identity with Fanny Legrand. Each in turn describes her life with him. As each of the men describes her relations with him, the scene of the four men dining at the cafe dissolves into a superimposed scene of the occurrences at the moment being described.

Finally, with his brain reeling, Jean can listen no longer. Making his excuses, he leaves the cafe and returns to their apartment, where he finds her asleep in the moonlight, and notices, as never before, "in the treachery of sleep, wrapped in the silence of death" the lines of age and experience upon her neck and breast. She wakens. Sensing his mood of disgust and renunciation, she follows him out to the living room and shows him the letters in a locked box which has, more than once, piqued his curiosity. In these letters her former relations with a dozen famous men are laid bare—and he feels a thrill of pride at the fact of his sharing her with such men. At least, there had been always in her personality that "something" which placed her in a class by herself, in a different world from the woman of the streets.

Again Jean yields to her fascination. They take a place in the country, and here, as a solace for the hours when he is away from her, she commits the mistake of sending for her child by Flamant, and of installing as housekeepers an elderly couple of her former acquaintance whose table and other manners annoy Jean.

He leaves her again. During his absence, Flamant returns after twelve years in prison as a forger, and begs Fanny to marry him. She consents, and is moving out when Jean returns for the last time, asking her to go with him to his consular appointment in Peru. At first she consents, then realizes that she is too old for such a complete change. She marries Flamant, who is thus, in a measure, rewarded for what he has done and suffered on her account. As for Jean, we get the impression of a broken, useless life.

There are some things in the story which are unpleasant, but not more so than in life itself. Sapho is true to life. In her story there is both a lesson and warning to every "good" wife against taking her supposedly established position too much as a matter of course.

Will M. Hough, author, librettist and feuilletonist, a graduate of the University of Chicago, who has since his graduation in that institution, after having furnished many mediums for the college entertainments, stepped easily into the wider ways of the world and the stronger desire of the public for comedy to the theatrical stage, and furnished many notable successes that have added to his fame and fortune, has been engaged to write exclusively a number of original comedies for pictorialization by the Selig Polyscope Company.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Appearance Department, Exhibitors' Times

I MET an exhibitor somewhat worried at the building of a new theatre close to his place. As this new theatre, according to the plans and advertisements, will be the most modern picture show in the neighborhood, there is good ground to fear serious competition.

I have investigated matters, and I have found that while the owner of the new place is willing to be liberal with his money on the construction of the theatre, he has no experience in the show business and believes, like too many other exhibitors, that he can win by giving the quantity.

My advice to our friend exhibitor, who for the past years has conducted a good, clean and decent show, is as follows:

You need not fear the coming competition, unless the owner should decide to engage an experienced manager. There is really no danger of such a move as the owner, like so many of his class, has an idea that anyone can show motion pictures, like the Italian who hires an organ and goes along the streets turning the crank and collecting the pennies.

Your new competitor is no more an enterprising young man and never had any experience in the show business. His life has been spent at his livery-stable, all the time near horses and keeping company with men who in general have not the manners and language of a parlor.

That he will offer you a bitter competition there is no doubt, because he is just the man to offer an extra long program at the start, and to offer all sorts of inducements to get the patronage away from your theatre. If you know how to conduct yourself, if you pay no attention to his competition, if you do not try to follow him in his foolish policy, but remain dignified, you will win. The chances are that he will put himself out of business before he forces you to close.

This is not the first case, and will not be the last one, as each day we find a horse-shoer, a livery stable man, a peddler, etc., anxious to invest his savings in a motion picture show, with the desire to close the theatres of his competitors and monopolize the business to himself.

Thus far, you have conducted a clean, decent show, you have made a good name, you have a fine patronage; it is up to you to continue in the same line and not vulgarize your theatre by giving a too long program or by offering all sorts of inducements.

A WELL-UNIFORMED ATTENDANT

In this world we cannot get goods without paying for them. A long program costs more money and if you cannot afford to pay the difference, you have to lower the quality for the sake of the quantity and consequently displease your patrons and force them to go elsewhere.

If to meet your competitor you increase your weekly expenses $50 for extra reels, extra posters and advertisements, extra singers and souvenirs, you increase your yearly expenses something like $2,500, and what do you get for this amount? Practically nothing, except a lot of worry. Your competitor will still increase his program to force you to go deeper and deeper into your bank account.

Do not fight your new competitor on expenses because he has made much money in trading horses, and he may be financially the stronger man. Fight him on a ground strange to him, fight him on appearance and manners, on appropriate music and good projection, fight him on what the lovers of motion pictures expect from a manager—good, courteous manners and the quality in preference to the quantity.

My advice is to remain dignified. Your new competitor, with his ideas of a livery stable, will not be particular on the selection of his pictures; he will be governed by the posters and to give a long program he will be satisfied with a mediocre pianist and cheap attendants. His long program of sensational films will bring him undoubtedly a good patronage of the undesirable element, noisy and boisterous fellows, who on account of incompetent ushers will have the place to themselves and keep the real lovers of motion pictures from visiting his place.

Clean your house, give it a fresh coat of paint if necessary, show a moderate size picture, see that your projection is the best. Abandon the use of posters but purchase some neat brass frames for hand-painted signs. All that the patrons care to know is the title of the picture and the name of the maker. Such hand-painted signs do not cost much, yet they give an appearance of refinement to a theatre, they draw the best patronage and keep away the undesirable element.

Complete the good appearance by

uniforming your attendants, and before you spend more money on inducements or souvenirs, pay better wages to secure clean-cut, polite and courteous employees. The cultured class expects a clean service and much courtesy and if you follow this advice you will not only retain but increase your patronage.

If you read my article on Music on another page of this issue, you will see that the Leader and the Colonial, two theatres of Philadelphia, only a few doors apart, have very different patronages. The cultured patrons of the Leader would not think of visiting the Colonial, while the patrons of the Colonial would not visit the Leader, as they would find themselves outclassed.

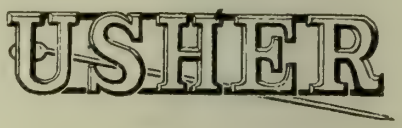
Be the leader. Let it be known that your theatre is the rendezvous of the elite of society and your success will be assured.

Evidently, you will suffer for the few first weeks, as a new theatre always draws as a matter of curiosity, but when the novelty will wear off and when the better class will find that you show the best pictures, that you have the best projection, the most appropriate music, the neatest, cleanest and most courteous service, they will soon return to you.

To win you must be refined in everything, and if you take my pointer and uniform your attendants, give them a neat uniform, something like the one represented in the following cut, make them look dignified and feel at their ease. Do not make monkeys out of them with gaudy uniforms of bright colors, over-trimmed with gold lace, etc. Have your attendants to wear the uniform correctly, always buttoned, clean face and hands, fresh collar, polished shoes, etc. The employees must appeal to the public by their neatness and polite manners, and as ladies always appreciate a good, clean service they will always go where they are assured of some courtesy.

Remember that there is always some sunshine after a storm, so do not get downhearted with the prospects of some new competition, but hold your temper, remain dignified and better days will return to your theatre.

In closing, I wish to call the attention of the reader to a novelty which is meeting with a great demand, as it is badly needed by the manager wishing to maintain the good appearance of his uniforms. It is a sort of a brooch made of metal letters to form the words "Usher," "Doorman," "Lyric," "Orpheum," etc., to be pinned on the cap or coat of the uniform to take place of the gold embroidered letters. The following cut gives the exact size of said brooch. These metal letters will retain their color and can last a lifetime and are remoable at will. The embroidered gold bullion letters tarnish in no time and when the letters turn black they give a shabby appearance to the whole uniform. While these metal letters are more durable than the gold embroidered letters, they are also cheaper as they retail at 6 cents per letter or 30 cents for the word "usher," 42 cents for the word "doorman," 54 cents for the word "fire guard," etc.



The Exhibitors' Times will give three of these brooches (from five to seven letters each) free with one year's subscription.

J. M. B.

FANTOMAS: THE MAN IN BLACK

(Gaumont)

The second series of detective tales to be made by the Gaumont company are truly worthy successors of the first set, both in excitement and in their ability to hold the attention of the audience from the first to the last foot. It seems that the French manufacturers have the ability to make pictures of this class better than their American rivals. The story starts with the suspicions of Juve, the sleuth, being aroused by the fact that although a man enters a cab in one disguise he leaves in another.

He watches the man for a time and sees enough to fully justify his keeping "tabs" on him. While his assistant is watching the "girl in the case" Juve follows the man, who is one of many aliases and disguises, but unfortunately loses him. The assistant has, however, been able to follow the girl and traces her to a depot, where he gets in the same compartment with her. It is learned here that it is the intention of the "gang" to relieve a messenger of a large firm of some $30,000 through the assistance of this girl. The feature of the drama is the wrecking of the Northern Express. Several fights ensue between the detective and the robbers following the train wreck, one of them in the cellar of a house being particularly exciting. The end is good; both detective and Lawrence alias Fantomas, alias, etc., are apparently killed in the deserted mansion which the latter blows up. Whether they are really dead is not made certain, but they will probably be resuscitated soon.

Both in acting and mechanical make-up the film deserves a prominent position on the week's roster.

RUBY, THE CRIME SPECIALIST

Film buyers should find interest in the operations of Leon J. Rubinstein, managing director of the Ruby Features, at 145 West Forty-fifth street, New York.

He has made good in a field which he had to conceive in order to enter, that of the "educational sensational." In giving the trade a production entitled "The Gunmen of New York," he presented, not a faked Rosenthal tragedy, but an educational document written around the problem of juvenile delinquency. Mr. Rubinstein found, in marketing this picture, that the feature exchanges were prepared to buy all he could turn out along these lines, and he immediately set to work gathering material. His investigations led him into every den and dive in the metropolis, and he eventually gained access to the files of the Detective Bureau, for authentic plots. The Prisons Department of the State of New York co-operated, offering entree into the penal institutions in the State so that the Ruby Features will not need to fake prison scenes.

The first release from date will be "The Hounds of the Underworld," in which Ruby treats of a species of criminal strange to all save the professional detective; this is the "stool-pigeon," the man who is cornered in crime and forced to aid the police; he turns informer on his cronies to save his neck, and as soon as he makes a false step the deferred sentence is passed on him.

The cast is the Ruby stock company, including Henry Sharp, Robert Gemp, Christine Mayo, Will Cowper and Fred Nichols.

ADOLPH ZUKOR REPORTS EUROPEAN SUCCESS

Adolph Zukor, president of the Famous Players Film Company, who has been making a two-months' tour of Europe in the interests of his company, reports from abroad that foreign conditions are favorable to American films of the higher standard. Mr. Zukor has established offices in London, Paris and Berlin.

Motion Picture Exhibitors Association of Greater New York

At a meeting of the East New York Branch of the Motion Picture Exhibitors Association of Greater New York, held at the Rockaway Theatre, No. 547 Rockaway Ave., Brooklyn, the following officers were elected: Chairman, William H. Hollander; vice-chairman, Michael Farshower; secretary, Charles Fisher, and the following members were present: A. Taffelstein, G. Barton M. Kernan, H. Rosenberg, A. Freiberg, Mr. Friedle, J. Turtle, B. Levine, Mr. Spencer, R. Miller, Mr. Vergesslich, Mr. Forster, Miss Schwank, Mr. Reddy, M. Marias, and representatives from the following theatres were present: Kerman's Vaudeville Theatre, Mt. Morris Auditorium, Saratoga Theatre, Rockaway Theatre, Old Post Office Theatre, Saratoga Auditorium.

The chairman in opening the meeting told of the ills existing in that locality through unfair competition, such as giving souvenirs, running six or seven reels of pictures, and in some theatres the admission fee was two for five cents. This sort of thing, he stated, is obviously harmful to the good of our business and unfair to a majority of the exhibitors in Greater New York. A resolution was then passed that ten cents should be the admission fee charged on Fridays, Saturdays and Sundays, and that at the next meeting, to be held at the Saratoga Auditorium, 2026 Fulton street, Brooklyn, the question as to the number of reels to be run will be thoroughly threshed out and adjusted so that every exhibitor will show no more than four reels for five cents.

A number of the officers of the parent body were present and spoke on the advantages of organization, and stated that it is the intention of the Motion Picture Exhibitors Association of Greater New York to form local branches and endeavor to cement the friendship and bring about better conditions amongst local exhibitors. The meeting was both instructive and interesting. Sixteen exhibitors joined the association.

The Lure of New York, or Life in Chinatown, Bowery and Coney Island

(Story of the Film—N. Y. Film Co.)

Regina, a young girl, living in a small town in Bavaria, after the death of her father, decides to look for solace in the new world, where she has a brother who has not been heard from for many years.

The old mother, though broken hearted, consents to part with her, but exacts a promise from the child that she will try hard to find her brother, and that she will remain a good girl, notwithstanding any temptations; she also gives her a locket in which is a photograph of her brother when only 16. Regina makes acquaintances on board the steamer. One of her friends is a certain Miss A., who is also on her way to New York. They arrive together in the city; the young lady is met by her lover, but there is no brother there to meet Regina.

The couple take Regina to their home. Some time later Regina is bewildered to find herself in the midst of such very strange environments. She is given new clothes. She is invited to theatres, cabarets and to a trip to Chinatown. She sees curious sights, and is appalled at the rough and uncouth ways of her friends. Although they pretend to be friendly to her, she now suspects their motives, and their sincerity.

Her letters to and from her mother are intercepted by them; they assure her that her brother cannot be found. She resigns herself to her fate and is now compelled to defend herself against her evil companions. One night when they are about prepared to entice her into the depth of degradation she makes her escape through the fire-escape.

She fortunately falls into good hands. A young man who is the enemy of the companions that Regina was forced to associate with offers her a home in his mother's house. Regina believed in him, and the old woman is pleased with the little girl.

Regina secures employment in the same mill where Paul, the young man, works. She is quite happy and contented; Paul is in love with her.

Here begins a new chapter in Regina's life. One day, while going to her work, she encounters a fashionable lady in an auto. The lady drops her purse; Regina picks it up and returns it. The lady offers her a reward, but she refuses to accept it. Whereupon the genial lady hands her an open invitation to call at her home. Much to the dismay of Paul and his mother, Regina is now welcomed into her new home. The lady takes a great fancy to her and adopts her.

Amidst these conditions Regina is bewildered. She plunges into society, and becomes the envy of all her new companions. She is presented to people and meets many friends. At a reception given by the hostess Regina is the attraction of the evening. A wealthy clubman makes love to her. She is now very cautious, but he is persistent, and receives her consent to call. Her benefactors are pleased. Regina becomes coquettish.

Five years elapse since Regina has left Bavaria. Her poor old mother has almost given up all hope of seeing her child. She, too, comes to America, and is seeking employment.

Meanwhile Regina's lover proposes marriage and offers her all she may ask for. She demands another servant, and one is sent for.

An old woman is seated alone and forlorn. It is Regina's mother; she is sent to Regina as a servant. Regina orders her around, and asks her to change her slippers. The old woman obeys, and Regina looks at her gray hairs; she asks her where she came from; the old woman tells her; from Bavaria. She asks her name; the old woman tells it. Regina is stunned; she makes an effort to speak, but is seized with hysteria. The old woman is about to run for help, when Regina stops her. Slowly she tells her who she is. The mother is overwhelmed, and denounces her girl for her seeming neglect and her apparent life. She relates how she prayed for her all these years, and is now to meet her under these conditions. She inquires about her son, and what she has done with the locket containing his picture. The girl pleads, tries hard to convince her poor old mother how pure and good she has lived all the while during these hard trials and temptations. Her benefactors substantiate her story, and our hero, who has just become the possessor of the pawn ticket for the locket, runs to redeem it and brings it. He slowly opens the package then opens the locket, and, to his astonishment finds his own photograph and soon discloses the news that he is the long-lost brother.

The old mother's heart softens. She falls into the arms of her children. The picture fades away, leaving the happy people reunited.

THE PAN-AMERICAN

H. M. Russell, of Los Angeles, capitalist, who has purchased the controlling rights in a number of feature films, added to his holdings on the 26th inst. by buying up the Pan-American Film Manufacturing Company, a New York corporation. Offices have been opened on the ninth floor of the World Tower Building, 110 West Fortieth street. All branches of the feature film business will be handled with the exception of the laboratories, which have been disposed of. Arrangements have been made with over three thousand of the first-class theatres of the United States and Canada for bookings upon a theatrical basis.

WALTER BELASCO WITH NEW YORK MOTION PICTURE CORPORATION

On a recent visit to San Francisco, Mr. Thomas H. Ince, general manager of the New York Motion Picture Corporation, secured a valuable acquisition to the motion picture stage in Walter Belasco.

Manager Ince believes that directors are born and not made. Confidence in this belief emanates from the fact that temperament has made him one of the foremost directors of moving pictures to-day is an inheritance, as his parents were well known in their day as performers of merit. Mr. Ince, it will be remembered, recently staged "The Battle of Gettysburg." Having faith in this theory, Mr. Ince insists he will find lurking somewhere in the person of Mr. Belasco the latent germ of the born director that has made his brother, David, the recognized peer of all directors of the legitimate stage in America. Walter Belasco is now working diligently in the ranks of the Kay-Bee and Broncho.

CHICAGO NOTES

The Chicago attorney who so valiantly defended the more than three-reel program for the minority exhibitors of this city, now comes forth with a circular letter to the buying exchanges of Chicago and other interests who are fostering the three-reel movement, threatening suit under the Sherman act or some other law. However, regular attorneys say that he hasn't a leg to stand on.

Motion pictures as a means of education is growing wider every day. The Ford automobile people have installed a complete motion picture outfit including a Bell & Howell camera and apparatus for the purpose of taking pictures of the making of their machines, which will be demonstrated in every Ford agency in the country. For this purpose they have purchased a large number of Pantoscope motion picture machines.

One of the recent entrants into the feature film exchange business in Chicago is the Union Film Company located at 167 West Washington street, under the management of R. N. Rogers and W. R. Wreden. Mr. Rogers is well known in the feature film game in Chicago.

Still the Standard Film Exchange remains unsold. Joe Hopp returned from New York City on Monday morning minus the startling news we expected to hear. However, another appointment is made for the latter part of this week, at which time it is expected the deal will be culminated.

On Saturday morning, September 27th, Mr. S. S. Hutchinson, president of the American Film Manufacturing Company, returned to Chicago from a stay at Santa Barbara, Cal.

Mr. Hutchinson states that the new plant and equipment is progressing in a satisfactory manner. The property holdings have been practically doubled and the construction of the buildings, with other improvements to be made on the property, will entail an expenditure close to $100,000. The roads and walks have been graded and landscape gardeners have been at work for some time past, and the premises are rapidly assuming a delightfully artistic aspect. To set the palms it was necessary to blast deep holes, which were filled with the proper soil, into which were placed ten and fifteen-year-old trees.

The tile used in some of the walks was quarried from the ground on the premises. The road-bed is of quartz assaying $2 to $5 per ton.

No expense is being spared in the equipment for the taking of pictures, as also for the comforts of the employees, the number of which is steadily increasing.

Mr. Byrnes, sales agent of the Pantoscope, advises us that Mr. A. A. Schmidt has been appointed exclusive agent of this machine for New York City.

The "LIFE OF ST. PATRICK"
FROM THE CRADLE TO THE GRAVE
4 Reel Feature Film.
Piano Score & Specially Arranged Music. Highly endorsed by THE CLERGY
PATRICK'S MOTHER TELLS HIM THE STORY OF THE CROSS
Every scene taken on the exact spot made memorable by Ireland's Apostle and enacted by Irish peasants in Ancient Historical Costumes
BEAUTIFUL LITHOGRAPHS, ONE, THREE AND EIGHT SHEETS, ALSO CUTS AND SLIDES.
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THE NATIONAL FEATURE FILM SERVICE

Mr. L. Germain, who has long been connected with various branches of the motion picture industry, has placed all of his motion-picture feature interests with the National Feature Film Service, Inc.

Such productions as Sarah Bernhardt in "Camille," Madame Rejane in "Madame Sans Gene," Helen Gardner in "Cleopatra," have been the class that he has offered to motion-picture exhibitors.

The latest feature that he has secured for the States of New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia, Ohio and Indiana is Ambrosio's masterpiece, "The Betrothed," from the romance by Alexander Manzoni, in six reels.

It has taken the Ambrosio Company nine months of effort, regardless of expense involved, to complete this work.

Headquarters have been established at 552-554 Fifth avenue, Brooklyn, N. Y. ('phone 516 J South), with branches at Philadelphia, Pa., New Jersey, Dayton, Ohio, and Cleveland, Ohio.

TRADE NOTES

Mr. Charles Dickson, well remembered as star of the comedy classic, "Incog," and several other Broadway successes, is not only producing picture dramas for the Reliance Company, but will be seen in the leading role of a picture dramatization of his popular sketch, "The Buffer," which will be released on October 6th.

Charles Dickson is as well known as an author as he is an actor, having written the musical successes, "The Three Twins" and "Bright Eyes," in addition to his more serious works, which include a large number of one-act sketches in vaudeville.

The début of Lillie Langtry in motion pictures will be occasioned by her appearance in "His Neighbor's Wife," a drama to be released by the Famous Players' Film Company, October 10th. Mrs. Langtry was pleased to have an opportunity to be enrolled in the gallery of Famous Players. In the rôle of a faithful wife who attempts to sacrifice her life for her false husband she has a part that will command sympathy. She depicts the brave suffering, the nobility and the loyalty of the wife without exaggeration.

Mrs. Langtry is supported by Capt. Leslie T. Peacocke, Sidney Mason, Irma La Pere, and the child actress, Mimi Yvonne.

Frank E. Wolfe, author and producer of the Socialist picture "From Dusk to Dawn," has made arrangements to sail for London and the Continent early in October, for the purpose of placing his picture upon the market in those countries.

The Vitagraph director, Mr. Wilfrid North, who was seriously injured by the premature explosion of a yacht-cannon, was reported as losing his eyesight. He is now said to be very much better, and his eyesight has been saved. It is expected that he will be at work again in the studios about the 15th of October. He was engaged in directing a two-reel picture entitled "Miss Tomboy" at the time of the accident.

Mr. Costello is directing a picture every week, either in the regular or special Vitagraph releases, appearing in them with Mary Charleson, who assumes the opposite.

The New York Motion Picture Corporation's five-reel feature, "The Battle of Gettysburg," is meeting with great success in Europe. A cablegram arrived at the Long Acre Building Tuesday, in which Mr. Roy Aitken, of the Western Import Company of London, asks for thirty prints more, which will be shipped this week. This makes a total of forty prints the Western Import Company has now.

FIVE-A-WEEK ESSANAY

Coming October 10th

"Dear Old Girl" (In Two Parts)

A drama of heart interest that will bring tears to the eyes of the most hardened human. A drama of appeal that will carry and hold the audience. Excellent photography, beautiful scenic backgrounds and splendid portrayal of characters. Francis X. Bushman, Beverly Bayne and Wm. Bailey featured. Heralds and posters now ready.

Released Tuesday, October 7th.
"A MATTER OF DRESS."
A comedy-drama of city life with many entertaining and pleasing scenes. Richard Travers, Doris Mitchell, E. H. Calvert and Lillian Drew featured.

Released Wednesday, October 8th.
"DAD'S INSANITY."
A bully good comedy with many eccentric and exceedingly excruciatingly funny situations. Robert Bolder, Dolores Cassinelli and "Smiling Billy" Mason featured.

Released Thursday, October 9th.
"LOVE AND THE LAW."
A Western comedy-drama of more than ordinary merit. Marguerite Clayton, Eleanor Blevins and Fred Church featured.

Released Saturday, October 11th.
"BRONCHO BILLY'S OATH."
An unusually interesting and exciting Western drama with the world's most popular photoplayer, G. M. Anderson.

WHAT DO YOU THINK OF OUR NEW POSTERS? AREN'T THEY GREAT?
They will boom your business. Posters are lithographed in full colors, 35c. each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.
521 First National Bank Bldg., Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago, Ill.
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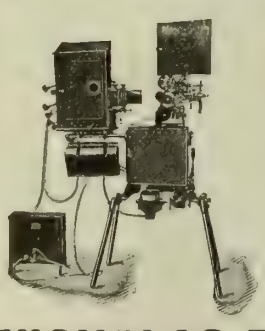

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The California Motion Picture Corporation is the name of a new enterprise, incorporated for $1,000,000, in which articles have been filed here by thirteen leading business men of San Francisco, more than half of whom are rated well above the million-dollar mark. Herbert Payne, a local capitalist, is president, and his board of directors consists of twelve men whose reputation in financial circles is countrywide. They are: Robin Y. Hayne, Thomas B. Eastland, A. M. Johnson, Baldwin Wood, Clarence Payne, James Woods, Thomas A. Driscoll, Thomas Magee, George Lewis, Henry T. Scott, Walter S. Martin and R. P. Schwerin.

The first release of the new corporation will be made before January 1, 1914. Special attention will be paid to the depicting of events in the early history of California, including the famous gold discovery at Sutter's Mill in 1848. Two and three-reel feature dramas and a weekly pictorial news service confined to the Pacific Coast, but booked for production throughout the world, will also be features that will be put out.

The company is erecting a studio at Menlo Park, a fashionable San Francisco suburb.

TRADE NOTES

J. R. Freuler, vice-president of the Mutual Film Corporation, has just returned from Europe on the Mauretania, after an extended tour of several months through England, Germany, France, Holland and Switzerland.

Accompanying him were his wife and two daughters, Gertrude and Loraine.

Mr. Freuler, in addition to enjoying a very pleasant trip, was a careful observer of film conditions in Europe, where he has a number of business interests, which, he reports, are operating on a most favorable basis.

On his return, he spent a number of days in New York, prior to returning home. A warm welcome was awarded him on his arrival at Milwaukee.

George Tetwilliger, who before Saturday, September 20, was the undefeated swimmer of Lubinville, met his Waterloo before about one thousand spectators in the Schuylkill River in racing with Isadore Schwartz, assistant studio manager. Others in the race were Edwin Barbour, L. S. McCloskey, H. A. D'Arcy and Robert Lusk, who came in the order named. (Cheer up, George.—Ed.)

So successful has the Famous Players Film Service of Pittsburgh been with the Famous Players Features in Western Pennsylvania, West Virginia, Ohio and Kentucky that it recently applied for and obtained the states of Illinois and Indiana. These states are considered profitable feature territory and the Famous Players Film Service should more than duplicate its previous success. This concern contemplates establishing Western headquarters in Chicago.

TO "G. K. R."

We congratulate our friend George King Rolands on his production of "The Lure" in New York, the story of which is printed elsewhere. Miss Jennie Goldstein plays the part of Regina in this film. G. K. R. is a capable and scholarly producer of motion pictures, and we would be gratified to see him have the best opportunities in carrying out his artistic and dramatic ideas.

Power's Cameragraph finds favor in many lines of endeavor. There has just been installed one No. 6A in the Y. M. C. A. of Newark, N. J., one No. 6A with the Hudson & Manhattan R. R. Co.

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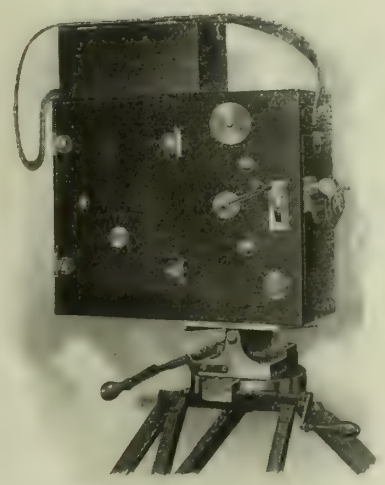

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Feature Film Notes

Among the sale of Itala features in the week is that of "The War Correspondent" to the Eagle Feature Film Co. of New York, who have purchased the Greater New York, Northern New Jersey and New York State rights.

Encouraged by their success with the program of the Exclusive Supply Corporation in Eastern Pennsylvania and Southern New Jersey, the Electric Theatre Supply Company, represented by H. O. Schwalbe, last week consummated arrangements for the handling of the Exclusive program in their neighboring territory: Delaware, Maryland, District of Columbia and Virginia. J. W. Morgan, of Kansas City, Mo., has entered into negotiations for the Exclusive programme in his territory.

Owing to the fact that the World Special Film Corporation could not reach the Western exhibitor at once, arrangements have been made with the Progressive Motion Picture Company, of San Francisco, to handle California, Oregon, Utah, Nevada, Arizona, New Mexico, Colorado, Wyoming and Montana on the "Two Sergeants."

During the past week, the World Special Films Corporation have made arrangements with W. A. Sherman to manage their Cleveland offices with George Stocton as assistant.

Offices have been opened in Room 420, the Columbia Building. Messrs. Sherman and Stocton have both been affiliated with the Lake Shore Film Exchange. Philip Adler, formerly of the Du Quesne Film Exchange, Pittsburgh, has been made manager of the Pittsburgh office of the World Special Films Corporation.

Reports from Warner's branch offices indicate rivalry among exhibitors to secure exclusive rights to the feature program just inaugurated. A. Warner telegraphs from New Orleans: "Prospects wonderful; genuine demand for our program throughout the South." The first releases, "In the Power of a Hypnotist," featuring Gene Gautier and Jack J. Clark; "The Living Corpse" in four reels; and "Jephthah's Daughter," a Biblical tragedy in three reels, have created no end of favorable comment. They will be followed by such noteworthy features as: James J. Corbett in "The Man from the Golden West," "For the Heart of a Princess," "Francesca da Rimini," "Sleeping Beauty," and others equally strong.

Marion Leonard's first feature production for Warner's program, "In the Watches of the Night," is ready and will be released at an early date.

An invitation is extended to exhibitors at large to call at the new offices of Warner's Features, Inc., 126 West Forty-sixth street, New York, and inspect the model projecting room which has been installed there. Every Tuesday at 2 p. m. features for the following week's program will be run off.

Within the next week the World Special Films Corporation will have two more branch offices opened, one in Boston, Mass., the other in Detroit, Mich. Mr. Charles Stern, formerly of the Universal, will be in charge of the Boston office and will be located on Boylston street, and Mr. Dickerson, formerly with the International Feature Film Company, will be at the head of the Detroit office.

State rights on "The Voice of the Wild," the second subject of The Film Releases of America, have been sold as follows: Golden Gate Film Exchange of Los Angeles and San Francisco; Northwestern Film Exchange of Portland and Seattle; Famous Players Film Company of Boston; Weiland Film Co. of Pittsburgh; Electric Theatre Supply Co. of Philadelphia.

The All Star Feature Corporation has sold to the Gaumont Company the exclusive rights to "Arizona" for England, Ireland, Scotland and Wales. The purchase was made with the proviso that the All Star Feature Corporation would give the Gaumont Company an option for the English rights on all future productions.

One of the most spectacular two-reel subjects made by Cines is promised for early release in an adventure story where many of the scenes were made some fifteen feet under water around the sunken hulk of a seagoing vessel. The attempt to photograph under water has frequently been made by other companies with indifferent results. However, the Cines Company secured some splendid negatives in this way due probably very largely to the remarkably clear water of the Italian coast. The two divers are seen walking about among the seaweed and peculiar ocean vegetation.

Eva G. Lynch, of the "Herald Films," who was removed to Roosevelt Hospital with typhoid fever, is reported to be improving. She will not be able to appear in pictures for at least two months.

The Dante Features have moved their renting offices from 20 East Fourteenth street to 1 and 3 Union Square temporarily, until larger and better offices can be secured up-town.

"Wild Beasts at Large" will be released about the middle of October. It has caused much comment and is looked forward to by all with much anticipation. It was shown at the motion picture exposition at Grand Central Palace recently and created much favorable comment.

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MEET **RUBY** ON PAGE —47—

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	Reels
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Wanted by Police	3
The Contraband	3
Gypsy Blood	3
Zigomar	3
Redemption	3
Marconi Operator	3
Unlucky Horseshoe	3
Petrosino	3
Thunderbolt	3
Trials to Victory	3
Yellow Man	3
Ninth Commandment	3
Red Falcon	3
Penalty	2
Wizard of Jungle	2
Cast Up by Sea	2
Rip Van Winkle	2
Outcast Child	2
Land of Darkness	2
Frank Merriwell's School Days	2
Frank Merriwell's Fight for a Fortune	2
Giants vs. Red Sox	1

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ZUMA THE GYPSY

(*Continued from page 21*)

try still bearing its fangs. Zuma is advised of this and requested to remove them before the dance. She sets out to do this, but her growing love, which she knows is overpowering her day by day, causes her to disregard the instructions. On the night of the ball Zuma does her strange dance in the crowded hall and concludes by permitting the snake to thrust its fangs in her arms. She is taken to her chamber, where she dies.

C. J. V.

"THE LAST DAYS OF POMPEII"

Pasquali Feature

This is the longest picture I have ever seen, with the possible exception of a fight picture which Mr. Lubin made some years ago and which was shown in London. That ran continuously for about three hours. The Pasquali "Last Days," shown at Wallack's Theatre, ran without intermission for about two hours and forty minutes. This is an entire afternoon or evening's display. It is the second of similar experiments, "Quo Vadis" having been the first. "Last Days" is in eight reels and by this time is probably made into three parts. This experiment, which is something in the nature of a repetition, is, I think, justified, for the picture is on a theme no less great and awe-inspiring than "Quo Vadis."

Criticisms of pictures of this kind are more or less in the nature of personal impressions. And I am giving the reader just a personal impression of the Pasquali "Last Days." I read Lytton's book and in order to do justice to this picture have steeped myself in the history of the epoch.

It seems to me that the book has been very well treated by the makers of the picture. The scenic wonders of the film would exhaust the copious supply of adjectives. But it is not necessary to draw upon that supply. I was asked before writing this review by a prominent film man, who has himself been identified with great productions, what I thought of the picture. I replied, "I do not see how it could be done better." And my friend who has, I believe, some respect for what I say, very pointedly regretted that he had not exercised an option that he had on the picture.

It is a wonderful piece of work. The scenes in the arena, the lions, the gladiators, the eruption of Mt. Vesuvius, the destruction of the city—these supply the spectacular parts of the picture.

But there is a very human love story running through the film which is bound to hold the suffrages of the audience. Human nature 1900 years ago was, it seems, pretty much what it is to-day. Lydia, the blind Greek slave, loved Glaucus and in the end, after the destruction of Pompeii, when Glaucus and his bride departed for Greece on a convenient boat, Lydia buried her sorrows in a watery grave, but through several reels of the film this magnificently played character showed wonderful devotion and intuition. It is a finely played part.

Arbaces, the priest, was a very wicked person indeed, and Ione a very charming lady. These characters made up a story of love and hate and self-sacrifice which makes the human side of this great picture. It looks as if Pasquali had exhausted all his resources in the making of this picture. The settings, the architecture, costumes, the temple interiors and exteriors, look so wonderfully real.

The films are full of very fine pictures and groupings, and the acting is superb. I haven't the smallest doubt but what the picture will be a great success wherever shown. It is a picture, and a great one. It could not possibly be made here. It is typical of Italian picture-making art, and above all it is of educational value because, aside of its dramatic motive, it presents us with a very good aspect of life as it was probably lived in those times.

T. B.

THE VITAPHONE

It Is Heard in Texas

Our friend George Greenbaum should be pleased with the write-up which our contemporary, The San Antonio Light, published in far-off Texas, gives his talkies. George has been working hard to popularize his talking motion pictures, and the Texans have evidently taken kindly to them, or we should not read this very laudatory article. The local management has included the following subjects in the programme:

Harry Lauder's popular hits in the Scotch dialect, "She's My Daisy," "I Love a Lassie," "Trixie from Dixie"; also Ada Jones and Lem Spencer in "Hans and Gretchen," "Trail of the Lonesome Pine," "Katherine's Valentine," "Don't Turn My Picture to the Wall," "The Same as His Faither Was Before Him," "Hilda Loses Her Job," "When It Is Apple Time in Normandy," "The Whistling Bowery Boy," and extracts from a number of comic operas and musical comedies, among them being "The Mikado," "The Count of Luxembourg," "The Geisha," "Merry Widow," "Carmen," "Faust."

GRIFFITH LEAVES BIOGRAPH

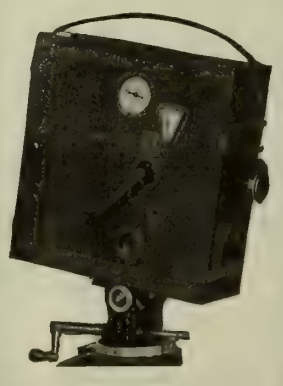
Lawrence Griffith, the well-known producer, has it is said quitted the employment of the Biograph Company. His future plans are not at present ascertainable.

A PITFALL OF THE INSTALMENT PLAN

American, October 6th

When Warren Kerrigan plays the lead and Jack Richardson interprets the heavy, one is almost sure to have a good film. This one is so good that it deserves a place among educational pictures. Steve, the hero, gets a job from the foreman who is building a large store. He, however, refuses to steal cement for this man and is discharged. He does not tell Alice about it and she, thinking that he is still working, opens an account at the department store which is to move into the new building. When the investigator starts to look up her husband he cannot be found. The girl is consequently thrown into prison. Here is the only part of the picture which is incongruous. The girl is thrown into a dirty cell without a chance of an explanation and a letter which she has written to Steve torn up. That is a little exaggerated to the mind of the reviewer. Steve, however finds her, the plot is unveiled, the foreman arrested, and Steve and Alice rewarded.

A. M.



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BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.

New York, N. Y.—Moving Picture Theater (600 seats), Lobby & Photograph Gallery: 2 sty. 25x108. $40,000. Archt., Nathan Langer, 81 East 125th St. Owner's name withheld. Plans nearing completion.

New York, N. Y.—Moving Picture Theater: 2 sty. 65x94. $20,000. Owner, Manhattan Avenue Theater Corp., Leon Sobel, Pres. 200 Manhattan Ave. Will soon be ready for bids.

New York, N. Y.—Moving Picture Building: 1 sty. 89x100. Owner, S. B. Eskeson, 149 Broadway. Plans completed; architect will probably take bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 51x112. $26,000. Owner, Concord Photo Play Co., 414 Sackett St., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 48x100. $10,000. Owner, Philip Rosenson, 257 Driggs Ave., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater (capacity 370): 1 sty. 26x100. $9,000. Owner, P. Piscia, 277 Driggs St. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater; 1 sty. 47x100. $8,000. Owner, Chas. N. Ohlan, 788 New Lots Rd., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 20x100. $5,500. Owners, John McKeon & Son, 413 Smith St., are taking bids.

Schenectady, N. Y.—Moving Picture Theater. 1 sty. 24x80. $5,000. Private plans. Owner & Builder, S. P. H. Clute, 1481 State St., is ready to start work.

Newark, N. J.—Moving Picture Theater & Roof Garden: 1 sty. 50x109. $10,000. Archt., Frank Grad, American National Bank Bldg., Springfield Ave. Owner, Atlantic Amusement Co., care Architect. Plans in progress.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 80x116. $20,000. Archt., Herman Miller, 1420 Chestnut St. Owner's name withheld.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 54x130; entrance 25x60. $18,000. Owners, Margolin & Block, 206 South Fifth St., are receiving bids.

Wilmerding, Pa.—Nickelodeon: 1 sty. 40x75. $7,000. Owner, Geo. W. Snyder, Wilmerding. Postponed.

Austin, Minn.—Moving Picture Theater Store & Flat Bldg. (Theater seating 550 and 3 flats): 2 sty. & bas. 75x96. $20,000. Austin. Owner, L. D. Baird, Austin, will soon take figures.

Parsons, Kan.—Picture Theater & Business Bldg.: 2 sty. & bas. 62x100. $40,000. Owner, Harry Strausberger, Parsons. Bids in.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x 121. About $35,000. Owner, H. L. McAllister & J. M. Dobbins. Taking bids.

Los Angeles, Cal.—Picture Theater: 1 sty. 52x100. $15,000. Owners, A. W. & C. S. Lord. Plans completed.

Washington, D. C.—Moving Picture Theater: 1 sty. 138x64. $20,000. Archt., B. Stanley Simmons, 1340 New York Ave. Owner, Mr. Swanson, care architect. Archt. received figures until Sept. 20th.

Washington, D. C.—Moving Picture Theater: 1 sty. $5,000. Archt., B. F. Myers, Bond Building. Owner's name withheld. Plans just started.

Cleveland, O.—Motion Picture Theater (seating 285): 1 sty. & bas. 32x78. $7,500. Archt., Oliver N. Chamberlin, 1105 Schofield Bldg. Owner's name withheld. Preliminary plans in progress.

Columbus, O.—Picture Theater: 2 sty. & bas. $15,000. Owner, J. W. Dusenbury, care Southern Theater, is building foundation by day labor.

East Youngstown, O.—Motion Picture Theater & Store Bldg.: 3 sty. & bas. 25x139. $28,000. East Youngstown. Owner, H. J. Hodgkins, care Archt., Geo. W. Vaughan, 1 Diamond Blk. Architect has revised plans. Held up until next spring.

Lakewood, O.—Moving Picture Theater & Store (store & theater seating 500): 2 sty. & bas. 44x140. $15,000. Lakewood. Owner, William L. Wilson, Druggist, 11600 Detroit Ave., Cleveland. Residence, 1382 West 114th St., Cleveland.

Defiance, O.—Motion Picture Show (seating 300): 2 sty. & bas. 22x126. $5,000. Defiance. Owner, Mrs. R. E. Heatley, Defiance. In abeyance.

Fort Wayne, Ind.—Motion Picture Bldg. (seating 350): 1 sty. & bas. 35x100. Owner, Oscar Wolbrock, 2516 Hoagland Ave.

St. Paul, Minn.—Moving Picture Theater (rem. store): $2,000. Archt., A. L. Garlough, Rosen Bldg. Owner, Hammond Amusement Co., care Archt., is receiving bids.

This bulletin is mailed to all our advertisers *before publication,* enabling them to get in *immediate* touch with these prospects. *Also* a copy of publication carrying your advertisement, given to each of these *new buyers.*

For further information address: J. F. FAIRMAN, Advertising Manager.

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BIOGRAPH

Feet

Sept. 22—The Law and His Son (Dr.).....
Sept. 25—A Saturday Holiday (Com.).....
Sept. 25—The End of the World (Com.).....
Sept. 27—The Influence of the Unknown (Dr.) .....
Sept. 29—Dyed, But Not Dead (Com.).....
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Dr.).....
Oct. 4—The Chieftain's Sons (Dr.).....
Oct. 6—His Secret (Dr.).....
Oct. 9—Never Known to Smile (Com.)....
Oct. 9—Scenting a Terrible Crime (Com.).
Oct. 11—So Runs the Way (Dr.).....
Oct. 13—McGann and His Octette (Com.)..
Oct. 13—Aunts, Too Many (Com.).....
Oct. 16—Red and Pete, Partners (Dr.).....
Oct. 18—The Girl Across the Way (Dr.)....

CINES
George Kleine

June 16—The Rival Engineers—Part I (Dr.) 985
June 16—The Rival Engineers—Part II (Dr.) 955
July 25—Honor Thy Father (Dr.) (Part I and Part II).....2000
Aug. 8—By Unseen Hands (Dr.) (Part I and Part II).....2000
Aug. 26—The Human Bridge (Part I & II) (Dr.) 1800
Sept. 2—The Sign of the Black Lily (Part I & II) (Dr.).....1970
Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000

EDISON

Sept. 27—A Proposal from the Sculptor (Dr.).2000
Sept. 29—The Stolen Models (Com.).....1000
Sept. 30—A Daughter of Romany (Dr.).....1000
Oct. 1—Damascus and the Ruins of Baalbek (Sc.) 500
Oct. 1—Mr. Toots' Tooth (Com.)..... 500
Oct. 3—Why Girls Leave Home (Com.)....2000
Oct. 4—The Contents of the Suitcase (Dr.).1000
Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600
Oct. 10—In the Shadow of the Mountains (Dr.) 2000
Oct. 11—The Girl and the Outlaw (Dr.).....1000
Oct. 13—Bill's Career as Butler (Com.).....1000
Oct. 14—The Family's Honor (Dr.).....1000
Oct. 15—The Widow's Suitors (Com.).....1000
Oct. 17—The Foreman's Treachery (Dr.)...2000
Oct. 18—Twice Rescued (Dr.).....1000
Oct. 20—Hiram Green, Detective (Com.)....1000
Oct. 21—Reginald's Courtship (Com.).....1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.) 400
Oct. 22—His First Performance (Com.).... 600
Oct. 24—Silas Marner (2 Parts).....2000
Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.).....1000

ESSANAY

Sept. 19—The Right of Way.....
Sept. 20—The Redeemed Claim (Dr.).....
Sept. 23—For Old Times' Sake (Dr.).....
Sept. 24—Love Incognito (Com.).....
Sept. 25—Days of the Pony Express (W. Dr.)
Sept. 26—In Convict Garb .....
Sept. 27—Why Broncho Billy Left Bear County .....
Sept. 30—A Ray of God's Sunshine.....
Oct. 1—A Successful Failure (Com.).....1000
Oct. 2—The Belle of Siskiyou (Dr.).....1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Dr.) 2000
Oct. 4—The Struggle (Dr.).....1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (2 reel Dr.) 2000
Oct. 10—Pete's Insurance Policy (Com.).....
Oct. 10—The Sea Scouts of America (Top.).
Oct. 11—The Influence of a Child (Dr.)....1000
Oct. 13—The Hermit's Ruse (Dr.).....1000
Oct. 15—The Vampire (2 reel Dr.).....2000
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000
Oct. 14—Three Scraps of Paper (Dr.).....
Oct. 15—Their Waterloo (Com.).....
Oct. 16—A Borrowed Identity (Com.).....
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II).....
Oct. 18—"Alkali" Ike and the Wild Man (Com.) .....

KALEM

Feet

Sept. 27—A Demand for Justice (Dr.).....1000
Sept. 29—The Atheist (Dr.).....1000
Oct. 1—The Battle at Fort Laramie (2 reel Dr.) 2000
Oct. 3—And the Watch Came Back (Com.)..
Oct. 3—Historic Boston (Edu.) .....
Oct. 4—The Railroad Inspector's Peril (Dr.).1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (Special 2 Parts—Dr.).....2000
Oct. 10—Pete's Insurance Policy (Com.)..
Oct. 10—The Sea Scouts of America (Edu.)
Oct. 11—The Influence of a Child (Dr.)..1000
Oct. 13—The Hermit's Ruse (Dr.).....
Oct. 15—The Vampire (Dr.) (Parts I, II & III) .....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) .....

LUBIN

Sept. 15—To Love and Cherish (W. Dr.)..1000
Sept. 16—Fashion's Toy (Dr.).....1000
Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600
Sept. 22—Poker Paid 400
Sept. 22—This Isn't John 600
Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
Sept. 30—The Constable's Daughter..... 600
Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
Oct. 6—The Counterfeiter's Fate.....1000
Oct. 7—The Two Cowards.....1000
Oct. 9—Breed of the North.....2000
Oct. 10—The Drummer's Narrow Escape.... 400
Oct. 10—Going Home to Mother..... 600
Oct. 11—The Higher Law.....1000
Oct. 13—The Fiancee and the Fairy.....1000
Oct. 14—A Deal in Oil.....1000
Oct. 16—The Taking of Rattlesnake Bill....2000
Oct. 17—The Mate of the Schooner Sadie..1000
Oct. 18—The Highest Bidder..... 400
Oct. 18—A Sleepy Romance..... 600
Oct. 20—Father's Choice 400
Oct. 20—All On Account of Daisy..... 600
Oct. 21—Her First Offense.....1000
Oct. 23—The Evil Eye.....2000
Oct. 24—The Man in the Hamper.....1000
Oct. 25—Mother Love 1000

G. MELIES

Aug. 7—Snapshots of Java (Sc.).....1000
Aug. 14—The Robber of Angkor (Dr.).....1000
Aug. 21—Geysers of New Zealand (Edu.)....1000
Aug. 28—Lost in Cambodia (Com.).....1000
Sept. 4—A Day at Singapore (Sc.).....1000
Sept. 18—Home Life in Japan (Manners and Customs).....1000
Sept. 18—A Japanese Funeral.....
Sept. 25—A Cambodian Idyll (Dr.).....1000
Oct. 2—Things Japanese (Edu.).....1000
Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000
Oct. 16—Scenes of Cochin-China (Sc.).....1000

PATHE FRERES

Sept. 24—The Secret Treasure .....
Sept. 25—Glacier National Park.....
Sept. 25—Sago Industry in Borneo.....
Sept. 25—Pathe's Weekly .....
Sept. 26—Birds of Prey.....
Sept. 26—Sicily, the Picturesque.....
Sept. 27—Fish with Storage Battery in its Brain .....
Sept. 27—The Pearl of the Bosphorus (Constantinople) .....
Sept. 29—Pathe's Weekly .....
Sept. 30—Lillie's Nightmare .....
Sept. 30—Deschutes Canyon (Washington)....
Oct. 1—Oxygen .....
Oct. 1—Along the Padas River.....
Oct. 2—Pathe's Weekly .....
Oct. 2—The Depths of Hate.....
Oct. 3—A Clever Story.....
Oct. 4—A Wall Street Wail.....
Oct. 4—Riding the Flume.....
Oct. 6—Pathe's Weekly No. 56.....
Oct. 7—Plants Which Eat.....
Oct. 7—How Mountains Grow.....
Oct. 7—A Journey Through Crimea (Travel)
Oct. 8—The Smuggler (Dr.).....
Oct. 9—Pathe's Weekly No. 57.....
Oct. 9—Two Mothers (Special—2 Parts—Dr.) .....
Oct. 10—The Millionaire's Ward (Dr.)....
Oct. 11—Talkative Tess (Com.).....
Oct. 13—Pathe's Weekly No. 58.....
Oct. 14—A Yankee in Mexico (Dr.).....
Oct. 14—The Petrified Forests of Arizona (Geology) .....
Oct. 15—The Bullet's Mark (Dr.).....

Feet

Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II).....
Oct. 16—Pathe's Weekly No. 59 (News)....
Oct. 17—Her Hour (Dr.).....
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany) .....
Oct. 18—St. Claude and Its Environs, France (Sc.) .....

SELIG

Sept. 12—Her Way 1000
Sept. 15—The Fifth String (2 reel Dr.)....2000
Sept. 16—The Toils of Deception.....1000
Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissybelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000
Oct. 6—The Conscience Fund (2 reel Dr.)..2000
Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.).1000
Oct. 9—Saved from the Vigilantes (Dr.)....1000
Oct. 10—Ceylon Tea Estate (Edu.)..... 500
Oct. 10—Only Five Years Old (Dr.)..... 500
Oct. 13—The Bridge of Shadows (2 reel Dr.).2000
Oct. 14—The Silver Grindstone (Dr.).....1000
Oct. 15—As a Father Spareth His Son (Dr.).1000
Oct. 16—The Golden Cloud (Dr.)..... 500
Oct. 16—The Abduction of Pinkie (Com.)... 500
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger-Print (2 reel Dr.)....2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.) 500
Oct. 21—Dishwash Dick's Counterfeit (Com.) 500
Oct. 22—Dorothy's Adoption (Dr.).....1000
Oct. 23—Life for Life (Dr.).....1000
Oct. 24—Destiny of the Sea (Dr.).....1000

URBAN ECLIPSE
George Kleine

June 11—Behind a Mask (Dr.).....1000
June 27—A Villain Unmasked (Part I & II—Dr.) 2038
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tont (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000

VITAGRAPH

Sept. 19—John Tobin's Sweetheart (Com.)..1000
Sept. 20—Our Wives (Com.—2 parts).....2000
Sept. 22—Daddy's Soldier Boy (Dr.).....1000
Sept. 23—Extremities (Com.) .....
Sept. 23—Scenes in Singapore .....
Sept. 24—The Other Woman (Dr.).....1000
Sept. 25—The Race (Dr.).....1000
Sept. 26—Bunny for the Cause (Com.).....1000
Sept. 27—Under the Daisies (Dr.—2 parts)..2000
Sept. 29—When the West Was Young (Dr.).1000
Sept. 30—Which? (Com.) 1000
Oct. 1—The Autocrat of Flapjack Junction (Com.) 1000
Oct. 2—Salvation Sal (Dr.).....1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.) 1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.) 2000
Oct. 6—Ann of the Trails.....
Oct. 7—A Homespun Tragedy.....
Oct. 8—When Friendship Ceases.....
Oct. 9—Heartbroken Shep .....
Oct. 10—Cutey's Waterloo .....
Oct. 11—The Test (Special Two-Part Feature) .....
Oct. 13—Mrs. Upton's Device.....
Oct. 14—The Ballyhoo's Story.....
Oct. 15—Master Fixit .....
Oct. 15—Buddhist Temples & Worshippers..
Oct. 16—The Outlaw .....
Oct. 17—Matrimonial Manoeuvres .....
Oct. 18—The Pirates (2 Part Special).....
Oct. 20—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
Oct. 25—The Next Generation (2 Part Special) .....

WEBER & FIELDS AND KINEMACOLOR

A new feature film-producing company has just been formed. Under the name of the Weber & Fields Kinemacolor Producing Company, New York, a five hundred thousand dollar company has been organized for the purpose of exploiting popular German comedians in a series of feature films. It comprises amongst its directors Messrs. Weber & Fields, William Klein, Morris Ely, A. P. Barnard and A. H. Sawyer. The Kinemacolor studios will be utilized, and the first series, consisting of a full evening's entertainment, will be commenced immediately.

Roy McCardell, the World's humorist, has written the first libretto, entitled "Mike and Meyer Around the World." It opens with a scene where these familiar characters sell out to the Delicatessen Trust, and start on a globe-trotting tour. Among the scenes may be mentioned their jump into the bay from the deck of the Imperator, and subsequent adventures at the bottom of the sea—these latter scenes being rendered realistic by the Kinemacolor submarine pictures, taken with real fish and aquatic animals. Mr. McCardell is at present in Panama, and it is probable that he is arranging to send "Mike and Meyer" on a trip through the Canal. This is only the first of a series of comical adventures of the famous comedians which will be filmed in natural colors by the Weber & Fields Kinemacolor Company.

THE HEART OF A PRINCESS

Warner's Features

Director H. C. Matthews, who made the Warner's feature for "The Heart of a Princess," is to be congratulated upon his selection of the theme and his treatment of it. He has gone to our old friend, the Arabian Nights entertainment, and has taken a story which I think I read a long time ago in which there are three competitors for the hand of a beautiful princess. These competitors hope to win her heart by finding the most wonderful thing in the world—one finds a telescope, the other found a magic carpet, the other an apple. There are archery contests in this pretty story, which is a series of what we might imagine pretty pictures of Oriental life in the time of the great caliph, Haroun-Al-Raschid.

Have you ever seen a Drury Lane pantomime? This is the great Christmas spectacle in the oldest theatre in London. It is generally built around fairies, genii, wonderful adventures and the like. You get Ali Baba and the Forty Thieves, Sindbad the Sailor, and similar subjects put up in spectacular form. This film reminds me of these entertainments. It is gorgeous, Oriental and pretty to the eye. I suppose the picture was made out in Los Angeles. Wherever it was made, it is a wonderfully good thing. It will delight the eye and interest the people in virtue of its pretty story, for the Princess and successful wooer live happy forever aferwards and steal away in a very pretty barge.

If Warner's features can give us many pretty subjects like this, the new venture is sure of success.

T. B.

"ON THE ROAD"

(*Continued from page* 30)

The third floor, also 28x120, is divided into several departments: The Poster Mounting, Sign Painting, The Title and Manufacturing, etc.

Mr. George W. Bradenburgh is well located and has spared no expense to have a most modern and well-equipped exchange.

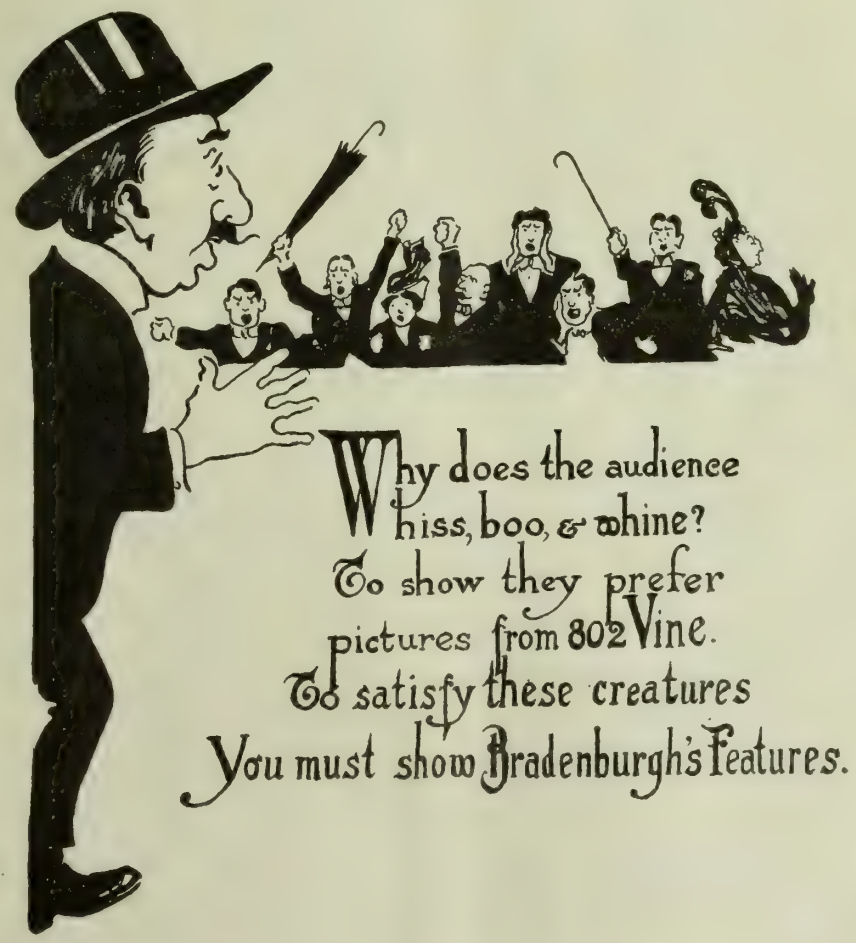
The move was made necessary as the old place on Eighth street was getting too small to accommodate the constantly increasing business. It is correct to state that Mr. Bradenburgh is not only a strong believer in printer's ink, but he composes some very clever advertising cartoons, as can be judged from the accompanying cut:

In many cases the name given to a theatre is not appropriate to either the location nor to the style of construction. We often find a theatre called the "Grand," when it is in fact the smallest in the town. The word "Colonial" on a construction of pure Moorish style. "Bon-Ton" to designate a theatre given to the roughest element of the town, etc.

"The Leader," I am pleased to tell, is an appropriate name for the handsome theatre on Lancaster avenue and Forty-first street. It is a leader in everything, in architecture, in decorations, in lighting, in excellent pictures, in a fine projection, in appropriate music and in a most polite and courteous service.

After leaving the Leader visit the Colonial Amusement Palace, also on Lancaster avenue, and you will agree with me that the Leader is the refined theatre of the neighborhood. The Colonial is doing a good business, but it is an entirely different patronage.

J. M. B.


Why does the audience
hiss, boo, & whine?
To show they prefer
pictures from 802 Vine.
To satisfy these creatures
You must show Bradenburgh's Features.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
July 26—The Missionary's Sister (2 Parts—Dr.)	
Aug. 23—Grandmother's Lamp (3-reel Dr.)	
Sept. 27—Aissa's Dream (2 Parts)	
Oct. 4—The Wild Guardian (2 Parts)	
Oct. 11—Chopin's Nocturne (2 Parts)	
Oct. 18—The Two Mothers (2 Parts)	

AMERICAN

Sept. 29—The Flirt and the Bandit (Dr.)	1000
Oct. 2—The Badge of Honor (Dr.)	1000
Oct. 4—Crooks and Credulous (Dr.)	1000
Oct. 6—A Pitfall of the Installment Plan (2 reels)	2000
Oct. 9—Taming a Cowboy	1000
Oct. 11—Calamity Anne's Sacrifice (Com.)	1000
Oct. 13—Courage of Sorts (Com.)	625
Oct. 13—Making Pig Iron	375
Oct. 16—The End of Black Bart (Dr.)	1000
Oct. 18—The Making of a Woman (Dr.)	1000
Oct. 20—Hidden Treasure Ranch (Dr.)	1000
Oct. 23—The Step Brothers (Dr.)	1000
Oct. 25—In the Mountains of Virginia (Dr.)	1000

BISON

Sept. 16—In the Coils of the Python (Dr.)	
Sept. 20—Through the Window (2 reel Dr.)	
Sept. 23—The Struggle (2 reel Dr.)	
Sept. 27—No Title (2 reel W. Dr.)	
Sept. 30—Shon, the Piper (2 reel Dr.)	
Oct. 7—The Girl and the Tiger (3 reel Dr.)	
Oct. 11—Fighters of the Plains (2 reel Dr.)	
Oct. 14—In the Wilds of Africa (2 reels)	
Oct. 18—Through Barriers of Fire (2 reel Dr.)	
Oct. 21—The She Wolf (3 reel Dr.)	

BRONCHO

Sept. 7—May and December (1 reel)	970
Sept. 10—Judge's Son (1 reel)	1000
Sept. 17—Land of Dead Things (2 reels)	2000
Sept. 24—The Silent Hero (2 reels)	2000
Oct. 1—The Greenhorn	2000
Oct. 8—Forgotten Melody (2 reels)	
Oct. 15—The Reaping (2 reels)	
Oct. 22—The Black Sheep (2 reels)	

CRYSTAL

Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)	
Oct. 5—The Norwood Case (Dr.)	
Oct. 7—Dress Reform (Com.)	
Oct. 7—Baldy Belmont Wanted a Wife (Com.)	
Oct. 12—The Woman and the Law (Dr.)	
Oct. 14—Pearl's Mistake (Com.)	
Oct. 14—Getting the Grip (Com.)	
Oct. 19—Hearts Entangled (Dr.)	
Oct. 21—Willie's Great Scheme (Com.)	
Oct. 21—The Turkish Rug (Com.)	
Oct. 26—Robert's Lesson (Dr.)	

DE-KA-GE (Features)

June 23—Death or Divorce	
June 30—The Stain	

DOMINO

Sept. 18—The Bondsman (2 reels)	2000
Sept. 25—Highland Romance (2 reels)	2070
Oct. 2—Exoneration (2 reels)	2000
Oct. 9—God of Chance (2 reels)	
Oct. 16—Romance of Erin (2 reels)	

DRAGON
(Formerly Ryno)

July 14—The Organist (Dr.)	1000
July 21—Memories of Long Ago	1000
July 28—Bride of the Sea	1000
Aug. 4—The Blindness of Courage (Dr.)	3000
Aug. 11—Sea Waif	
Sept. 18—Blindness of Courage	3000
Sept. 24—Her Last Ride	3000

ECLAIR

Sept. 24—A Puritan Episode (2 reel Dr.)	
Sept. 28—Why Aunt Jane Never Married (Com.)	
Oct. 1—Jacques the Wolf (2 reel Dr.)	
Oct. 5—Private Box No. 23	
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters	
Oct. 8—One of the Rabble (2 reel Dr.)	
Oct. 15—From the Beyond (3 reel Dr.)	
Oct. 19—He Loves to Be Amused	
Oct. 19—Oxygen	
Oct. 22—Big Hearted Jim (2 reel Dr.)	
Oct. 26—The Terrible Outlaw (Com.)	

ECLECTIC

Aug. 25—Wheel of Destruction	
Sept. 1—Thrust of Hate	
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	
Sept. 18—When Paris Loves	
Oct. 2—Vendetta	

FEATURE RELEASES

	Feet
Sept. 1—Dr. Nicholson and the Blue Diamond	
Sept. 8—The Voice of the Wild	
Oct. 3—The Fire Fly	4000

FRONTIER

Sept. 20—The Ranchman's Devil (Dr.)	
Sept. 25—The Village Pest (Com.)	
Sept. 27—The Moonshiner (Dr.)	
Oct. 2—The Shop Girls Big Day (Com.)	
Oct. 4—A Girl of the Dance Halls (Dr.)	
Oct. 9—When Father Goes to Church (Com.)	
Oct. 11—Harmony and Discord (Dr.)	
Oct. 16—Curing the Doctor (Com.)	
Oct. 18—The Brute (Dr.)	
Oct. 23—Miss Fairweather Out West (Com.)	
Oct. 25—Jim's Atonement (Dr.)	

GAUMONT

Sept. 17—Gaumont's Weekly No. 80	1000
Sept. 18—Tiny Tim's Elopement (Com.)	1000
Sept. 23—The Sheriff's Devotion (Dr.)	1000
Sept. 24—Gaumont's Weekly No. 81	1000
Sept. 25—An Awful Relapse	1000
Sept. 30—The Doctor's Sacrifice	1000
Oct. 1—Weekly No. 81	1000
Oct. 2—Tiny Tim in Society	1000
Oct. 7—A Ballet Girl's Romance	1000
Oct. 8—Weekly No. 82	1000

GEM

Sept. 15—The Manicure (Com.)	
Sept. 15—Sam's Despondency (Com.)	
Sept. 22—None But the Brave Deserve the —?	
Sept. 22—Sanitary Dairy Plant, Washington, D. C.	
Sept. 29—The Bachelor Girls' Club (Com.)	
Oct. 13—The Surf Maidens (Com.)	
Oct. 20—His Double Surprise	
Oct. 20—A Trip Through Tunis and Algiers	

GREAT NORTHERN

Sept. 13—For Sale by Auction (Com.)	613
Sept. 13—Under the Danish Beeches (Com.)	390
Sept. 20—Convict 337 (Com.)	984
Sept. 27—Won by Waiting (Com.)	1000
Oct. 4—A Good Catch (Com.)	
Oct. 11—Caught in His Own Trap (Com. Dr.)	
Oct. 11—The Baltic Sea (Sc.)	

GREAT NORTHERN SPECIAL

Aug. 23—The Steel King's Last Wish (Dr.)	
Sept. 2—The Serpent's Fang	2000
Sept. 9—A Flight from Justice	3000
Sept. 30—At the Wheel	3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)	

IMP

Sept. 27—Jolly Jottings by Hy. Mayer (Com.)	
Sept. 29—In Peril of the Sea (Dr.)	
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.)	
Oct. 4—His Priceless Treasure	
Oct. 4—Whimsicalities by Hy. Mayer	
Oct. 6—The Stolen Love (2 reel Dr.)	
Oct. 11—Thou Shalt Not Rubber (Com.)	
Oct. 13—Hidden Fires (Dr.)	
Oct. 16—The Daredevil Mountaineer (2 reel Dr.)	
Oct. 18—The Beggar and the Clown	
Oct. 18—Leaves from Hy. Mayer's Sketch Book	
Oct. 20—The Big Sister (2 reel Dr.)	
Oct. 23—The Anarchist (Dr.)	

ITALA (Features)

Aug. 11—The Greater Love	
Sept. 11—The War Correspondents	
Sept. 25—Unmasked	
Oct. 9—A Leap of Despair	

JOKER

Oct. 25—The Cheese Special (Com.)	

KAY-BEE

Sept. 19—Cowtown Reformation (1 reel)	1035
Sept. 26—The Forlorn Hope (1 reel)	1000
Oct. 3—Loaded Dice (1 reel)	1000
Oct. 10—The Bully (1 reel)	
Oct. 17—Venetian Romance (1 reel)	
Oct. 24—A Woman's Wit (1 reel)	

KEYSTONE

Sept. 18—Fatal Taxicab	1000
Sept. 22—When Dreams Come True (Com.)	972
Sept. 25—Mother's Boy	1000
Sept. 29—Bowling Match	1135
Oct. 2—Billy Dodges Bills	1000
Oct. 6—Across the Alley—Abelone Industry	1000
Oct. 9—Schnitz the Tailor	
Oct. 13—Their Husbands	
Oct. 16—A Healthy Neighborhood	
Oct. 20—A Quiet Little Wedding	
Oct. 23—The Janitor—Making An Automobile Tire	

LEWIS PENNANTS

	Feet
Sept. 6—Decreed to Die	3000
Sept. 15—My Boy	

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By Prieur

Sept. 26—How Mabel Caught a Man (Com.)	760
Sept. 26—A Large Family (Com.)	285
Oct. 3—Mary's Neighbor (Com.)	895
Oct. 10—The New Governess (Dr.)	975

MAJESTIC

Sept. 28—The Love of Conchita	
Sept. 30—When the Debt Was Paid	
Oct. 4—The Man of the Wilderness	
Oct. 5—A Mix-Up in Pedigrees	
Oct. 7—The Heritage	
Oct. 11—The Ice Man's Revenge	
Oct. 12—The Van Warden Rubies	
Oct. 18—The Wedding Write-Up	
Oct. 19—Through the Sluice Gates	

NESTOR

Oct. 3—His Brother's Wives (Com.)	
Oct. 6—The Trail of the Lonesome Pine (Dr.)	
Oct. 8—The Love Trail (Dr.)	
Oct. 10—The Simple Life (Dr.)	
Oct. 13—Roger, the Pride of the Ranch (Dr.)	
Oct. 15—Patsy's Luck (Com.)	
Oct. 17—Their Two Kids (Com.)	
Oct. 20—The Brigand (1 reel W. Dr.)	
Oct. 22—Under Western Skies (Dr.)	
Oct. 24—Hawkeye's Great Capture (Com.)	
Oct. 24—Tightwad Buys a Laundry (Com.)	

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Sept. 26—Blood Red Tape of Charity (2 reel Dr.)	
Oct. 1—A Houseboat Elopement (Com.)	
Oct. 3—The Trap	
Oct. 8—Chivalry Days (Com. Dr.)	
Oct. 10—The Pilgrim—Messenger of Love (Dr.)	
Oct. 15—The Escape (Dr.)	
Oct. 17—His Pal's Bequest (Dr.)	
Oct. 22—The Kid (Com.)	
Oct. 24—A Man In the World of Men (2 reel Dr.)	

RAMO

Sept. 3—The Black Opal (Dr.)	1000
Oct. 1—Cards (Dr.)	3000
Oct. 15—The Current (Dr.)	3000
Oct. 15—The Current	

RELIANCE

Sept. 27—The Original Will (1 reel)	
Sept. 29—Hearts of the Dark (Dr.)	1000
Oct. 1—Makers and Spenders (Dr.)	1000
Oct. 4—Targets of Fate (Dr.)	1000
Oct. 6—The Buffer (Com.)	1000
Oct. 8—Once Upon a Time (Dr.)	1000
Oct. 11—The Rebellious Pupil (Dr.)	1000
Oct. 13—Poor Old Mother (1 reel)	
Oct. 15—The Flirt (1 reel)	
Oct. 18—A Knight Errant (1 reel)	

REX

Oct. 2—His Brand (Dr.)	
Oct. 5—Like Darby and Joan (Dr.)	
Oct. 9—Shadows of Life (2 reel Dr.)	
Oct. 12—The Echo of a Song (Dr.)	
Oct. 16—Memories (Dr.)	
Oct. 19—The Criminals (2 reel Dr.)	
Oct. 23—The Thumb Print (2 reel Dr.)	
Oct. 26—When Death Unites (Dr.)	

SOLAX

Oct. 1—The Tale of a Cat (Com.)	1000
Oct. 3—The Lame Man (Dr.)	1000
Oct. 8—The Hunchback (Com.)	1000
Oct. 10—Handcuffed for Life (Com.)	1000
Oct. 17—Bachelor's Waterloo (Com.)	1000
Oct. 24—Fisherman's Luck (Com.)	1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)	

THANHOUSER

Oct. 7—The Plot Against the Governor	
Oct. 10—The Deep Sea Lair	
Oct. 12—The Silver-tongued Orator	
Oct. 14—A Girl Worth While	
Oct. 17—A Peaceful Victory	
Oct. 19—Beauty in the Seashell	
Oct. 21—The Mystery of the Haunted Hotel	
Oct. 24—The Old Folks at Home	

VICTOR

Oct. 3—The Closed Door (2 reel Dr.)	
Oct. 10—The Winner (2 reel Dr.)	
Oct. 17—The Girl of the Woods (2 reel Dr.)	
Oct. 24—For Old Love's Sake (Dr.)	

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INDEX TO ADVERTISERS

Actors Fund of America..... 49
American Kineto 6
American M. P. Machine Co..... 6
American Film Mfg. Co..... 8
American Cinematograph Co..... 42
American Theatre Curtain Supply Co..... 10
Ames Publishing Co..... 49
Amusement Supply Co..... 49
Associated M. P. Press..... 43
Associated M. P. Schools..... 49

Benedict, Philip 36
Bennett, Chas. H..... 43
Brady, C. A..... 40

Calehuff Supply Co..... 4
Chicago Song Slide Exchange.... 36
Cleveland, W. S..... 43
Commercial M. P. Co..... 7
Cosmos Specialty Co..... 47

Dante Features 2

Eastman Kodak Co..... 8
Eclair Co..... 4
Essanay Film Mfg. Co.....10 & 37

Famous Players Film Co..... 41
Film Exchange 41
Fulton, E. E..... 49

Gaumont Co..... 38
General Film Co..... 52
General Special Feature Film Co.. 41
Genter Co., Jacob..... 8
Greater New York Slide Co..... 39

Harding Photo-Engraving Co..... 8
Hart Booking Bureau..... 47
Hotel Martinique 39
Hymes, Sol..... 49

Illinois Theatre Supply Co..... 49

Katin M. P. Co..... 47
Kinematograph Weekly 43
Kleine, Geo..... 3

Lakeside Film Exchange..... 41
Le Courrier Cinematographique... 49

Manhattan Slide Co..... 38
Mestrum, Henry..... 49
Midgar Features 41
Mirror Screen Co..... 51
Mortimer Film Cleaner..... 49
Murphy, C. J..... 49

Newman Mfg. Co..... 49
New York Film Co..... 10
Niagara Slide Co..... 49
Novelty Slide Co..... 41

Pan-American Laboratories..... 49
Peerless Tire Co..... 47
Photoplay Co..... 44
Picture Theatre Equipment Co.... 37
Power Co., Nicholas..... 38
Precision Machine Co..... 2

Rubinstein, L. J.....40, 44 & 47

Schneider, Eberhard..... 49
Smith & Browne..... 25
Special Event Film Co..... 40
Sterling Camera Co..... 39

Theatre Specialty Co..... 38
Thomson, A. E..... 41

Universal Film Mfg. Co..... 9
Unique Features 41
U. S. Factories Co..... 41

Victory Co..... 5
Vitascope Co..... 47

Wagner, Edw..... 43
World's Best Film Co..... 41
World Special Film Corporation.. 41
Writers' Magazine 49

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Studio Notes

Director J. Farrel MacDonald, for the Universal, is putting on a Western photoplay which is adapted by Richard Willis from the poem "Lasca." In one scene there is shown a stampede of cattle, which sweep over the bodies of a cowman and a woman, killing her. The photoplay is interesting from the fact that the two principal characters are taken by an old-time cowboy, Harry Gant, a man who is known all over the Colorado ranges, and who has, moreover, posed as a typical cowboy for several well-known artists, and Jane Bernoudy, a champion rider who has just returned from Pendleton, Ore., and who is an artist and writer of note as well as an actress and rider.

Harry Pollard, of the Universal, is putting on a story by Richard Willis entitled "The Lesson the Children Taught." In this, Buster Emmons, Fay Brierley and Kathie Fischer will take all the "fat." Ed. Alexander, Edna Maison and Adelaide Bronti take the grown-ups. In this photoplay the elders see themselves impersonated by the kiddies, and it brings about happiness.

In "Freckles Wins the Day," Harry Pollard, of the Universal, has put on a comedy in which he pokes a little quiet fun at the motion picture makers. He has his girl join a picture concern, and she is N. G. and gets a hard time with the director. Eventually her father takes her away after smashing things up generally. Later Harry Pollard, as Freckles, licks all the boys in sight to win the girl, and at the end he makes the amorous curate marry them instead of licking him, too.

Phillips Smalley and Lois Weber, of the Universal, are putting on a picture in which the relationship of Jew and Gentile is shown. The story is by Lois Weber.

Augusta Phillips, of the Universal, Mrs. H. Fahrney in private life, and who writes the scripts put on by Mr. Fahrney, is always accompanied in her auto by Waggles. Waggles is curly-haired and boisterously young, also extremely joyful, and the Fahrney auto is a sight, with its scratched cushions and wood-work, but then Waggles is Waggles, and there you are.

"The Tomboy's Race," built around the recent Corona Road Race in California, has just been finished at the Majestic studios under the direction of Lucius Henderson. The race was an exciting one from the start, and Arthur Cadwell, head camera man, was doubly interested, as his racer was entered in the "medium car" event. Gradually the car fought its way to the front until, at the finish, amid the deafening applause of the crowd, Cad's car came in second, incidentally making its owner one thousand dollars richer.

Frank Montgomery, of the Kalem Company, has finished a Western story by Richard Willis, which contained a part for Mona Darkfeather, a Western girl who is roused to courage by her husband's peril. Mr. Montgomery is starting upon another story by the same writer, this time an Indian subject taken from a new standpoint. The same cast will be used with Eagle Wing and other prominent Indians and Daisy Cullington. Mona will have one of her Indian parts.

There is a coincidence connected with "The Haunted Bride," now being produced by Phillips Smalley and Lois Weber, of the Universal The day after Miss Weber had finished the script there was an article in a Los Angeles paper giving an account of a jilted lover who had committed suicide, and who sent her a letter threatening to haunt her, and the article went on to say that the girl was in a sate of collapse with fear and remorse. This idea is incorporated in the photoplay being put on.

The Lubin Comedy Company, Arthur D. Hotaling, director, left Philadelphia last week for the Jacksonville, Fla, studio, where they will spend the winter. The principal players are Mae Hotely, Hazel Smith, Margaret and Frances N. Moyer, Julia Calhoun, Jessie Milton, Leola May, Peggy Anderston, Dorothy Betz, Jerry Heverner, Raymond McKee, Garry Hotaling (chief operator), Frank Griffin, James Levering, William Betz, Walter Heires, William Bowers, Neil Morton, Henry Bard, and a host of stage carpenters, camera men, electricians, scene painters and property men. Mr. Hotaling is having lights installed in the studio so that hereafter he can laugh at the rain.

Frank Montgomery has resigned from the Universal to join the Kalem forces. The deal was settled one night and Frank started in the next morning. He will put on a variety of plays, Western and otherwise, and will have a number of his old company with him. Prominent among these will be Mona Darkfeather, for a Montgomery production would not be complete without Mona. This clever lady is so closely associated with Indian plays that there are many who really think she cannot play anything else. As a matter of fact she is very versatile and at one time had never played an Indian part.

Dustin Farnum has been secured by the All Star Feature Corporation to play the role of "Clay" in the photodrama version of "Soldiers of Fortune," soon to be produced. The part to be played by Mr. Farnum in the production by the All Star Feature Corporation is that in which Robert Edeson starred.

The original dramatization of "Soldiers of Fortune" was made by Augustus Thomas from the novel by Richard Harding Davis. From the novel and from his own original dramatization Mr. Thomas has prepared a scenario upon the basis of which he will supervise the staging of this successful romantic melodrama as a "silent" drama. In this version for the photoplay there will be, of course, many times the number of scenes that were shown upon the stage. Richard Harding Davis will actively co-operate with Augustus Thomas in the staging of his novel for the camera.

A love story which is also educational to a large degree is "Through the Sluice Gates," by Phillip Lonergan, a coming Majestic release featuring William Garwood and Belle Bennett in the leading roles. Produced by John Adolphi, this picture shows scenes along the new Los Angeles aqueduct, that great engineering feat of the Southwest now rapidly nearing completion. One of the strongest scenes in the play is a thrilling man hunt in which the unjustly accused hero is aided by his sweetheart in escaping through the sluice gates of the aqueduct.

SAY HELLO TO RUBY ON PAGE 47 AND BE GLAD!

October 11, 1913

Price, 10 Cents

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

CYRIL SCOTT
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VOLUME VIII
No. 15

Published by
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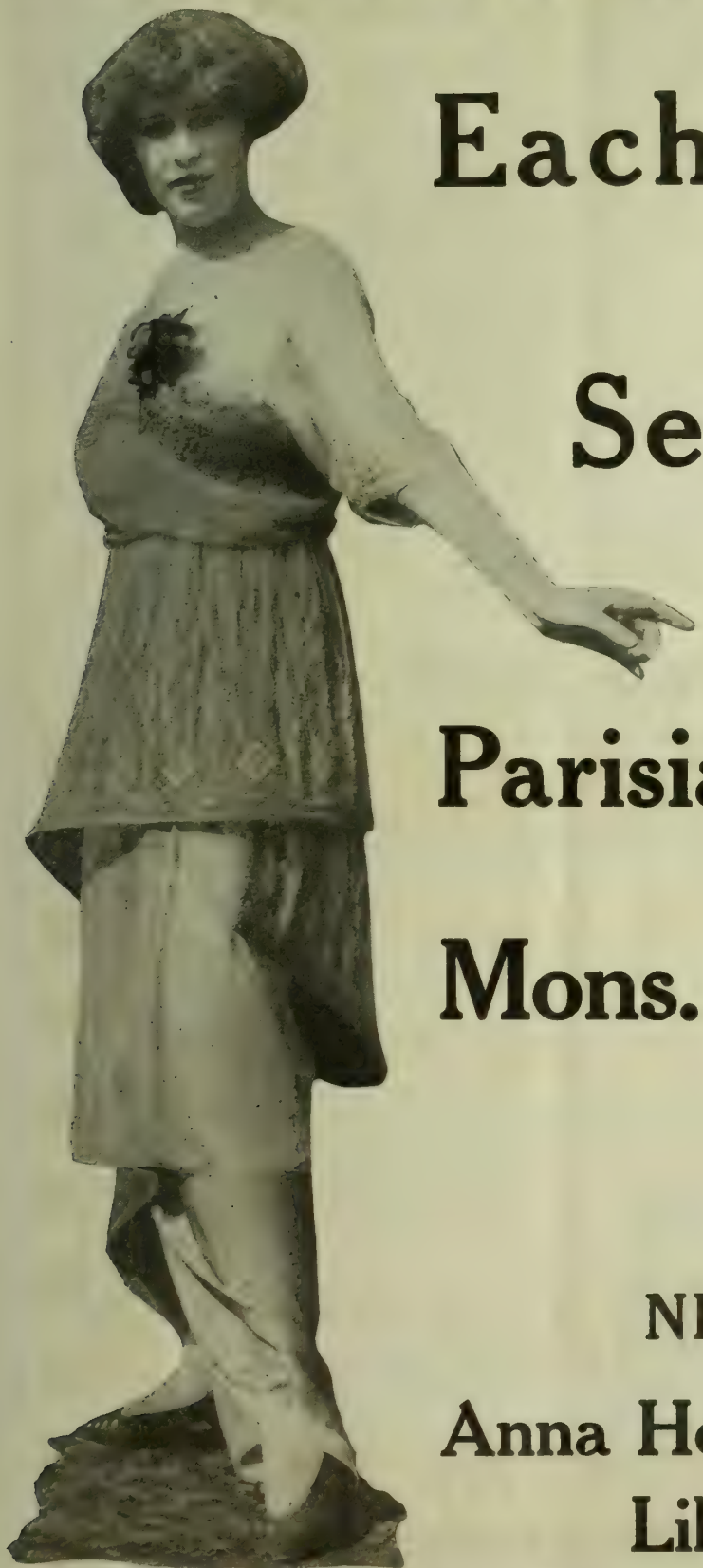

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Produced in Wales

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Released Friday, October 17th

Coming Edison Single Reels

**THE GIRL AND THE OUTLAW

A story of the big woods in which an outlaw risks his life for the sheriff's daughter.

Released Saturday, October 11th.

*BILL'S CAREER AS BUTLER

Stolen clothes and recommendations cannot make a butler out of Bill.

Released Monday, October 13th.

**THE FAMILY'S HONOR

A drama of the Spanish War in which a young Spanish girl saves the family name after her brother's disgrace.

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*THE WIDOW'S SUITORS

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**TWICE RESCUED

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**HIRAM GREEN, DETECTIVE

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Released Monday, October 20th.

*REGINALD'S COURTSHIP

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Released Tuesday, October 21st.

*HIS FIRST PERFORMANCE

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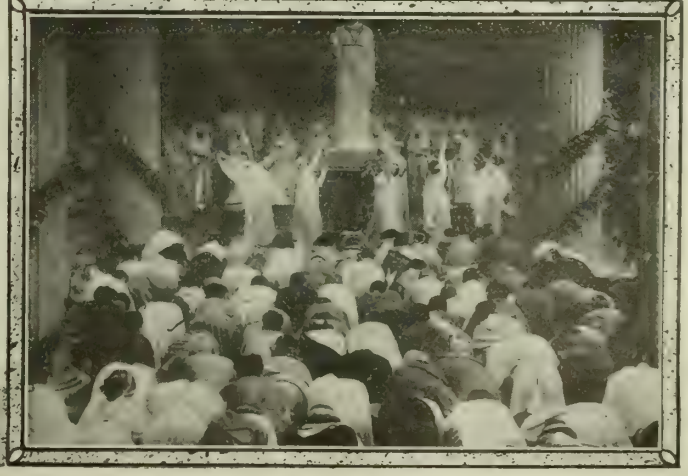

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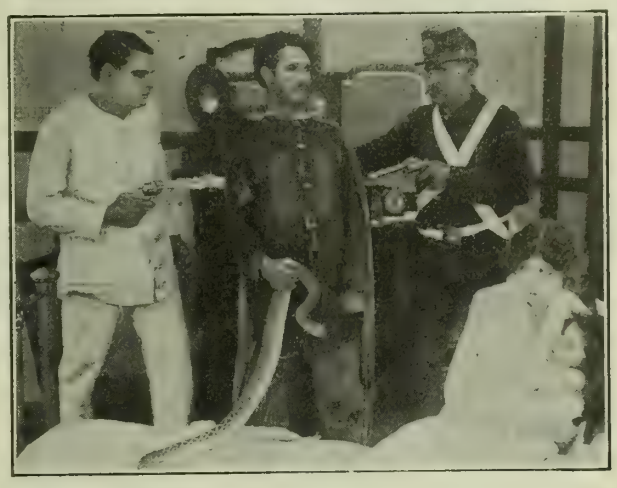

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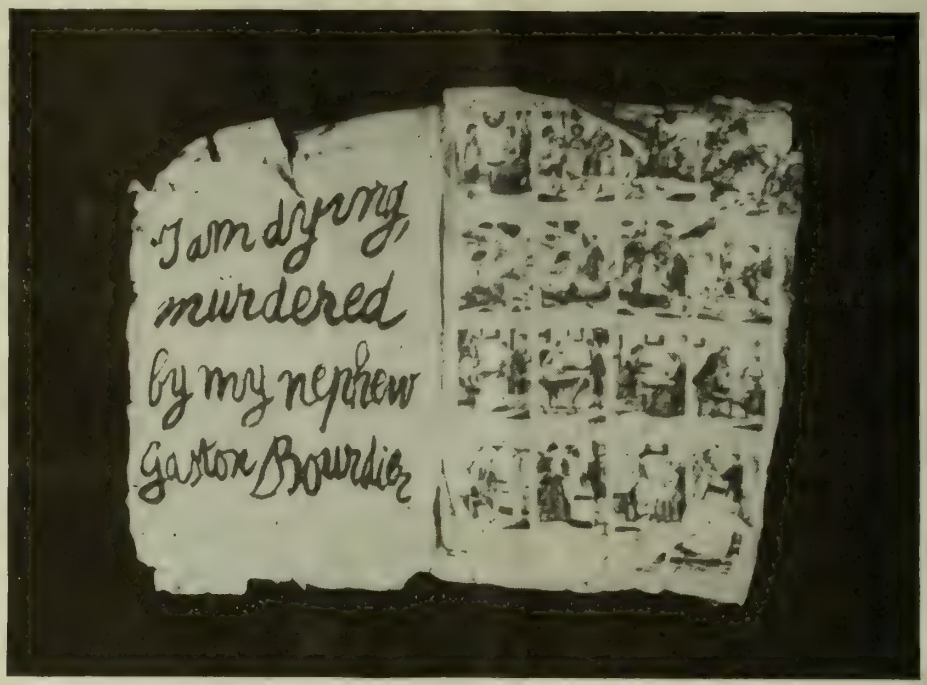

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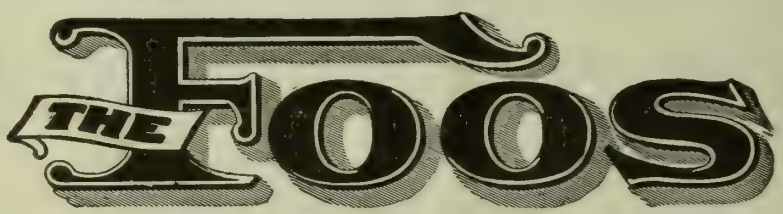

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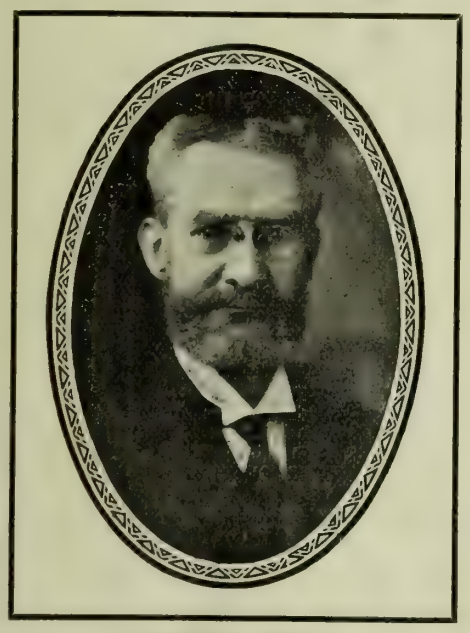
Established 1913

Volume VIII | October 11, 1913 | Number 15

NICHOLAS POWER

(Cameragrapher)

IN my photographic days, quite the most, or at any rate one of the most original, men in that business was a witty Irishman. He lived to a fine old age; died the possessor of a nice estate and plenty of money. He used to make photographic cameras, big and little, which were a joy to handle. Have you ever seen a microscopist fondle over a Zeiss high-power, high-grade microscope? I have. And I have done a great deal of the fondling. I was once the possessor of a beautiful Zeiss microscope. I seldom used it in actual microscopic work. But it was a joy to me to turn the milled head and feel the exquisitely wrought out movements of the machine. I write "wrought out" advisedly. The finish of these scientific luxuries is imparted by hand—oh, but if I tried to put my feelings on paper on handling delicate optical instruments I should fail, even though I exhausted Webster in the process.



NICHOLAS POWER

Well, my Irish friend whose name was "Pat" (never mind the surname) made cameras as delicate in their movements as beautiful microscopes. They were built of Spanish mahogany years and years old. It had been pickled. It had been ripened. And oh, the beautiful polish he put on those instruments. They were good to look at and to use. Those were the happy days when it was a distinction to be a photographer. Now it ain't. The kodak is omnipresent. "Everybody's using it, using it, using it." My camera friend began life in a back shop, slept under the counter at nights, but died in a bed that a wealthy society beauty might envy.

I don't want my friend Nicholas Power to die for a long, long time to come. Of course, he has got to die like the rest of us. But he is such a treasure to the motion picture field that we must keep him as long as we can. Nicholas Power is witty, clever and warm-hearted. One of the happiest experiences in my last lustrum was to sit and listen to his mordantly humorous story of his wanderings in the East. He had taken a vacation and probably needed it as much as he deserved it. We all need vacations. Not everyone of us deserve them. I deserve vacations, but I don't need them for I hate holidays.

I theorize that Nicholas Power in the projection machine field is the analogue of my camera-making friend. I believe that Nicholas Power (more power to him and all power to him) began business life in a back shop and slept under the counter. Slept with parts of his machine, as my camera friend did, and as that absolutely unmanageable and erratic Thomas Edison is said to do now. These men are the despair of their wives, daughters and families, BUT they get there. They produce. They "deliver the goods."

One of the most interesting exhibits at the New York Motion Picture Exposition in July was the Nicholas Power exhibit and one of the most interesting figures there was Nicholas Power himself. He did not see me, but I saw him and it pleased me to see the evident interest Mr. Power took in explaining not merely the practical uses of his much-loved cameragraph, but to expound the optical principles involved in projection. To this day I can remember the

(*Continued on page* 16)

The
Motion Picture News

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THE DARK HOUSE AND THE PICTURE

ONE effect we hope of the erection in Central New York and the centers of other large cities of photo-drama houses, especially and exclusively for the exhibition of the motion picture, will be the disappearance of the dark house. The dark house is an abomination in the eyes of all lovers of good motion pictures properly projected amid suitable environments. The dark house is a melancholy confession of theatrical failure or ineptitude.

The dark house is dark because there are no plays to fill it. There are plays, but the people who put on plays are mostly unable to tell a good play from a bad play. That is why these theatres are dark.

In Central New York, and indeed in some of the outlying sections of the city, there are always these dark houses. Sepulchres of buried hopes; graveyards of unrealized ambitions; tombs, mortuaries, morgues—we just hate to see them because they typify failure. Into these morgues comes the savior of many a diminishing bank balance, the motion picture. At the present time in the Broadway section of New York City there are a dozen of these places. Pictures are put in and indifferently projected and hastily arranged music flung at the picture as our confrere, J. M. B., is constantly pointing out elsewhere. The picture becomes literally a feature of these mausoleums. A substitute, any old thing you like, as long as the house is kept from going dark.

Of course, it's business—pro tempore—but the picture suffers in public esteem. Mr. David Horsley is talking about building high-grade theatres. Well let him start on Broadway or in the center of other large cities; tear down these dark houses and put real motion picture theatres in their places. Because in New York the best motion picture houses are away from the center of things. It is a moot point whether the New York center of things is the best of things with regard to amusements. Broadway, according to keen observers, is being rapidly shorn of its glories. Even New Yorkers, the most pleasure-loving people on the face of the globe, are becoming sensible in their pleasure-taking. They can get high-grade theatrical performances and good motion picture exhibitions on their own doorsteps, so to speak, so why should they worry about Broadway? Especially when there are so many dark houses there and so many other theatres which are but registrations of failures and the fatuity of infatuated angels.

SYRACUSE UNIVERSITY MOTION PICTURE SCHOOL

The photographic school at Syracuse University will probably, by the end of the year, be housed in a home of its own, as plans are now under consideration for a special building comprising on the ground floor a lecture room, studio, four darkrooms, plate, lens and shutter-testing rooms and the usual offices. On the first floor will be built a portrait and motion-picture studio, 30x60 feet, in which it will be possible to stage any ordinary play.

Professor E. J. Wall, who is in charge of this department, hopes to have installed in the new building a Hurter & Driffield plate-testing machine with its complement, a special photometer, a complete optical bench, these instruments now being on the way. With these he hopes to make the school a reliable testing establishment for lenses, plates and papers. There will also be put in, at the earliest possible date, a shutter-testing machine. A photomicrographic department is to be fitted up and spectrographic work is to be undertaken; the necessary equipment being all on the spot, only want of room preventing its being installed ere now.

The department has received many donations in the form of apparatus. George Eastman has given a complete series of kodaks, developing tanks, etc.; the Edison Company has donated projecting machines; F. J. Marion, of the Kalem Company, a motion-picture camera and printer; the Ansco Company, two of their printing machines; the Bausch & Lomb Optical Company, a complete set of lens-grinding tools and a lens in the various stages of grinding from the raw glass;

(*Continued on page* 17)

RIGHT OFF THE REEL

By J. B.

A LITTLE help is worth a ton of sympathy. Two months ago my heart began to bleed for Mr. Arthur Hopkins, for I knew by instinct and reasoning that he was backing a forlorn hope. His destruction was about as certain as the ship, the loss of which has led to the erection of a beautiful monument parallel to the axis of the Park Theatre on Columbus Succle, New Yark City. Columbus Succle is a morgue, the graveyard of many reputations, good, bad and indifferent. It has a statue of Columbus, the Maine monument, a Café Des Enfants. So it's out of the theatrical running on this showing and will never be in it.

* * * *

I was determined to see "Evangeline" and did. Strange though it may read, "Evangeline" is an English classic—not by any means entirely an American one. It finds a place in British school books. The story has been familiar to me since boyhood, and the character of the beautiful girl who lost her lover in a military mêlée only to find him years afterwards a dying man in a pesthouse is one of the most beautiful of all time. Longfellow immortalized himself with this type of beautiful, patient, suffering womanhood.

* * * *

With Edna Goodrich in the star part, an adequate support, good staging and costumes, "Evangeline" should have been a success in the land of its birth. It never stood a chance of success here in New York, because New York, as Madam Simone recently pointed out, does not stand for the imaginative, the intellectual, the thought-provoking in its plays. It wants rapid action, surprise, change, excitement, first, last and all the time. It does not want poetry on the stage; it wants drama of "Within the Law" type, or surprise of the "Seven Keys to Baldpate" kind.

* * * *

"Evangeline" is one of the most weird, haunting productions I have ever seen. I have seen some of the most beautiful productions by some of the greatest stage producers of the world. To me the presentation of the poem in dramatic form was almost flawless. As for Miss Goodrich in the part of Evangeline, she approached within measurable distance of my ideal of the character. She was intensely good. There is all the more reason for regretting, therefore, that in the opinion of those who stand for good in the play world this production was spattered with mud by the baser kind of New York critic. Believe me, some of these critics are a pretty bad lot, backed up by pretty bad influences. However, as I surmised and expected, the production is good enough for multiple reel form and I hope that Mr. Hopkins, his associates and Miss Goodrich will take this friendly hint and turn Evangeline into a five-reel motion picture and sell it on the state-right plan. They will make more money that way than they possibly could by attempting to force this poem upon people who don't want it. The motion picture public is not so easily led away from its ideal as the theatrical public. Thank heaven!

* * * *

Last week the theatrical men of New York held a meeting and wondered why their houses were so often dark, why so many of their plays were failures, and why they could not now get $2.00 a seat with the readiness that they could at one time. Mr. Hopkins supplies the reasons in his failure with "Evangeline." Such a thing is against the "interests" of the New York theatre. It is against the syndicates, it's against the "angels," it's against the "powers that be," in fact, of the New York stage. It's against the trust or trusts, the rings and the inner rings; it's against the grafters and the crooks who vitiate and dominate New York theatricals. It is not necessary for these men to hold meetings on this subject; they know or ought to know that the public has been frightened away from New York theatres. They have been frightened, and are being frightened, into the motion picture theatre, thank goodness. And the motion picture theatre at last is out of the hands of the crook and the grafter. It has defeated the "interests," and all the king's horses and all the king's men will never again put the motion picture theatre of this country in a subsidiary position.

* * * *

I don't know anything about Mr. Hopkins or his entourage, but I give him this advice on his record: That he get into the picture game as soon as possible. That is if he can make "Evangelines." This is the kind of feature film that we want. We in this country want the classics of the country sympathetically filmed. Why, such a picture as that of "Evangeline," if made now, can be used as a complement to or supplement of school books for centuries. Children, while studying the poem for its English, could have it also illustrated by means of such a picture as this. Mr. Edison, a

wise and shrewd man, argued recently that school instead of being unattractive to the average kid could be made really attractive by means of motion pictures. Mr. Edison is right. All boys and girls when they reach adolescence or intelligence are interested in the motion picture. So I hope to live to see "Evangeline" made by Mr. Hopkins and his associates passing through the schoolrooms.

* * * *

I read Mr. Hopkins' letter in the New York Times the other day. He hit out at some of his critics good and hard. No doubt they deserved it. I have been a critic myself and a pretty severe one. I have also been a dramatic author and the most roasted writer in London. I once wrote letters like Mr. Hopkins did and got whacked for my pains and troubles. The whacking I got made me a motion picture man with faith in the boundless future of the motion picture. Nothing like the *argumentum ad hominum*. Go thou and do likewise, Mr. Hopkins. And upon me sivvy, I would like to see lovely Edna Goodrich on the screen. She looks to me as if she would be a fine image in pictures.

* * * *

More and more the theatrical men are turning to the picture field as a refuge—something to which they can turn with the certainty of getting back the money and labor which they expend in their productions. The stage at its best is full of uncertainties. If you got the truth from Mr. Frohman, you would probably find that his failures vastly outnumber his successes. Also that some of the other great theatrical names are not always synonymous with uniform or even comparative successes. The picture, on the other hand, is establishing a different reputation. It is this: That with given conditions, success may be made a matter of almost mathematically calculated exactitude.

* * * *

In other words, you can put down so much money and calculate upon a certain return. I should be betraying secrets (but I won't, s'welp me, never) if I told you how much money the All Star put down for "Arizona"—how much money they expect to make and will make. They started out on a definite formula, a formula which I have given again and again: a good story well acted and well photographed. "Evangeline" is a mighty good story; it is wonderfully well produced and acted. All that is necessary now is to have it well photographed, well advertised and it will make money.

* * * *

"Evangeline" is not the only high-class production here in New York that has been mercilessly knocked during the last year or two. It is commonly said by theatrical people in my hearing now that "this or that piece would make a fine picture." Most good pieces, most good plays will make good pictures. The great plays of the future will be good pictures. The great writers of the future will be great photoplay writers. The ordinary stage is by no means dead. It will always live as pointed out before. It will produce good actors and actresses, some good plays, but it will interest a minority of the amusement loving public. The predominant partner in the amusement field is the motion picture. For the picture interests the majority, and by the law of representation majorities rule in politics and all the other affairs of life. Man is a majority, i.e., he outnumbers the woman by points. And that's why HE rules. Isn't it so, ladies?

NICHOLAS POWER

(*Continued from page* 13)

beam of rays which shot along the specially erected optical system on the Power stand like a beam of light from the lighthouse at sea.

One of the greatest treats you can have is to let Mr. Power take you over his factory downtown in New York City. Downtown! That is in the purlieus of Brooklyn Bridge. The home of the cameragraph is a busy hive in this crowded section. It was when I was there. Maybe now they have a big plant out in Jersey. Mr. Power himself took me around and personally explained the use of every part in the cameragraph, every part and its relationship with other parts. He virtually took a cameragraph to pieces and put it together again.

"There it is," he said with a wave of the hand; "nothing new about it, nothing wonderful; it just grew from year to year by experience." You feel when you are in Mr. Power's company that you are in the company of a good man, a good mechanician and a good fellow. Mr. Power is proud of his work and his success and he is devoted to his family. I am going to nail him down to a promise he made two years ago. He was going to take me out and give me a good time. He could not fix a date then. Why? because his time, as he put it in such a noble way, was primarily that of his wife and daughters. Happy man.

I am not a mechanician and I know little about motion picture projectors—as yet. Still I may add to my experiences by becoming an operator. You never can tell. The Power's cameragraph always impressed me as a wonderfully ingenious growth, clever, well made, efficient and good to handle. A machine which deserves its success. It helps to popularize motion pictures. As I wrote once before, the first projector that I handled in 1896 worked like a coffee grinder, but the Power's cameragraph is a thing of "sweetness and light."

Nicholas Power is a prominent person and personality in the picture field and a popular one. One of those men of whom you cannot easily see too much. I am writing this "quite unbeknownst" to Mr. Power. I don't think he will like it and I don't

think he will dislike it. There is a proper curiosity in the great motion picture field to know something of the personalities of the pioneers—the real working pioneers. Not the advertised butcher, the baker, the candlestick-maker, but the REAL WORKERS. That is why I am writing this article. Nicholas Power is and has been a good worker and that is why I write about him on the front page of this number of the Motion Picture News. T. B.

SYRACUSE UNIVERSITY MOTION PICTURE SCHOOL

(*Continued from page* 14)

while the C. P. Goerz American Optical Company has loaned a fine anastigmat lens.

It may save many applicants trouble if it be explained that the course extends over two years and comprises the necessary art and chemical training required to fit any one to qualify either as an expert with the camera, in the laboratory, or the studio. The demand for skilled workers is greater than the supply and already posts are open to those who graduate, not only in connection with the motion picture, but also in photographic factories. This explanation is necessary, as many seem to think that photography can be learned in two or three months; but it takes longer than this to become an expert motion-picture or studio operator.

The school was only started last January, with Mr. Wall as instructor, but he has now been made professor and the outlook for the future is more than encouraging. Such a school as this, absolutely independent of any manufacturing concern, ought to take its position in the States as the final court of appeal in all photographic matters. It certainly deserves support, not only that of the motion-picture men, but that of photographic manufacturers and the trade generally, since its work will be in the interests of every branch of the photographic art.

"What's the Use?"

THE following article is written, not so much for the benefit of the operators of New York City (and yet in a way it applies to them), as it is for that of the men who hope to become operators and procure license cards.

The point of the article is contained in the following paragraph and the writer wishes there was some more emphatic way of making it plain to you than by just the use of printer's ink.

"It is absolutely impossible and likewise more than foolish for men who are trying to obtain license cards to attempt to bribe the Examining Board, or by the use of influence, political or otherwise, force the issue of a license unless they are competent to pass the examination given to them by the Board."

Before proceeding to show how unwise the bribery method is, let me first state the experience of a few of the deluded ones that have tried it; these are:

"Orlandi Baldi attempted bribery by passing a sum of money to one of the Examining Board, was promptly arrested and at a hearing before Magistrate Breen was held for further action under $1,000 bail. At his next hearing before Magistrate Barlow his bail of $1,000 was continued and he was held to await the action of the Grand Jury. When the case was again called it was found that he had jumped his bail and evidently left the city. A bench warrant has been issued for his arrest.

"Jacob Targoff, attempted bribery by passing a twenty-dollar note to the Examiners at the conclusion of his examination. He was detained until an officer arrived, arrested, and at his hearing, at the Criminal Court Building before Magistrate House, he was held under $1,500 bail for trial May 16th last. At his hearing before Magistrate McAdoo he was held without bail for the action of the Grand Jury.

"Julius Tietze, charged with bribery, sent money and cigars through the mail to the Electrical Engineer, and also wrote promising more money if 'helped across.' At his hearing before Magistrate Campbell he was held for the action of the Grand Jury."

There are numerous other cases of attempts to bribe the Examining Board, and as you can see even the Engineers of the Department have not escaped, and sums ranging from $5 to $100 have been offered, not only money bribes, but presents of every kind from cigars to wax dolls have been offered. They have all met with failure, and most of those who have tried this method are facing serious trouble, and in spite of all rumors to the contrary the Examining Board is as innocent of accepting graft as ever, will undoubtedly remain so.

Not so much blame can be attached to these men for trying to bribe their way through the examination as to those who are directly responsible for their action (and in most cases these parties are operators), who tell these men that they had to pay for their cards and that that method is the only sure way to get by the Board.

The Department of Water Supply, Gas and Electricity is in possession of information which is slowly but surely cornering these parties, and very soon they will find themselves in just as bad a fix as the men they have told to try bribery—the license cards of several of these "agents" have been taken away by the Commissioner.

There are many men holding cards in New York City to-day who obtained their cards by paying money for them, and who actually think that the money they paid found its way to the Examining Board, but such is not the case, and I will prove it to you by introducing to you the slick "Mr. Fix It" and by doing so show you where the money went.

Having been told that paying for a card is the only sure way of obtaining one, the candidate is introduced to this "Mr. Fix It," who, to hear HIM tell it, is a personal friend of not only the members of the Examining Board, but of the whole department from the Commissioner down to the office boy. "Mr. Fix It" takes the candidate down to the department, shows him the place to get his application blank, helps him to prepare it, and likewise file it. He then tells him that it will be necessary to answer a few of the questions before the Board, which questions he attempts to give the answers of. He then takes his money and awaits the day of the examination. Down-town with him he goes, leaves him in the hallway while he goes in to talk with the Commissioner, the Engineer, the Examination Board as the case may be, comes out, tells him that he has fixed it, and he goes ahead and tries his luck. If he is successful by his own efforts "Mr. Fix It" is in just as much money as he has given him; if not, he tells him that something was wrong and either returns his money or keeps it until he tries again. "Mr. Fix It's" talk with the powers that be has not in any way concerned him or his examination, and has only been used for the purpose of deceiving him. Of course if he passes he gives him to understand that the money went to the Examination Board.

It is not hard to see why so many men foolishly try bribery to get cards, when they are repeatedly told by so many of the agents of "Mr. Fix It" how they had to pay anywhere from twenty to a hundred dollars to get through, and these men not being lucky (?) enough to know this slick gentleman try it alone and so get into serious trouble.

As a result this has not only made serious trouble for the candidate, but has placed an ill-deserved stigma upon the Examining Board; so once again I ask, "What's the use?"

UNDER THE BLACK FLAG

101 Bison—Three-Reel Drama

Of all the black-hearted wretches in history, I believe Henry Morgan takes the allegorical cake. For crime and all-around malignancy he makes the notorious Lucrezia Borgia, of poison fame, pale into insignificance. There is also a romance woven in among the strands of villainy. Morgan captures a Spanish ship and puts all to death, except a padre and a child who escape by a miracle and land at the Island of Caracas. Morgan gains the hatred of his mate, through striking him. It is this hatred that later proves his undoing.

Twenty years pass by, and Morgan has gained great power, being known as the Governor of Jamaica. The King, however, having heard of his piratical methods, sends an embassy to arrest him. He escapes and goes to an old ship, known as the Undertow, which is kept by Teach, the mate, whom he had struck, and who recognizes Morgan. Morgan and his men, with the help of Teach, capture the King's ship, where he again sets himself up as a pirate. He determines to take the town of Caracas. In the fight Juan and his sweetheart are captured. Juan bribes Teach to let him go, and after a long ride he brings help from a neighboring garrison. The pirates are captured and put to death, with the exception of Morgan, whom Teach captures and starves to death in a most cruel manner.

It is pictures of this class that a certain large proportion of the theatregoers demand, and when the theme is made historical, as well as bloody, the remainder of the audience are pleased. David M. Hartford plays the pirate.

Every Monday will find a new Edison comedy release, as that company has decided to make a comedy release regularly on that day.

The comedies already listed on this Monday schedule are: "A Short Life and a Merry One," "Bill's Career as Butler," "Hiram Green, Detective," and "The Hornet's Nest."

Two Spies

A Romance of the Balkan War—Gaumont Two-Reel Feature

DESPITE the fact that the recent war in the Balkans held the interest of the entire world, there are comparatively very few dramas produced using this as a basis. Our own Civil war has its hundreds of stories, which are told to admiring millions daily, and the same applies truthfully to the Revolution, Franco-Prussian, and even the old Roman wars.

Therefore this picture of Gaumont is more interesting. The plot cannot be called new, but it is action, from the first sub-title to the "Passed by the National Board of Censorship," and good, hair-raising action, the kind that makes some of the modern Wild West shows look like an Evangelical mass meeting.

As the title would indicate, there are two spies, one a Bulgarian, Boris, and the other a Turk, Nissiml. The story opens with their bidding farewell to their sweethearts and departing for their respective regiments.

The Turk is given orders to locate the Bulgars and ascertain their strength and to make drawings of their fortifications. At the same time Boris, the Bulgarian hero, receives orders to blow up the railroad so as to prevent ammunition reaching the Turks. He is successful, but is discovered by Nissiml. Both are wounded in the ensuing fight and Boris goes to the house of Nissiml's sweetheart. Mistaking her, in his delirium, for his own fiancee, he begs her to kiss him. Nissiml sees this and in despair gives himself up to the Bulgars and is shot as a spy. Boris dies in the girl's arms.

A good release.

ITALA COMPANY MOVES ITS OFFICES

The Candler Building, 220 West Forty-second street, New York, will henceforth be the address of the Itala Flim Company, who moved their offices from the Columbia Theatre Building last week. The Itala Film Company now occupy part of the suite on the tenth floor of the Candler Building formerly used by the Exclusive Supply Corporation. This office is directly opposite the All Star Feature Corporation's offices, an advantage to Harry R. Raver, who as director-general of the Itala and president of the All Star, found it inconvenient to have his interests geographically scattered.

Mr. Phil Gleichman, representing the World Special Films Corporation, has engaged Mr. B. H. Brient, local manager for the Mutual in Indianapolis, to take charge of their new offices.

LUBIN PHOTOGRAPHERS

Top Row:—From left to right—William Black, Edward C. Earle, Wm. Cooper, Lloyd Lewis, David Newton Davidson, Roswell Johnson, Robert Smith and Gerry Hotaling. Bottom Row or 2nd row:—From left to right—P. J. MacCaffery, E. E. Blackwell, Julian Tessier, Fred Chaston, Delberth Davis and Jack Frawley.

SCREEN CLUB ELECTS OFFICERS

The Screen Club was organized in September, 1912, when King Baggot was chosen president; John Bunny, vice-president; Gilbert M. Anderson, second vice-president; and Arthur V. Johnson, third vice-president. Nearly all the prominent members of the profession, both in the manufacturing and acting ends, are members, including such well-known names as Siegmund Lubin, Carl Laemmle, Ad Kessel and Adolph Zukor.

King Baggot was re-elected to the presidency by unanimous consent, no one being found who would run against him. Joseph W. Farnham was elected vice-president; Hopp Hadley, secretary; William Haddock, recording secretary, and Jacob Gerhardt, treasurer. Governors elected were: Arthur Leslie, "Bill" Quirk, James Gordon and David D. Wall. The Screen Club has just moved into new quarters.

William F. Haddock, one of the best known directors in America, has been engaged by Augustus Thomas to assist him in the staging of "Soldiers of Fortune" as a "silent" drama for the All Star Feature Corporation. The services of Mr. Haddock were secured for the one production only.

The engagement of Mr. Haddock was rendered necessary because of the fact that Lawrence McGill, who regularly assists Mr. Thomas, will be detained in New York finishing up the work on "Checkers," while Mr. Thomas and Mr. Haddock, with a company headed by Dustin Farnum, will be at work in Cuba on "Soldiers of Fortune."

MASTERPIECE IN MOTION PHOTOGRAPHY

What has heretofore been considered the impossible in the motion picture trade was the release of films of events taken that day and exhibited that night.

The Commercial Motion Pictures Company, Inc., of 102 West 101st street, the owners of the sole and exclusive right to take motion pictures of the World's Series Baseball Games for the year 1913, granted to them by the National Commission, have entered into contracts with various exchanges and exhibitors throughout the United States to print, develop and deliver the films of the games the same night that the game is played.

The games concluded about 5 p. m., and in the City of New York in about twenty-one theatres full and complete reels of the game played that day were thrown upon the screen.

The contract for the exclusive right to exhibit these pictures during the week of the games was awarded by the Commercial Motion Picture Company to the Loew enterprises.

The factory of the Commercial Motion Pictures Company was kept a-going twenty-four hours, and will be kept a-going continuously until two days after completion of the series.

Mr. Roskam, when interviewed, stated that the demand for prints of this series has been unprecedented, evidencing the fact that throughout the entire United States, and in Australia and Cuba, fans are keeping a watchful eye on the games.

The ability to exhibit the film the same night of the game satisfied the long-felt want, and expressions of commendation and approval are being continually heard throughout the trade of the wonderful accomplishments of the Commercial Motion Pictures Company.

The above named company have various contracts with boards of trade and chambers of commerce in the largest cities in the United States, to take motion pictures of the interesting events and features in connection with such cities, evidencing the added field of employment of motion picture photography.

THE GIRL OF THE SUNNY SOUTH

The American Kineto Corporation has purchased the exclusive rights for the whole world for "The Girl of the Sunny South"—a four-reel feature film adapted from the play by Travers Vale and produced by the Pilot Film Corporation.

State right buyers who are interested should communicate with the American Kineto Corporation direct.

The New York State Convention

THE third annual convention of New York State Motion Picture Exhibitors' League of America will be held at the Hotel Rochester, Rochester, N. Y, on October 15th and 16th. Indications point to the biggest effort put forward in this direction so far.

The hotel is a magnificent structure with every modern convenience, and has been placed at the disposal of the visiting exhibitors. The main floor and the corridors will be filled with some of the prominent manufacturers' exhibits pertaining particularly to the interest of motion picture exhibitors. Prominent speakers will be on hand, including the Mayor of Rochester and several senators. Preparations have been completed for auto rides, banquets and a general line of entertainments in the city where the manufacture of photographic material is known the world over. It will be to the interest of every exhibitor, either non or active member, to come to Rochester, see what's doing and join the League.

EXECUTIVE AND CONVENTION COMMITTEE, THIRD ANNUAL CONVENTION, MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA, NEW YORK STATE BRANCH NO. 11

Top Row—Left to Right—Geo. Wunder, first vice-president; Jules Greenstone, second vice-president; G. L. Tyler, Press Committee; F. C. Pierce, Exhibit Committee, Geneva, N. Y.

Lower Row—Left to Right—J. J. Farren, Press Committee; W. A. Calihan, Secretary; A. N. Wolff, President; F. C. Gerling, Press Committee; W. C. Hubbard, Treasurer.

THE LAST DAYS OF POMPEII

The Photo Drama Company's Spectacle, Presented in America by George Kleine

BIG things done in a big way by big minds of a creative nature are what comprise history and tradition to-day as handed down to us as masterpieces of construction whether it be art, literature or any of the other forms that assume shape in this particular. So it is with cinematography. It is taking its place in the hall of fame to be recorded there in some of its integrals as a work that shall be considered a creation of the past which is worthy of the respect and admiration of future ages.

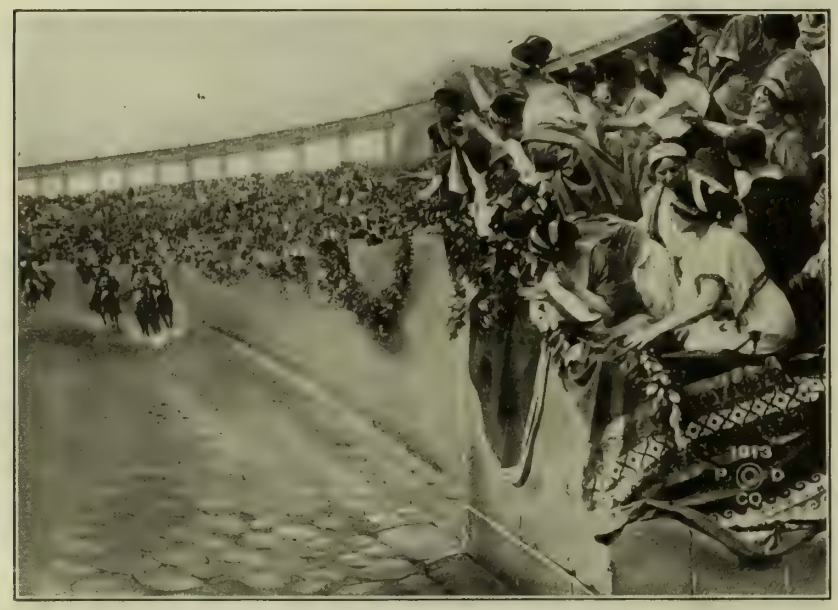
Such is "The Last Days of Pompeii," a masterful production built on a large scale that will edify, thrill, entertain and enthrall its viewers. The very essence of a bigness that is indescribable is evident throughout it. It takes hold of a bulky theme and wields it into a form that is graphic in the extreme and illustrious to its last particle. It molds out a story and a picture that leaves nothing undesired, marking an event in photoplaydom that has made its indelible mark for the future to marvel at and be guided by.

"Pompeii" is viewed with the expectation of seeing something fine, something extraordinary, and something that will linger in the memory. It even goes farther than this—it leaves one with an unutterable feeling of admiration that cannot be described. You realize that you have seen something that has surpassed your expectations—something that will linger in your memory as one of the big things that it has been your pleasure in life to behold. Your feelings overcome your power of speech, you wish that it were possible to record them in a similar way the picture is recorded you have viewed, and then cast this picture on the screen and say, "That is how it impressed me."

Like "Quo Vadis," its predecessor, it is an exceptional picture. Like it also it is exceptional because it is different than "Quo Vadis." It is different than any other picture ever cast on the screen because of its broad scope and wide appeal. A photoplay of the magnitude of this production cannot be faulty, as its appeal to the human interest is so powerful that the mind travels with the flashing visions, unconscious of its surroundings, and only attracted by the concentrated appeal of the marvel that it beholds.

It is faultless also because the mind becomes infatuated with the subject and the eye, obeying the command of its master, sees only the virtues, not even making a subconscious note of an irregularity, if there be any. We went to criticise, but our pencil lay idle and forgotten in the wonder of the unwinding scenes before us. It is truly a masterly production, done by a big mind on a massive scale. It is a photoplay marvel we wish the whole world could see.

Each and every scene is thoroughly representative of the period of the action of the picture. An elaborateness and a finish is given them that is an assurance of their authenticity. One gets views of the streets, of the pillared houses, of the baths and most impressive of the vast coliseum, with its thousands upon thousands of people gathered to watch the gladiators and the lions feast upon their human prey. An awe-inspiring spectacle is



SCENE FROM "THE LAST DAYS OF POMPEII"

SCENE FROM "THE LAST DAYS OF POMPEII"

when the mount of Vesuvius throws out its molten lava and smoke, illuminating the clouded heavens with its scorching flames, casting a light that strikes terror to the very core of the heart. Throwing their incidental shadows over this are the huge boulders, which are cast from the mouth of the volcano, spreading death and distress in their course, creating havoc wherever they fall and withering to ashes the many homes and palaces of the fated city. Then one sees the panic, consternation and pandemonium that reigns. People running hither and yon, crossing and recrossing their paths seeking safety where there is none. Loved ones being separated, children weeping, mothers pining and fathers raving, and all to be consumed by this agent of fate that is stretching out its fiery arms reaping lives by the score. This scene perhaps is the most wonderful of the entire production. But that which impresses one as the most beautiful and artistic is a view of the entire city from the distant shores, as Vesuvius, majestically looming high above the surrounding peaks, belches forth its missiles of death, and a darkness covering the surroundings that is evidence of an awful catastrophe that is sending human souls into the beyond.

These scenes are not alone in their impressiveness, the picture abounds in them, showing a careful study of the architecture of that period and of the mode of living.

The acting is superb throughout. Capable players interpret these ancient characters in a convincing manner. The character of Glaucus, a wealthy Athenian nobleman, as interpreted by Signor Ubaldo Stefani, portrays a true characterization. Signor Stefani acts his part with an ease and grace that shows a thorough knowledge of his art. Signora Eugenia Tettoni, as Ione, a beautiful Greek maiden, sweetheart to Glaucus, is a lady of personality that shows itself in her acting, which is splendidly done. Arbaces, an Egyptian high priest of the Temple of Isis, is played by Signor Antonio Trisanti. He plays the part of a villain and hypocrite, a role that is very seldom appreciated. But he plays it so well that he is due for considerable praise. Apaecides, brother of Ione, pupil to Arbaces, is played by Signor Cesare Gani Carini. While this role does not call for much acting, the little it does require is done well by Signor Carini. The most difficult role and the one that is bound to bring forth much praise for its fair interpreter is that of Nydia, a blind Thessalian flower-girl, as presented by Signora Fernanda Negri-Pouget. Never for a moment does this young lady forget that she is afflicted with blindness. Her presentation of the role also demonstrates that she must have given the actions and the methods of the blind a thorough study before attempting the part before the camera. One thoroughly realizes the utter darkness that afflicts her as she gropes her way, slowly progressing where others walk with a certainty that only emphasizes the more her affliction. And in the darkness of the terrible day, when havoc and terror reign, she guides those who can see through this hellish disaster to safety.

The costuming is rich, beautiful and elaborate. It is complete to the last detail. Also noteworthy are the titles. They are well worded, nicely selected and properly placed.

This film was made by the Ambrosio Company at Pompeii, Italy, from the novel by Lord Bulwer-Lytton, and the scenes of the drama take place about 79 A. D.

SCENE FROM "THE LAST DAYS OF POMPEII"

Glaucus, a handsome and wealthy Athenian nobleman, living in the city of Pompeii, is the sweetheart of Ione, a Grecian girl of great beauty. Apaecides, Ione's brother, is a young man of religious tendencies and the pupil of Arbaces, a crafty, lewd and unscrupulous Egyptian high priest of the Temple of Isis. An intense but unworthy love for Ione has long been nourished by Arbaces. He despises his handsome rival, Glaucus, and plots his downfall. Cursed with blindness, Nydia, a sweet-minded Thessalian flower-girl, is madly in love with Glaucus, whom she has never seen, but whose kindly voice and ever-ready purse have many times lightened the hand of her cruel mistress, Stratonice, wife of Burbo, an innkeeper.

Accompanied by Sallust, his friend, Glaucus one evening goes to the tavern of Burbo to place bets on the coming gladiatorial contests. After seeing the blind girl frightfully whipped by Stratonice, he purchases her from Burbo and takes her to his home.

Ione is the recipient of a letter from Arbaces, suggesting that she come and visit him, and intimating that his magic can show her the falsity of Glaucus. She accepts the invitation and the Egyptian conjures up a vision in which Ione sees Glaucus making love to other women. Overcome by emotion, Arbaces embraces her. An instant later he is felled by the heavy hand of Apaecides. Ione then flees to the home of Glaucus, where Nydia, her heart torn with jealousy, ministers to the terror-stricken girl. In the meantime, his faith shattered, Apaecides prepares to denounce Arbaces and renounce the creed of Isis.

Nydia the following morning goes to the Temple of Isis to seek solace for her aching heart. There she meets Arbaces and confides her love to him. The crafty Egyptian promises to secure from the witch of Vesuvius a love potion, which, if administered to Glaucus, should make him love Nydia forever. Glaucus and Ione, in the meanwhile, while strolling on the mountainside, are caught by the rain and seek refuge in the witch's cave. The curse of the sorceress is brought down on Glaucus by killing her sacred

(*Continued on page* 32)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

To Qualify for Edison

THERE is no use handing posies to the Edison output. There isn't a script writer in the land who doesn't become "chesty" when he receives a check from the Edison concern. The Edison Film Company, in Moving Pictureland, is what Harper's or Scribner's is in Magazineville—the height of ambition to the literary worker. Horace G. Plimpton, manager of negative production, kinetograph department, Edison Film Company, has, in no small measure, contributed to making Edison films what they are. Keen, discriminating and intelligent, he is certainly without a peer in his line of work. Recently we requested Mr. Plimpton to answer a few questions which we deem interesting to script writers. We asked him if there were noticeable improvement in contributions the past year; what form was desired in preparing multiple reel scripts; his opinion on the question as to whether in the near future the writer would not be permitted more latitude in the technical form of script, etc.

Mr. Plimpton is as anxious as we are to aid deserving authors and he readily replied as follows:

"There is a noticeable improvement in the quality of scenarios submitted. Not so much because of the 'free lances,' but because people of more ability are going into the business. There are vast numbers of impossible scenarios still submitted and I presume this condition will always continue, but there is a noticeable increase in the number of plots by people who are qualified to write scenarios and in this way the average quality is improving.

"The Edison studio is open for strong two-reel subjects. I can suggest no difference in preparation of these from single reels. The main thing is the plot. We not only favor crediting authors on screen and poster, but have done so for a long time. This has been an Edison policy for about two years, I think, and I believe we were the first to do it. As scenario writing becomes more of an art, I imagine the authors will go more into detail from an understanding of the screen possibilities.

"It is certainly most essential that the producing man should realize what the scenario writer is driving at. I have known cases where a really good plot was not done justice to because the author had not made his central idea perfectly clear. As to your question of 'directors directing and editors editing,' I take it that you mean to suggest there should be some co-operation between the author and the producer. This would be an ideal condition and is, in fact, sometimes done by the company; that is to say, we have had scenario writers who were near at hand and who wrote extensively for us, who have discussed the plots beforehand with the producing men to the advantage of the picture.

"Of course, this depends a great deal upon the personality of the writer and the producer, and in most cases is not feasible owing to the distance. Naturally, upon buying a plot, we want to make the best we can of it in our own judgment, and we do not hesitate to change it either much or little, as we think best. Were the author at hand it is quite possible that a discussion with him might be of mutual benefit."

It is encouraging that Mr. Plimpton finds a noticeable improvement in quality of scripts submitted the past year, and perhaps this will silence the more pessimistic critics. It is a pity that author and producer cannot more frequently consult, either by mail, or personally. Recently an author's script was turned down after long consideration. The director had misgivings. That author made a trip to the studio, explained his ideas as to the production of the story to the director, who in this case was fortunately open to argument.

The author's detailed ideas as to artistic touches, which could not be embodied in the present form of script with its 300-word synopsis, resulted in the filming of a picture play that promises to make 'em all sit up and take notice.

The Ohio Censors

It may be wise for the photoplaywright to remember that he now must write to please two censorship boards instead of one. M. A. Neff, president of the Exhibitors' League of America, lives in Cincinnati, O. He was instrumental, during the last session of the Ohio Legislature, in having passed a law requiring a state board to censor motion pictures. The board was recently appointed, and consists of Mrs. Maude Murray Miller, a welfare worker and a former member of the Springfield News staff, a newspaper owned by the governor; J. W. Maddox, of Columbus, a Republican and former theatrical man,

"FATHER JOHN, A RAG-PICKER OF PARIS"
World Special Films Corporation.

and H. E. Vestal, of Ada, a Democrat, and an exhibitor of motion pictures. Here are some of the things that will come under the ban of the Ohio Censorship Board, according to recent announcement:

Murder, suicide, harrowing deathbed scenes, violent death in all forms.

Intoxication, use of liquor, gambling.

Use of firearms for other than show purposes unless in battle scenes.

Indecent or suggestive situations or actions, love scenes that tend to disgust and cruelty to animals.

Mrs. Miller is quoted as stating: "A cowboy can carry a revolver at his hip, but we have decided that he must not shoot anyone. In fact, we will bar discharges of firearms except in scenes depicting battles. Even in battle, though, a soldier must be careful how he dies. If he simply topples over, he will be passed. But if he takes up time by struggling and writhing about in his last moments, off the film he must go. We must look at a film with the eyes of a child, and in eliminating scenes we must cut out all that would have other than a good effect on children." The Cleveland Local of the Motion Picture Exhibitors' League has passed resolutions calling on film companies to test the constitutionality of the Ohio law. In the meantime, it will be well for photoplaywrights to work with an eye to the requirements of the Ohio law, for the manufacturers, from a business standpoint, will endeavor to try and observe the requirements of this new Board of Censors.

On the Other Foot

In advice to photoplaywrights, Marc E. Jones, in the Photoplay Magazine, writes the following: If you must use a clip, do not use one that permanently clips the sheets together, as most editors read by taking each sheet off as they read and placing it on the bottom, and practically all the professional writers send the scripts out unclipped.

Then along comes to us a plaint from a very successful script writer, Wm. A. Corey: "Will you kindly use whatever influence you have with our masters, the editors, to correct the pernicious habit a few of them have of fastening the leaves of rejected manuscripts with paper clips? Every clip thus used leaves a deep crease, and is a sure earmark of rejection that goes with the script to the end of its travels. One editor recently was so extremely 'careful' of a manuscript of mine that he used two clips, one to fasten the leaves together and another to hold in place the rejection slip. This particular editor needs somebody to put the 'punch' in him. Will you do it? I don't dare, for his company recently bought a play of me." We know this particular studio, and must say "tut tut," three times, to the offending reader in question, for it is a script reader who persists in this work.

This One Pleases Us

Here is a little article written by Karl von Kraft for The Photoplay Author. We think it worthy of reprinting:

"There is a class of photoplaywrights who think that the only strong plays are those which smell to heaven. They believe that the only useful function of a censor is to swing. But you and I, whose photoplays need not be fumigated, naturally take a different attitude toward the censor and his work—we are more interested in meeting our own ideals than in escaping the condemnation of those argus-eyed authorities, the members of the 'boards'; consequently, when we consider their demands we do not 'view them with alarm.' There was an old farmer once who delighted in his ability to evade the board of health—that was the height of his achievement. He is dead now—the germs got him, on a day when the board of health didn't. Really, if a man hasn't sufficient sense of what is wholesome for young people to see, how can a set of rules help him? Of course, all this is not to argue that censorship is needless, for we know better; but it is to urge upon every photoplaywright to ask himself four questions about each script he writes or plans to write: 1. If the play deals with wrongdoing, will the spectators be taught, even indirectly, to admire the wrong act? 2. If mercy toward wrongdoing is shown—as it may well be in many circumstances—does the exhibition of mercy tend to make the spectators think lightly of the effects of crime? 3. Is the intentional wrongdoer made to suffer a just retribution before he is restored to the favor of honest men? 4. Is the final effect of the play uplifting, or does it leave the spectator with a twisted view of right and wrong? The great novels, the great poems, and the great plays of all ages have uniformly been written by men and women whose teachings through their art have been in harmony with the universal conceptions of what is truly good and what is really bad. To produce works of this character, they did not go to official or non-official critics for their standards, but they studied what I may call the public conscience, which in a thousand ways comes sooner or later to the judgment seat and passes upon all questions of right and wrong. Be sure that the tone—the general moral tendency and final effect—of your photoplay is in harmony with this great universal feeling of right, truth, decency and justice, and you will have become your own safe and sane censor."

Kinemacolor Treatment

Writes an Oakland, Cal., author: "Kinemacolor recently made me an offer of $10 for the idea of a picture-play, saying that the idea was all they could use. They sent another one back with the suggestion that it be rewritten and again submitted, which I did, thanking them for the suggestion." Thanks were coming to Kinemacolor and you did the correct thing in expressing appreciation. Ten dollars is fair pay for an idea, also. If this author had developed his idea properly he would have received three times $10.

Schools and Schools

Mr. Arthur Leeds in the August number of The Photoplay Author, published at Springfield, Mass., discourses upon "Teaching Photoplay Writing by Correspondence." He correctly quotes us as being antagonistic to fake correspondence schools for pictureplay writers, but unlike certain others conducting correspondence courses, he concedes that the trade journal editors have had much material on which to base their arguments.

* * *

Mr. Leeds approaches the question in a dignified and able manner, devoid of personality or innuendo. He says regarding the Home Correspondence Course: "I feel that I am working on honor; that I must do my part; and added to this is the knowledge that to do otherwise than give my very best and most careful attention to my pupils, leaving nothing undone which will tend to help them toward success in the work they are taking up, would deservedly bring me the reproaches and criticism of every decent-minded and conscientious editor and writer." Arguing consistently that pictureplay writing can be taught by mail, Mr. Leeds continues: "It is

VILMA WHITMAN
Leading Lady, Lubin Western Stock Co., in "The Mate of the Schooner Sadie."

not the object of this course to implant talent, and its teacher positively will not lead any pupil to suppose the presence of talent when it is obviously absent. It does successfully develop, guide and instruct the gifted mind. What can be learned can be taught. The average teacher of pictureplay writing by correspondence is satisfied so long as the pupil enrolls, pays his tuition fee regularly and completes his course. What becomes of him afterward is a matter of no importance to his late guide, counselor and friend. It is my aim and intention to prove to Messrs. McCloskey, Sargent, Wright, Woods and every other honest, fair-minded editor or critic that at least one correspondence school can 'deliver the goods.'"

It has not been so much the school idea in itself that we have been fighting as the grafting ignoramuses who, by misleading advertising and carboned lesson sheets of unvarying form, have separated the unfortunate writer from his hard-earned money. We have never yet scored a school until we had an opportunity to look over the "courses of lessons." With the exception of the Home Correspondence School course, we have found little in any of the others worth the money asked. Many of them contain drivel that must be unlearned by painful experience before the "graduate" can hope to market his product. We can honorably recommend the Home Correspondence School course to those who feel they must take this sort of schooling. The advertising campaign of this Home Correspondence School course is conservative and consistent. Professor Esenwein's course of short story writing is standard. In fact, the character of the instructors, the material furnished students, and the general backing and atmosphere in connection with this course appeal to us. We can recommend the instruction and we are saying a great deal when we commend any school.

Director Allen Curtis, of the Universal, is producing a series of "Jake and Mike" pictures, with Max Asher as Jake and Harry McCoy as Mike. They are to be released under the "Joker" brand, and are bound to find favor. They are broadly burlesque and in a class of their own. Jake and Mike are at present acting in "To the Rescue," in which photoplay they set to work to get a girl from a life-saver, and after many adventures are shown up as they deserve to be. The play is by Harry Wulze.

Mystery of the Silver Skull

Vitagraph Two-Reel Feature (Oct. 4)

The plot of this story is new, contrary to the sage advice of philosophers that there is nothing new under the sun. In motion pictures that saying is daily getting more and more believable, and it is therefore a relief to see something that is possessed of one feature that has not already been worked to death. Billy Steele comes to New York to dispose of some of his property in South America. While completing the arrangements with Lawlor, a dyed-in-the-wool crook, he discovers a woman at the latter's safe. She begs for her liberty and he, seeing that there is something more in her than a mere thief, lets her go. As they turn to leave the room he discovers a small silver skull on the floor and takes it home to his yacht. O'Keefe, the mate, is a man of a secret past, whom Billy had never understood.

Billy finds the address of Josephine, the mysterious thief, and calls on her, when he hears that she is to wed Lawlor, the man he caught her trying to rob. She receives him, and at his institution tells a part of her story sufficient for Billy to appreciate that she needs his help. Her father has been unjustly accused of killing a man years before while in a poker game with Lawlor, and in order to keep Lawlor silent he has to give in to his demands. Thus the engagement of Josephine to Lawlor.

In the meantime O'Keefe has turned up at the house at a critical moment, having found the silver skull, and accuses Lawlor of the murder. It then comes out that the skull had played a prominent part in the murder, having been worn by the murderer, and when the mate saw it aboard the yacht, he gives out the truth, after having kept silent for many years, being paid by Lawlor to do so. Josephine and Billy are married and go to South America on their honeymoon.

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Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

THE exhibitor is very inconsistent. He wants a daily change of program, with no repeaters; he will even refuse a film already shown in his town, but how about music? Music to him is of no consideration, as long as his musicians can make some noise, and he does not care if the noise is the same each day of the week. The musicians can repeat over and again the same selections played at other theatres. They can play the same selections day after day, week after week, month after month, and even several times during the same show. In other words, they have the same march for all pictures where such music is desired, the same plaintive selection for a death scene, the same hurry-up music, etc.

If the exhibitor is indifferent to this perpetual repetition of the same tunes, the patrons are very much bored, and their only relief is to go to different theatres.

The Herald Square Theatre has the reputation of having a very good orchestra, and the reputation is well earned, as too often the music carries away the audience without the least respect for the picture.

The Herald Square Theatre has a delicious orchestra for an open-air concert or a summer park, where much flaring of brass instruments and bass drums is necessary to overcome the street noise. As to motion picture music, I do not believe that the orchestra of the Herald Square Theatre is just the thing.

On Wednesday, October 1st, during the film of Essanay, "A Ray of God's Sunshine," the orchestra played such a lively overture, in the Wagner style, that the audience, forgetting the poor little girl on her bed of suffering with the mother in agony at the thought of the father spending in a saloon the dollar given him so kindly by the doctor to buy the necessary medicine, applauded the music. It was a real Wagner selection, starting with a terrible crash of the cymbals, of the drums and of all the brass instruments.

Yes, the audience forgot all the decency, and even the sight of the sickbed did not temper the admiration of certain persons for such an orchestra. A proof that such music distracts the attention from the screen.

Certain persons seem to go to a motion picture show not to look at pictures but to listen to music. A mighty poor taste, as generally no new music is heard and too many selections are repeated the same day.

The lovers of Wagner music, after the first part of the film, gradually realized their applause was out of place and general attention was then drifted from the music to the screen. At nearly the end of the film, an enthusiast of noisy music tried to applaud, but when he found no response he did not insist but flushed and seemed ill at ease for having tried to call an encore.

I am not the only one to pass such a remark, as a gentleman called to see me to express his indignation and to ask me if there was not a way to infuse a little common sense in either the manager or the orchestra leader.

It seems to be Wagner week at the Herald Square theatre, as every day the cymbals, drums and brass instruments make enough noise to drive anyone crazy. I cannot blame the manager as he is a very wise and well-intentioned gentleman, and fearing that his audience could be annoyed by either the Salvation Army or the political speakers holding meetings every evening at the corner of Broadway and Thirty-fifth street, he has ordered his orchestra to make an abuse of drums, cymbals and brass instruments, to drown the noise from the street.

At the same theatre and during the same evening, the scientific film of the Pathe Freres, "Oxygen," was shown. It was a most remarkable series of experiments, not only very interesting but educative. A perfect silence on the part of the orchestra would have been more preferable than the noisy music, especially during the experiments with the mouse, to show to the public that we cannot exist without oxygen.

I may not understand the good-hearted dispositions of Mr. Drummer, who when he saw the poor mouse turn over on its back in the jar, for lack of oxygen, brought down his arm with all its might on his cymbals and his foot on the pedal of the bass drum, to wake up the poor mouse and try to bring the little animal back to life. Too bad, but the efforts of the drummer and of his faithful companions, the brass instruments, did not operate the desired miracle and the mouse would have died if the scientist had not been merciful enough to open the jar and introduce some exygen.

The tail of the Pathe production was scenic views of "Along the Padas River," and there was nothing in the film to warrant a noisy music. In fact, a softer music would have been more in harmony with this beautiful scenery.

It is always the same question. The exhibitor allows himself to be guided by a few noisy patrons and ignores the sentiments of the majority.

There is no doubt that the manager of the Herald Square theatre praised himself on having secured such a good Wagner orchestra when he heard one hundred patrons applaud the music during the dramatic film of the Essanay Company, and said to himself: "What the public wants." Now, if the manager had taken the trouble to take a seat in the audience and to listen to some of the comments, or study the faces of the other spectators, he would have found that for one hundred who had applauded at least five hundred patrons were much dissatisfied.

FREE MUSIC
FOR PIANISTS
who play pictures, sent for 2 cent stamp.
Get new songs, marches, waltzes, etc. FREE
SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

Is a motion picture theatre a concert hall or an exhibition of pictures? It must be one or the other, as both cannot harmonize. It is very annoying when your mind is concentrated on a picture, to have your neighbor, with his eyes riveted on the ceiling as if dreaming, whistling the tune played by the orchestra or beating the time. A motion picture show cannot be a music hall, as, if the picture is played as it should be, it is impossible to execute a complete symphony from beginning to end.

J. M. B.

ERNEMANN PROJECTORS ON THIS MARKET

The firm of Heinrich Ernemann, of Dresden, Germany, the largest manufacturers of projection machines and cameras in that country, have opened a branch office for the United States and Canada in New York under the management of Messrs. Hoffman and Bader. The name of the New York branch is the Ernemann Photo Kino Works, of 114 and 116 Fifth avenue. The company will put its new projector, the "Imperator," on this market very shortly. The Ernemann reputation should secure for this projector the attention of all motion picture exhibitors. It is popular, we read, in Europe. Now that the tariff has been reduced, it stands a chance of competing with productions on this side of the Atlantic.

Winifred Kingston, who has been playing the lead in the Cort-Morosco production of "The Elixir of Youth," has been engaged by the All-Star Feature Corporation to play the role of Madame Alvarez in their forthcoming production of "The Soldiers of Fortune."

WILLIAM WEST
Of the Edison Co. as Silas Marner.

"Broncho Billy" Gets Square

Essanay

WITH all the multiple reels that have been turned out within the past two years, it seems almost impossible that there is a producer, or even an acting company, that has not taken part in at least a two-reel subject. We find this to be the case, however, in this instance with 'Broncho Billy," whose series of pictures under the Essanay brand have a wide reputation. "Broncho Billy Gets Square" is the very first multiple reel subject turned out by the Western company of the Essanay Film Mfg. Co. It, perhaps, is a great novelty because of this. Like the other Essanay "Broncho Billy" pictures, we find G. M. Anderson playing the good Samaritan to a brother in love. He also gets his revenge and rights a wrong done an Indian maiden who found favor in his eyes in the forgotten past. Appropriate settings, to give the picture a Western atmosphere, and structures correct in architectural design as well as well-chosen outdoor scenery complete the scenic effect of this photoplay.

A price has been put on the heads of both "Broncho Billy" and Dave Kirkland, outlaws, by the State, also freedom to either one of the two who would turn state's evidence. The two have been brothers in crime for a long time, and when the handbill announcing the reward and offer of freedom is read by "Broncho Billy," he dismisses it with a smile.

In one of their rides they come across a pretty Indian maiden carrying water from a stream to her tepee. When Dave offers his assistance she indicates that "Broncho Billy" has found favor in her eye, whom she permits to assist her. Dave, who has always considered himself a ladies' man, becomes somewhat peeved at this incident, and the more he broods over it the more enraged he becomes and determines to have revenge on "Broncho Billy."

The first opportunity that presents itself he advises the sheriff where his pal can be found. The sheriff compels Dave to accompany him and the posse to the cabin occupied by the two outlaws. "Broncho Billy" hears their approach and barricades all the doors and windows, using one from which to direct his defence. He fights vigorously and bravely and is only outwitted when his cabin is set afire and is overcome by smore. When placed in jail he learns of the part Dave played in his capture and determines to be revenged for the cowardly deed, sending Dave a note which read, "Every dog has his day."

"Broncho" has served fifteen years, growing old and gray, losing his individuality behind the grim walls of the prison atoning for his crimes. After leaving the prison walls behind him, he sets out on the mission he swore to fifteen years ago—to get square with Dave Kirkland. After days of travel he reaches the Indian village, where he finds White Feather, the Indian maiden, now a gray-haired, broken-down old woman. She relates to him how Dave came to her with the story of "Broncho Billy's" unfaithfulness, and that he had gone to a far distant part of the country to avoid her, and how Dave became her squaw-man and lately abandoned her, leaving the raising of two children to her care. "Billy" promises to find her husband if she will accompany him in his quest.

Dave in the meantime has become an itinerant gambler. His rovings bring him to the little town of Sennet, where he ensnares the greater portion of the male populace into a game with him with the result that he secures most of their money. An especially heavy loser is Harry Todd, the postmaster and proprietor of the general store in the town, who is compelled to sign a statement deeding over his property to Kirkland if his note is not paid within thirty days from date.

Todd has a lovely young daughter who is engaged to Ned Lyle, a ranch owner. Kirkland, since meeting Grace, has been paying a good deal of attention to her. He proposes marriage to her but is refused. He then approaches her father with the threat of foreclosing on his note if he does not persuade his daughter to become his bride. In order to save her father, Grace consents. A minister is secured to perform the ceremony and is about to pronounce the words of marriage when "Broncho Billy" arrives with White Feather and several Indians from her tribe. White Feather, in the presence of those assembled, produces evidence of her marriage to Dave, who is returned to the village at the points of guns by the Indians. "Broncho Billy" then sends for Ned, who takes advantage of the presence of the minister and is married to Grace.

C. J. Ver Halen.

Anna Laughlin, of "Wizard of Oz" fame, will greet her friends as a moving picture star on October 11th, when "Anna Laughlin in the Rebellious Pupil" will be released. Miss Laughlin will also be seen in "The Flirt" as co-star with Charles Dickson.

CURRENT FILM RELEASES OF THE GENERAL FILM COMPANY, INC.

1. The Evil Eye, Lubin.
2. The Vampire, Kalem.
3. Wheels of Justice, Kleine-Cines.
4. Silas Marner, Edison.
5. The Love Loot of the Romany, Essanay.
6. The Haunts of Fear, Pathe.

The Fall of Constantinople

Gaumont

IT is safe to say that the history of the world practically dates from the capture and holding of Constantinople by the infidels and the ousting of the Christians. There are certain divisions of the pages of history and this is one, medieval history dating from this period.

This city, the key to the Bosphorus, was at that time, i. e., 1453, held by Constantine XIII, the last Christian emperor. The Sultan Mohammed II commenced the siege of the city on April 6th of that year, commencing with the usual religious ceremony. The whole picture, with the religious scenes taken out, would hardly have been worth consideration, but with the realistic ceremonies it is a masterpiece. The mob scenes throughout are beautiful, and the colors wonderful. The last night in Byzantium, where the women are praying in the Church of St. Sophia, while the men are on the walls outside, fighting to keep the Moslem out, is especially mentionable. The city is finally captured, and Constantine, as a common soldier, dies fighting. He is afterwards beheaded in a gruesome manner, and his head is paraded in the streets below. The carrying off by the Turkish troops of the women who had been converted into Christians was marvelous, and the writer has never seen such wonderful placing of colors. Throughout the effect is most dramatic, with the exception of a soldier, who is supposedly dead, but who insists on talking and smiling. In this one place the effect is spoiled. The captured ladies are right in modern style as far as nudity of costume is concerned, although it is all tasteful, and there is nothing at all that would offend the sensibilities of the most critical audience.

A. M.

"THE FALL OF CONSTANTINOPLE"
Gaumont.

"THE FALL OF CONSTANTINOPLE"
Gaumont.

MUTUAL TO DO GENERAL PUBLICITY ADVERTISING

Since the formation of the Mutual there has been talk of advertising the program controlled by that certain body in a national way; to use the various national mediums and other means employed by the large advertisers of this country to draw the attention of the public to their product.

The Mutual Film Corporation comes forth, not with big talk of a million-dollar campaign, but with an idea that sounds reasonable and well thought out. The ultimate aim of this campaign they are planning will be national; for the time being, however, it will be confined to Chicago, then spread throughout Illinois, and gradually spread all ways from this central point until the whole of the United States is covered. It has not been definitely announced what mediums of publicity will be used in this advertising, but it is intimated that street cars, painted display signboards and the daily papers will come in for their share of this advertising. Mr. Flaherty, former manager of a local Mutual exchange, will conduct this campaign through the Nicholas Finn advertising agency. One method it is thought they will employ is to call attention to the various theatres in a certain locality using the Mutual program by means of signboards.

In making this step, the Mutual Film Corporation is taking the initiative in an advanced movement that has long been expected. They are demonstrating the courage of their convictions and advancing the art and business of motion pictures.

Advertising the Picture

THE TENDENCY FOR LONG FILMS

ARE the long films good for the show business in general, or are they apt to jeopardize the future of the industry.

Such is the question of to-day.

If we have to go by the supposed success of our present four, five and six-reel features, the long films should be money-makers for the manufacturers, renters and exhibitors. For the persons studying carefully the attitude of the public and who do not allow themselves to be influenced by what is, after all, a mere advertising scheme to draw the patronage on the quantity instead of the quality, they can see a great danger looming up in the future. In other words, they fear that the overdoing of the motion picture industry will mean its ultimate ruin.

By his cupidity to show too long programs, the exhibitor does not only jeopardize his own interests, but the interests of all concerned in the manufacture and exhibiting of films. He disgusts and tires the public, he overtaxes the scenario writers and the manufacturers, and is the direct cause of so many poor pictures, produced in a great hurry without the proper care.

There is a limit in everything; we cannot go against nature. The gardener who forces his plants to bloom for the Easter season is sapping the life out of them. The farmer who tries to force his hens to lay more frequently merely forces them to lay in a few weeks the eggs that they should lay in months. While he may gain a quicker supply of fresh eggs, he does not increase the laying capacity of the hen, but he shortens her useful life.

While we are in a great age of progress, it is impossible to find enough scenario writers with enough bright, new and original plots to produce over one hundred films per week, and by trying to force them, we merely compel them to copy each other.

A long film does not please the taste of the public because it makes a too long show, so much that if a feature film was a mere question of so many reels, it would produce weariness and cause a positive decline in the gate receipts. A feature film pleases only when it is of quality and has enough action to sustain the attention of the audience.

Take some of the great features of recent dates, "Les Miserables" and "Quo Vadis," for instance. Do you think that they would have lost any of their value if they had lost a few reels? No. The wonderful dramatic composition of one and the splendid settings of the other would not lose any of their quality if somewhat reduced in length, but, on the contrary, could be improved.

Just at the present time, the public does not seem to object to long films, as it is the general tendency on the part of the patrons to want all they can get for their money.

As we know from long experience that abuse is the road to ruin, there is no doubt that while a few greedy persons are willing to stand a show of three hours, they will gradually get tired and disgusted. We must not cater to the hoggist only, we must take care of the ones who are more moderate and at the same time more regular patrons.

If I was not afraid to take up too much space, I could give a long list of theatres showing extra programs and another long list of patrons who do not remain for the whole show, as they claim that while they enjoy a three-reel show, they lose all interest in the picture when the program goes beyond this limit of three reels.

While we have perfected the projecting machines, the lamp houses, the perforation of the films, it is impossible to have what could be called a constant, steady picture without more or less flickers. No matter how imperceptible can be the flicker, the irregulations in the perforation or the defects in the carbons, this flicker, although reduced to its minimum, is hurting the best eyesight when allowed to go on for hours without any intermission.

Good advice amounts to nothing and cannot stop the petty jealousy of the exhibitors. They are in the game to put their neighbors out of business, and they are going to stop at nothing, unless they are stopped by the authorities—and this will be the outcome, as the Board of Health will get busy, and for the sake of the public eyesight will regulate the length of the shows.

If the exhibitors would show their pictures at a normal speed, the danger would not be so great, but as the show hours are limited, especially in the suburbs and small towns, where they can show from 7.30 to 10 p. m. only, the exhibitors have to speed up the machine if they want to show a feature film of from nine to twelve reels during the two and a half hours of the evening.

It is then advertising the picture wrongly by offering too long programs, and I sincerely believe that if a feature film of three or four reels was advertised with a single poster, without mentioning the number of reels, the results would be more satisfactory.

Last Winter in Montgomery, Ala., a two-reel feature was enough to decrease the receipts, and as soon as a three-reel poster was displayed in front of the theatre, the manager would say: "This will be a bad day," and generally it was so.

The southern objection for long films was that the stories were dragging too much, had not enough action and too many feet of films were wasted to show what is commonly called face expressions.

Another objection, which is well founded, is the extra long sub-titles

ECLAIR HOUSE
London branch of Eclair Film Company.

necessary to explain the rather complex stories of the average feature films.

All these objections from our friends of the South are not only justified, but they have not escaped the attention of the North, and, while the feature films are holding the boards, there is nevertheless a powerful under-current. We have some very good feature films deserving of the name of FEATURE, but, on the other hand, we have too many rank imitations, and to-day the manufacturer does not seem to care to produce split or one-reel subjects, but he stretches and pads any kind of scenario into a numberless-reel supposed feature.

For this reason the market is overloaded with very poor feature films, and as the lovers of motion pictures are getting tired of these worthless productions, they even refuse to bite when a real good feature is shown. To tell the truth, the exhibitor does not try to prove in his advertisements that this real feature film is out of the ordinary, but to follow his vulgar ways of advertisements, he uses to advertise the good features large, ugly and sensational posters of the style of the worthless features.

If I was to show the genuine "Quo Vadis" film, I would discard all posters, but, on the other hand, I would decorate my lobby to give it an antique Roman appearance, I would have the doorman or other men in the lobby dressed in old Roman style, with perhaps an old Roman chariot in front of the ticket office. The only advertising would be in the shape of a couple of fine hand-painted card signs, neatly framed. I cannot give a sketch of my idea, as the decoration would have to fit the lobby harmonize with the building and be in keeping with the pocketbook of the manager. Twenty-five or fifty dollars spent in such decorations would bring more business than fifty posters, and would create the impression that the production is of enough importance to warrant such an expense.

The wise exhibitor, the one making real good money, does not fall a prey to the feature agents. He knows that his patrons do not go to a motion picture show to be tired out with a long, overstretched film, but go to have a good time, an hour of rest. They call for much comedies, and, as to dramas, they want something with much action.

In referring to the South, I can state that from July 25 to December 31, 1912, the feature men met a flat Waterloo in Montgomery, Ala., as the three theatres devoted to the white population, the Orpheum, the Plaza and the Empress, did not give up their regular programs to show outside features. They were as much solicited as the theatres of other towns, but they could not see the feature film proposition as a profitable investment.

This question of long programs and of long productions is not only discussed in the United States, but is at the present time the general topic of Europe. The foreign papers are devoting much attention to the question; they are giving a sound warning. In our next issue I will be pleased to give the views of Le Courrier Cinematographique of Paris, in an article entitled "Put on the Brakes, S. V. P." Yes, it is time to put on the brakes, or the industry will slide down the road of ruin at a too great speed.

J. M. B.

In the Days of Trajan

American

THE American Film Mfg. Co. will release this two-part picture on October 20th. It is one of the series of costume pictures that this company is putting out. The wardrobe employed is of an obvious richness that does this company credit. Also it has been staged in an elaborate manner that gives us views of splendid settings of the period depicted. The leading roles in this picture are interpreted by George Periolat as Trajanus, Caroline Cooke as Valeria, Vivian Rich as Princess Octavia, J. Warren Kerrigan as Decebalus, Louise Lester as Queen of Dacia; Charlotte Burton as Thais, and Jack Richardson as Junius Publius.

The action of the picture is set for the year 100 A.D., when Trajanus was Emperor of Rome. The picture opens showing Empress Valeria on her litter being carried to the bath attended by the ladies of the court. The Emperor has prepared a "Triumph," as the ceremony was known in those days, and the victims were marched in Rome to the throne. Decebalus, Prince of Dacia, is among them, accompanied by his mother, the Queen of Dacia. The Prince is promised his freedom by the Emperor if he will swear allegiance to Rome. The Queen, however, replies for him saying: "In Dacia we are royal and shall not be vassals of Rome." Angered at this, the Emperor sends them to the dungeons of the Circus Maximus to await their fate in the arena. The Emperor's daughter, Octavia, who is present at the Triumph, shows her admiration for the princely bearing of Decebalus and her sorrow at his sentence.

Everything is prepared in the arena, the Emperor is in the imperial box, and all is ready for the conflict of the gladiators. The prisoners are brought forth to the arena where their shattered and bleeding bodies are thrown upon the ground to die.

Decebalus is compelled to go into the conflict with a brother Dacian, with whom he plots the death of the Emperor. They fight and the Dacian is thrown to the ground in the battle. While the throng is rejoicing in a seeming victory, the two combatants throw off their masks and vault into the imperial box. The hand of Decebalus, however, is stayed by the princess. He recognizes her and is easily made prisoner by the centurions in attendance.

Thais, a Greek, and the wife of Junius Publis, Prefect of Rome, is enamoured of the Prince and goes to the dungeon to see him. Her visit there is made known to Junius and a Roman is sent to bring her before Trajan. Decebalus takes advantage of the guard, who has released Thais, springs on him, and invests himself in the guard's apparel and walks forth, meeting the nobles of Rome, who do not recognize him. He meets the Princess, who again asks him to become a Roman. The Emperor has learned of his escape and has him seized.

A guard announces to the Emperor that the Huns are at the gates of Rome. Decebalus, hearing this, announces that he will fight with the Romans as the Huns are also his enemies. He is placed in command of one of the legions. The encounter is seen, and then the return of the victorious army into Rome. Decebalus' success gives him the right to demand a favor, and his first request is for his mother's freedom.

This is granted and as a further reward Trajan gives him his daughter, Octavia, as his wife, and sends him back to Dacia to reign over his own country in security.

The report in one of the New York daily papers that Miss Lillian Walker had gone to San Francisco, thence to Hawaii, was a startling surprise to the Vitagraph Company. Miss Walker is in her accustomed place in the studio and on the day of the report met her fellow-workers with her usual dimpled smiles.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

IN the management of a theatre, the exhibitor should know, and he would know if he was looking at the pictures himself, that there is nothing more annoying than to miss a title or a sub-title. To miss the first title is practically to lose the sense of the picture, as this first title is generally a sort of introduction to the story. To miss a sub-title in the middle of the reel often disconnects the whole story.

The great drawback of the motion picture theatre is the constant stream of patrons walking in and out during the performance. If you have to move from your seat to allow some one to pass at the time of a sub-title, you lose the thread of the story. Same when the selfish man in front of you insists on standing up while he removes or puts on his overcoat. If he was a gentleman, if he had any manners, he would wait until he reaches the aisle or lobby to put on his overcoat. Ladies are as selfish—they will raise both arms to either remove or push in their long hatpins, etc

I don't know if the managers have realized this annoyance, but if so they seem to pay a very little attention to it, not to say that they add to it by running the pictures in too quick succession without the least intermission. The new picture jumps so quickly on the curtain that too often the patrons don't know if it is the same picture or a new one.

We all know that at the end of a picture there is always confusion in the auditorium. So many persons walk out, so many other patrons from the rear seats run to get the newly vacated front seats, and add the numerous persons who have been waiting in the lobby for seats.

According to the size of the auditorium, this confusion varies from one to three minutes, and during this confusion the seated patrons cannot enjoy the show.

There should be an intermission between each picture, and if the lights were to be thrown on during said intermission, there would be less confusion as, by being able to see the seats, there would be less time wasted on the part of the patrons.

A short intermission would rest the eye and the mind, and not only facilitate the service, but please the lovers of motion pictures who do not like to miss part of the story.

To-day an intermission is more urgent than at another time, since the fad came to throw on the screen the cast of the play with the names of the actors, and since the patrons are taking such a deep interest in the photoplayers. How can anyone read the cast during the confusion of changing of seats if the new picture is thrown on the screen at the tail of the previous one?

The main trouble is that most of the managers do not mix with the audience. When they look at the pictures, it is generally at the first show, when the audience is very slim, consequently no confusion. They seldom visit other motion picture theatres, and when they do so, they generally take in part of the show, standing in the lobby talking with the owner of the place, paying very little attention to the show proper.

If some of the exhibitors and managers would sit in the audience, watch and listen to the different comments, they would learn many things.

For instance: It is very annoying for an audience to hear the operators talk, laugh and pass comments in the operating booth, or, as it was the case in a New York theatre, to have the usher step in the operating booth and fight the operators—not with his fists, but with his tongue. It was out of place during a love scene depicted on the screen, to hear the operator say: "If you don't shut up I will

SCENE FROM "THE MESSAGE OF THE DEAD"
Eclectic Film Company

throw you out—you have no business in this booth." Then the usher to answer: "I have a perfect right to enter this booth," etc.

As so much has been said and published against motion picture theatres, calling them fire-traps, etc., it is policy to avoid all undue noise and movements that can scare an audience. On account of all that has been published, the patrons are naturally timid and the least thing can start a panic.

In one of the large motion picture theatres of New York, the patrons of the balcony were thrown into a sort of panic when one of the ushers started to run for the dressing-room, removing his uniform coat on the way. This run and the action of the usher removing his coat, made the patrons very uncomfortable for a few minutes, as they had an idea that something was wrong on the stage—perhaps fire. The truth is that the usher asked to be relieved for the balance of the evening, and when permission was granted, he could not control his pleasure and, without reasoning, he started to run for the dressing-room.

The managers should be on the lookout for all undue noise and movements, and should also see that no one be allowed to light a match to hunt for something on the floor.

The fall season is here—so are the new uniforms.

New uniforms are all right in one sense, but they look pretty bad when the personal appearance of the man does not harmonize and when the uniforms are made too large to fit different sizes.

In a theatre of New York, the doorman looked resplendent in his new uniform. It is true to state that he is an old employee, and as he is faithful to his duties, the uniform looks like if made to order. The ushers are a different proposition. They are not regular, they can be changed any day, consequently the uniforms are large, ready-made sizes, to fit the average man. One of the ushers had a very dirty pair of old shoes, his collar was a dirty, mussed, soft affair, looking more like a rag than anything else around his neck; his hair was unkempt, etc.

I cannot blame the poor fellow much, as at the rate of $5 for seven days of twelve hours of work each (the wages paid by the said theatre) it is impossible to find a man saving enough from his board bill to be able to buy new shoes, new collars, pay for the washing and the shines.

A man can work for $5 ushering in a theatre when it is evening work only, as during the day he can be employed at something else, but $5 per week is entirely too low to secure the services of a clean-cut man to act in a theatre. J. M. B.

THE LAST DAYS OF POMPEII

(*Continued from page* 21)

reptile. The lovers leave the cave in panic. When Arbaces arrives shortly after he has no trouble inducing the witch to give him a potion that "shall sear and blast the brain, to make him idiot, raving mad, while yet the heart beats on."

Nydia meets Arbaces, secures the "love potion" and gives it to Glaucus. When she realizes the havoc she has wrought from his ravings, Nydia is overcome with remorse and follows the insane man as he rushes through the streets, reeling from side to side. Apaecides in the meantime has had a stormy scene with the Egyptian, and goes forth to cool his fevered brain to the seashore. Arbaces follows and murders him. Glaucus comes staggering into the scene and the wary Egyptian, realizing his condition, takes advantage of it and calls loudly for help, charging Glaucus with the murder. Nydia, who has followed, is seized by the Egyptian and carried away to the dungeons. Glaucus is haled before the Senate and condemned to die by wild beasts in the arena at the coming games.

The day finally arrives and the mighty stands are crowded with thousands of gay Pompeiians, intent upon seeing the rare spectacle of a patrician thrown to the lions. Nydia, in her dungeon, plans escape. By playing upon the superstitions of her negro keeper she succeeds in locking him in her cell. Realizing that it had all been her fault, the blind girl frantically makes her way to the home of Sallust, friend of Glaucus, who has remained home from the great spectacle.

Things were at their height in the Coliseum. The gladiators had paraded, the people had howled themselves hoarse over the valor of the gladiatorial combats, and everything was in readiness for the great feature of the day's sport—the death of Glaucus. The thunderous voices of the thousands of people yell "Glaucus to the lions!" The Athenian was given a short sword and roughly pushed into the arena. The hunger-maddened lions are released from their cages. The wild and disheveled form of Sallust suddenly appeared leaping from the boxes and shouting, "Remove Glaucus, the Athenian! He is innocent! There stands the murderer!" A guttural roar went up from the assembled thousands, in which could be heard excited cries of "Arbaces to the lions! Arbaces to the lions!" At that instant the sky suddenly darkened and from distant Vesuvius there shot into the sky a shaft of hellish fire. Panic seized the multitude and pandemonium reigned. In the confusion Arbaces escaped. The reason of Glaucus was restored by the frightful catastrophe. He felt Nydia's hand in his, leading him through blinding hail of cinders to the home of Ione. They found Ione prepared for death, but the gentle Nydia led them both through the Stygian darkness to the Temple of Isis. Here they met the distracted Arbaces and saw him crushed to death by a falling pillar of his own idolatrous church. In a blackness, where only the blind could see, Nydia guided the two lovers to the seashore. Knowing them safely aboard, Nydia suddenly threw herself into the waters of the bay. Her love task ended, the blind girl at last found the eternal rest she sought. C. I. V.

SCENE FROM "JANET OF THE DUNES"
Edison.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

CONSTRUCTION, APPEARANCE, ADVERTISING—THREE IN ONE

THE object of this department is to help the exhibitor in the construction of his theatre and to keep

FIG. 1

him posted on anything of real value in construction, decorations, etc.

It would be easy to fill pages, and this without moving from my desk, as day after day I have visitors who have something on which they want a write-up, so as to help them to create a demand. I am not here to help to promote a lot of useless or impractical devices to the detriment of the exhibitor.

While it may sound queer, I must state that the real good and useful devices do not go begging, and, to discover them, one must be all the time on the go.

I was the first man to advocate the cork flooring as the most sanitary, less slippery and noiseless floor for a motion picture theatre. While the manufacturer of this pulverized and pressed cork flooring was signing big contracts with hospitals, banks and other such institutions, he was laughing at the idea of the cheap little motion picture theatres. When I described the floor in my article on construction on April 30, 1910, the manufacturer realized that motion picture theatres offered a new and important field to work.

It was the same with the Von Duprin self-releasing exit doors, and the agents of this good invention would have never addressed the motion picture theatres if I had not called the general attention in another article on December 24, 1910.

While office buildings, banks and other institutions were equipped with the indirect lighting system, the manufacturers had no use for the motion picture theatres until I gave them a notice in my article of January 28, 1911, and placed one of their fixtures in my Chicago office, to serve as a demonstration.

It would be too long to enumerate all the good devices I investigated and described for the benefit of the exhibitor building or remodeling his theatre.

To-day, I lay a new claim. The first man to show how the exhibitor can not only save his plastic ornaments by having them coated with bronze but can greatly improve the appearance of his theatre by making all the ornaments look like solid bronze instead of retaining the dying style of the white gingerbread effects.

Theatres of to-day are no more temporary constructions to last, like the buildings of an exposition or of a fair, a few months. On account of the stability of motion pictures, the theatres of the future must be substantial constructions to last many years.

By talking of a coating of bronze, I do not mean paint, but I wish to refer to a new art, the Katholion bronze.

Katholion bronze is a perfected science of depositing metals on iron, wood, glass or plaster cores. It is a casting in every sense of the word, a tough, dense, imparted, workable metal covering of any thickness desired. Its only competitor is a copper, brass or bronze casting.

This coating is not a mere thin sheet of bronze applied on the plaster, wood, glass or any other desired material, but by an electro-plating process, the coating is made homogeneous with the surface on which it is applied.

FIG. 2

Brass railings, brass easels and frames that are so hard to polish and keep polished can be made in wood or iron and coated with bronze.

We know that the poster frames are made of wood and covered with a thin sheet of brass, and we know that the least knock on said frames leaves a bad dent. These dents will not appear on frames coated with bronze, because the coating is heavier and there is no air between the wood and the coating. With Katholion bronze, any designs of mouldings can be used to make the poster frame more artistic and at same time to avoid the long flat brass surfaces so hard to keep well polished.

Katholion bronze offers great possibilities to enhance the beauty and richness of a motion picture theatre. For instance: Instead of having the panels of the doors solid, made of plate glass with a curtain in the back, of stained glass, etc., the panels could be made of Katholion bronze.

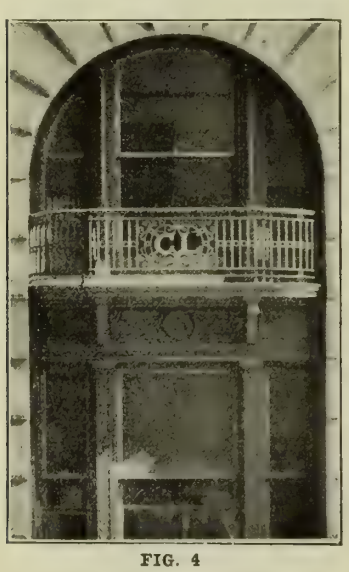

FIG. 4

A door, imitation mahogany, with the panels made of bronze and a dark red curtain back of it, would produce a great effect. Many other beautiful compositions could be made on the same order: doors, imitation walnut, with the panels of old or green bronze, and dark green curtains, etc.

Katholion bronze is not only much cheaper than bronze casting, but is very much lighter in weight.

Illustration 1 shows an outside lamp of very fine design and practical on account of its cheapness.

While the columns, cornices, dome and grill work of the ticket booth could be made of Katholion bronze, the panels of the base could be bas-reliefs of the same composition. It would be too long to enumerate all the possibilities for Katholion bronze in the construction and decoration of a motion picture theatre.

The accompanying cuts will give an idea of some of the possibilities of Katholion bronze.

Cut No. 2 shows the specimen of a statue to surmount the ticket booth.

Cut No. 3 shows a bronze cove molding for cornice, and also a bronze capital for a column.

Cut No. 4 shows an exterior balcony of bronze.

Cut No. 5 shows a wall bracket.

These illustrations are a few specimens of what can be done with the new art process, known as the Katholion bronze, and if the reader is interested in this new process, he will find that light fixtures, tablets, grille work, statues, hand-rails, friezes, bas-reliefs, fountains, etc., are fully illustrated in the catalog of the company.

The beauty with the Katholion bronze is that you can give it any desired finish—red, black, old green bronze to suit the other decorations of the theatre. For instance, if the locks and handles on the doors of the new theatre on Eighth avenue, New York, called Ye Drury Lane, had been in imitation green bronze, they would harmonize with the other old-time decorations and old lamps.

At the offices of the Katholion Bronze Company I was shown some oak leaves with acorns, lace-work, etc., coated in bronze, without altering the smallest details.

J. M. B.

Harry Von Meter, the new character man of the first American company, recently toyed with a real rattlesnake in the production of a picture in Los Angeles. Von Meter showed nerve, as a perfectly good rattler was employed. The snake lay on a table and the picture was cut just as the reptile coiled and struck. Von Meter jumped out of the way in time to escape the fangs.

FIG. 3

FIG. 5

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INTERESTING FILM REVIEWS

Educational—Industrial—Scenic

Birds of the Southern Sea Coast. Edison. (Oct. 6.)—Just why the camera is able to get so near birds and take pictures of them in their native haunts, without their so much as fluttering a wing in protest, the writer cannot understand fully. Many times he has tried as a kid to get near them, only to fail. The Edison Company in the picture above quoted catches the birds in all positions. The "street scavengers," alias buzzards, alias vultures, were the most interesting, and their fights right in the streets of a city were grotesque.

Along the Padas River. Pathe.—The Padas River is in the home of the celebrated headhunters, i. e., Borneo. The natives are shown at their principal labor of gathering the expensive woods which grow there. The scenery is of the tropical variety and is delightful.

Ethel Barrymore's Home. Kinemacolor.—Miss Barrymore's wonderful home in Mamaroneck, N. Y., is the mecca for all natural and artificial beauty lovers. It is one of the most delightful spots imaginable, and the visitors that daily crowd to the beautiful fountains and trees are never tired of talking of them. The Kinemacolor Company does full justice to the scenery, and the colors are exquisite. Her two youngsters are pictured, together with a number of other boy scouts, in various poses and at different labors. This is one of the series of Famous Footlight Favorites Off the Stage. Others in the set include Bessie McCoy, Anna Held, Lillian Russell, Blanche Ring, and Raymond Hitchcock.

Panorama of the Cities of Algiers and Tunis. Powers.—These cities always hold a fascination for the European, whether in fiction or in life. No white man has ever learned the intricacies of life there, and it is doubtful that anyone ever will. The only fault to be found with the Powers picture is its brevity. Not enough of the life was shown. The view of Algiers, in particular, looking from the breakwater, is wonderful, but this the camera missed. Internally, the city is awful, but its external view might be rated as the eighth beauty of the world.

Riding the Flume. Pathe.—The State of Washington, among its other acquirements, has a reputation for the number of power-houses run by water. This water is often fetched from the tops of the highest mountains in covered wooden and cement channels, called flumes. The Pathe Company has taken some splendid pictures of the Spokane Falls and the power-house run by the water in the city of Electron. The scenic effects, as seen from the railway which traverses the entire course of the flume, are excellent. The film, however, is too short for so good a subject.

A Journey Through Crimea. Pathe. (Oct. 7.)—Crimea, the cause of one of the greatest conflicts in the history of the world, has been taken by the Pathe Company as the scene for some very interesting pictures. The natural beauty of this country makes it especially interesting, but the picture lacks finish. There are mountain scenes, mosque scenes, street scenes, etc., but there are no group scenes. In the study of a foreign country, especially one so very remote as Crimea, the natives hold as much interest, or more interest, than the actual scenery. Their mode of living, their costumes and habits, their work and methods with which it is done, are what we want to see, too. The picture makes a good filler, and the photography has the usual Pathe quality.

Oxygen. Pathe.—The science of chemistry, a deep and interesting study, is little understood by the average person, who little realizes its great influence on our daily existence. That air contains 21 per cent of oxygen few know. Hence this film is an important one, and the Pathe Company has brought it out in great detail. The experiments which are shown on the screen are very realistic, the photoplay being excellent.

Plants that Eat. Pathe. (Oct. 7.) All plants "eat," viz., vegetable life absorbs the rain and richness of the earth, in order to live. But how many people know that there are plants that not only eat animal life, but digest it. The Pathe Company shows a number of these plants in Canada in the act of eating bugs, etc. The pictures are well taken.

How Mountains Grow. Pathe. (Oct. 7.)—By the use of plaster models, the audience is able to follow the growth of these mountains. That they do grow has for years been an accepted fact, but to be able to sit and watch them slowly enlarge is wonderful. Deposits from the bottom of the sea contract and force their way to some small mound, where they stick, more forming on top of them and so on ad infinitum. The great dangers to navigation resulting from the growth of these hills cannot be estimated. The Pacific is the worst field for these and coral reefs, which are similar in that they "grow."

Regular Releases

In the Clutch of the Paris Apaches. Gaumont. (Oct. 18.)—A typical French melodrama, vibrating with action and bloodshed, but possessing some new features which tend to make it most interesting. It is in four parts with good acting and splendid photography, particularly the interior scenes. Jane Mary Laurent plays the lead with her usual care for the smaller things that are so much in the make-up of the general film.

Little Marie, whose father has disappeared and whose mother has died, runs away from school and falls into the hands of the Paris Apaches, where she becomes a drudge of all work, together with a hunchback whose name is Bosco. The father returns after his long absence and receives a letter from the Apaches demanding ransom. Hs goes to their haunt, and is overpowered after he has paid the demand. The police, however, rescue him. The leader, Talmin, escapes with Marie and flees to Nice, followed by Bosco. Here, after a series of adventures, Marie is rescued and returned to her father, who adopts Bosco for his bravery. The Villa Carmen, shown in this picture, is beautiful. Apache work must pay well in Paris when they can live in such a castle as this.

Hansel and Gretel. Venus.—How many times as a kid have you read

this wonderful story of Grimm's? And were you ever tired of it, or of hearing your mother read it to you in the evening when you were to be put to bed? And then in the night, didn't you dream of fairies and goblins? Well, I am sure that I can remember that time, and it wasn't long ago, either. Don't you remember the witches, and the gingerbread house? That part should never be forgotten. The story, as played by the above company, is thoroughly comprehensive, though perhaps a little "spooky" for the "wee sma' bairns." But it is thoroughly good and clean, and will be enjoyed by thousands of tots before long, I hope.

Back to Life. Rex.—A two-reel Western drama, introducing J. Warren Kerrigan and others, formerly with the American Company. The part played by him, however, did not seem suitable. Kerrigan makes a wonderful hero, if he has the part exactly fitted for him. He is best as a matinee idol, and where he performs wonders in bravery and skill. In this picture he has to become a man hated and despised by all for his alleged cowardice, until one day he kills a man in self-defense and is forced to run away. He is wounded and is doctored by the wife of a gambler whom she had left because she believed she was no longer wanted.

They fall in love with one another but the marriage vows keep them apart, until the gambler is killed. When the cowboys arrived and saw him dead they hastened away. Someone in the audience remarked that it was the first time "the boys had not lifted their hats and stood reverently near the body." But that is true. There is too much of that sentimentalism introduced and the Rex Company are doing good work in setting a precedent. The photography was very poor in places, being apparently underdeveloped.

The Rivals. Kinemacolor.—The Kinemacolor Company cannot receive too much credit for their work in placing before the public in such a form this wonderful creation of the brain of Richard Brinsley Sheridan. Although the play has been active for the last half century, it is surprising how many people there are, who, although they have read the play, have never been able to see it because of the almost prohibitive box office rates. Now there is no excuse, and the writer, who has seen both the legitimate and the production by the Kinemacolor Company, personally prefers the latter as it covers the field, he thinks, in a more complete manner than the legitimate was capable of doing. Of course the great acting of Joseph Jefferson as Bob Acres is missed. William Winter Jefferson, his son, however, carries the part through very well. The story is so well known to all that it would be but waste space to detail it. The costuming and the scenery throughout was perfect, and the acting certainly left nothing to be desired.

Cast of characters: Bob Acres, one of the rivals, William Winter Jefferson; Captain Absolute, another rival, Gaston Bell; Sir Lucius O'Trigger, another rival, Gilbert Coleman; Sir Anthony Absolute, the captain's father, George Staley; David, Bob Acres' servant, Samuel Hines; Fag, the captain's man, Dallas Anderson; Faulkland, Milton Boyle; Doctor, David Young; Mrs. Malaprop, Florence Stanley; Lydia Languish, Lorraine Frost; Lucy, the maid, Rae Ford.

Father John; A Ragpicker of Paris. World Special.—Typically a French picture, with the French love of the risque, and with a sufficient touch of spice to make it interesting and not objectionable. The character of Father John is one which enlists the sympathy and love of the audience, despite the fact that he is a hard drinker. The story opens with the adoption of Marie, who is the daughter of a bank messenger. The latter was killed by the villain, Garouse, and his money stolen.

With this money the man is able to obtain the title of Baron Hoffman and is comfortably wed. Marie has become a dressmaker, in the meantime, and is enamored of Henry de Berville, a wealthy young man, to whom the Baron wishes to marry his daughter, Claire.

In order to do this he hires a midwife to get rid of the illegitimate child of his daughter. Mme. Patard does this, but places the baby in the care of Marie, afterwards stealing it again. The police are informed, and throw Marie in prison because they think that she has killed the child. Through some clever detective work John secures a confession from the Baron and the midwife of their complicity in the affair, and Marie is freed to wed Henry. A clever picture, which will not offend the most æsthetic taste.

Cast: Father John, Mr. Duquesne; Garousse-Hoffman, Mr. Paglieri; Henry de Berville, Mr. Maupre; Marie, Mlle. Renee Sylvaire.

A Romance of Erin. Domino. (Oct. 16.)—A two-reel feature of the Mutual program, which, although possessing but a cut and dried plot, pleases everyone by the number of beautiful scenes and the clever acting. The class of audience to which sensational and melodramatic endings appeal will like this picture, which is on the lines of the old-fashioned "blood and thunder" and "penny dreadful," possessing, however, the redeeming features of real Irish wit and strategy. The story originated in the mind of William H. Clifford.

SCENE FROM "A HUSBAND'S STRATEGY"
Great Northern.

THE MESSAGE FROM THE DEAD

Eclectic, Three Reels, October 16

A corking good story, with splendid acting and fine settings. As a general thing the French are not noted for their developing, but in this case there is not a flaw. A picture that will make a name for itself.

A youth is adopted by an eccentric old man. The following night the old man is killed by his nephew with an ax, the blame, however, falling on a nearby woodcutter who was in the house that day and had left his ax there. He is convicted on the circumstantial evidence and sent to prison, while his daughter is left to look out for herself. Gaston, the nephew, in the meantime has gone away but later he returned to his old home and lives there. He meets Jean, the daughter of the woodcutter, and attempts to make violent love to her.

The boy, Philip, who witnessed the murder of his guardian, and who has the evidence to convict Gaston, has lost his mind through the shock. The woodcutter, having been freed from jail, returns to his daughter in time to prevent her being insulted by Gaston, who excites the neighborhood against the woodcutter, and as they are about to hurt him, he raises an ax in his own defence. This, together with the burning of his house later, brings back the vanished mind of the boy and he turns over to the police the proof of Gaston's guilt and the latter is arrested.

There are many strong points in the narrative which are well carried out in the drama.

A. M.

A HUSBAND'S STRATEGY

Great Northern

This is a dramatic story dealing with the quarrel, separation and final reunion of a young married couple. According to the plot, the Countess Holten invites Aileen, the wife of a rich banker, James Perrin, to help at a charity bazaar. We are next given a glimpse of this function and Aileen appears to have attracted the favor of young Count Holten, an army officer. Mrs. Perrin is a stall-holder and the count proves to be one of her best customers and pays her attention. During an intermission, the count is discovered kissing the hand of Mrs. Perrin, and later meetings disturb the peace of mind of the banker. He tries to put a stop to the flirtation, but does not succeed, and in the course of time he is served with divorce papers.

Aileen makes her home with her aunt and accepts a position as companion to Miss Clara Evans, a wealthy spinster. Mr. Perrin pays the latter a visit at a seaside resort and pretends to show her marked attention. Every moment of Aileen's waking moments is tortured by the thought of what might have been. Soon a party is organized to visit a ruin in the locality, and Perrin bribes the old caretaker to lock himself and his wife in the ruins after the others have departed. They wander through the deserted chambers, which are said to be visited by ghosts, and finally visit the battlements.

After awaiting the dawn, a reconciliation is effected, and when the old caretaker returns to his duties, husband and wife are reunited.

X.

NOTES OF THE TRADE

Two comedies from the pen of Junie McCree will be released by Reliance on October 20th, as a split reel offering. "Oh, What a Night" is the title of the first comedy, while the second, which is a vehicle for the Hippodrome mule, Pete, will be the first of a series of "mule" stories, entitled "Two Men and a Mule."

The Cleveland-Fidelity Booking Offices report great activity in that establishment last week entertaining out-of-town guests. No less than fifty managers of theatres that book attractions through those offices found it necessary to come to New York on business at this time. Of course, they all state it is only a coincidence that so many of them should have pressing engagements here during World Series week, but, nevertheless, none of them failed to attend one or more of the big games. Some of them found it also necessary to go to Philadelphia for a day or so to get their business affairs properly adjusted.

Mr. Arthur Ashley was a professional stock actor in several stock companies throughout the country before joining the Vitagraph Company, namely, Poli's Stock Company, in the East, et al. Mr. Ashley has been with the Vitagraph about six months and together with Miss Florence Dyer, who was formerly on the stage and is now with us, take parts in "The Aristocratic Penitents," which is to be released with "Wild Beasts at Large" as a special exclusive general film release.

The Lubin Film Company has sent two more troupes south for the winter. Director Wilbert Melville will locate in Los Angeles, Cal. He takes a company selected from the best Lubin players and two carloads of equipment.

F. J. Grandon and his company go to Birmingham, Ala., where arrangements for a new studio have been perfected, including quarters for the players, rough riders and horses which always figure in Mr. Grandon's pictures. This arrangement will leave five companies still at the Philadelphia plant and four in the South and Southwest.

Miss Ida Lewis and Joseph P. Swickard have been engaged to play characters in the "Ricketts" American Company. Both have had extensive experience on the legitimate stage and in pictures and their work on the screen is highly commendable.

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NOTES OF THE TRADE

Director A. E. Christie, of the Universal, is putting on a series of Westerns, as his comedies are away ahead on releases. The main office have called for more of his Westerns. He has just finished "The Golden Princess Mine," with Eddie Lyons and Ramona Langley in the leads, and with Lee Moran as the heavy. There is a tense situation when Lee is imprisoned in the mine by an Indian whom he has tried to double-cross, and who starts a rock slide which fills the face of the cave.

For the benefit of a charitable institution, the Lubin cowboys of Betzwood gave an exhibition of Western riding at the Jefferson Riding Park on Saturday, October 4th. The riders were Harry K. Loomes and George Steele, of Montana, Joe Riley, Harry Webb and Jack Wright, of Wyoming, "Kid" Bill Arthur of Texas, Miss Elsie Woodward of Dakota, and others.

The exhibition consisted of racing, lasso throwing, trick riding, breaking of bronchos, Indian and cowboy fights and stage-coach hold-ups, catching steers, sports and pastimes of fancy riding. The show was given under the direction of Harry K. Loomes and lustily cheered by over 5,500 people.

Stephen S. Norton, Harry C. Matthews' camera man, is having a good time in the East during his holiday, according to his letters to old chums here. He has not yet decided just when he will return.

Written by the author of a Broadway success and played by two stars with Broadway reputations, the Reliance regular release of October 15th is of considerable interest. Will Hough, of "A Stubborn Cinderella," writes the scenario, while Charles Dickson, who starred in "Incog," and Anna Laughlin, of "The Wizard of Oz," "The Top of the World" and other well-known productions, played the two leading roles.

V. R. Day, general manager of the Essanay Film Mfg. Co., is in the West, personally directing the activities of the taking of the "Buffalo Bill" pictures by this company. Mr. Day expects to return in about a month.

George Magie, of the Universal Film Mfg. Co., is in Chicago and will remain for some time, looking after the Universal interests here, and also to act as arbitrator in matters involving customers of the Universal exchanges of this city.

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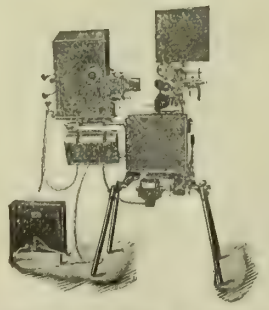

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FEATURE FILM NOTES

The Gene Gauntier Feature Players are back from Ireland with some feature productions which they made in and around the Lakes of Killarney. Miss Gauntier, while abroad, was presented with a blue-blooded Irish terrier, who, it is said, will take a leading part in a forthcoming picture.

Admirers of Shakespeare will appreciate "The Taming of the Shrew," which will be released soon as a three-part feature on the regular program.

"The Lady of the Lake" is another classic in three reels scheduled for early release.

A. Warner, vice-president Warner's Features, Inc., has contracted with the new Plaza Theatre in New Orleans, and the Crystal Theatre, Houston, Tex., for the complete program of Warner's Features. The new "Plaza" is owned by Herman Fitchenberg.

Mr. Rogers, of the Union Film Company, of Chicago, states that his company is purchasing most of the releases put out by the Exclusive Supply corporation. While this company is young, it claims a splendid business.

Mr. Spencer, of the General Special Feature Film Company, expects to take a trip to New York City very soon for the purpose of augmenting his already large program by a personal selection of some of the big pictures which are being offered in the East.

P. B. Elliott, manager of the Union Film Company, of Indianapolis, one of the foremost feature exchanges of that city, spent last Thursday in Chicago, acquainting himself with the various angles of the feature game as it is handled in Chicago.

The Ammex Company, for a long time inactive, have come back into the field as manufacturers of feature films. Their first release will be "The Barrier of Blood," the second "The Reckoning," both in two reels.

J. C. Graham, general manager of the Universal Film Mfg. Co., arrived in Chicago last week on business for the Universal and expects to return to New York City on Tuesday. His main mission was the deal which is pending between the Universal and the Standard Film Exchange. The papers in this deal are said to be prepared, but as yet no signatures have been attached. The minor differences which now exist, it is expected, will be settled within the week. This will mean that the Standard Film Exchange of Chicago and Louisville, and the Milwaukee Film Exchange will be the property of the Universal Film Mfg. Co.

The Exclusive Supply Corporation, outgrowing its suite of offices on the tenth floor of the Candler Building, 220 West Forty-second street, New York City, last week moved across the corridor to occupy Suite 1006, the offices recently vacated by the Independent Film Company and Warner's Features.

William Fox, the vaudeville magnate, has arranged with the Theatre Film Company, owners of the New York State rights to "Arizona," to show this six-part photo-drama in all of his principal houses. The production will be shown for the first time in public in New York City at the Crotona Theatre, 177th street and Park avenue, on Monday, October 6th.

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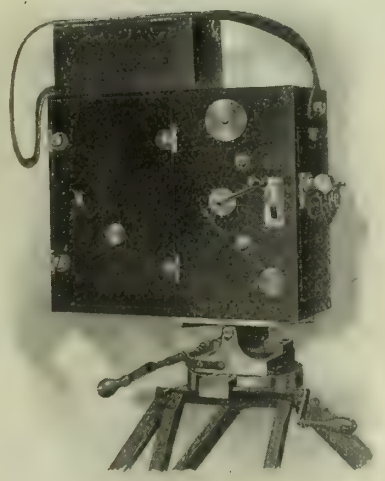

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BIG ACTS ON "POPULAR PRICE" CIRCUIT

The progressive spirit of the managers of theatres playing motion pictures and vaudeville is evidenced this season more than ever before by the number of big feature vaudeville acts that are being presented by them in preference to "singles" and "doubles," which have been the rule in former years.

W. S. Cleveland, manager of the Cleveland-Fidelity Booking Service, the largest agency catering exclusively to popular-price theatres, gives the following list of big acts appearing this week in houses represented by the Cleveland-Fidelity:

Bristol's Equine Wonders, Academy of Music, Hagerstown, Md.; the Four Lukens and Martyn's Jungleland, Collingwood Opera House, Poughkeepsie, N. Y.; Leo the Great & Co. and Davenport, Reynard & Co., Baker Theatre, Dover, N. J.; Rialto Comedy Four and the Three Paragons, Palace Theatre, Morristown, N. J.; Russ Forth Musical Comedy Co., Grand Theatre, Malone, N. Y.; Enigma, the Original Mechanical Doll, Maple Leaf Theatre, Montreal, Canada; the Dozen Dancing Dollies, Colonial Theatre, Amsterdam, N. Y.; Mlle. Dolores & Co., spectacular scenic production, New Theatre, Hoosick Falls, N. Y.; Belmonte Troupe of Society Dancers and LaMont's Musical Comedy Co., Academy of Music, Newburgh, N. Y.; Young America Quintette and Ora Cecil's Troupe of Trained Leopards, Colombia Theatre, Far Rockaway, L. I.; the Orla Troupe of Russian Dancers, American Theatre, Phoebus, Va.

Mr. Cleveland states it is his opinion that it is only a question of a short time when all the "small-time" managers will realize that a great deal larger profits can be made by playing high-grade attractions.

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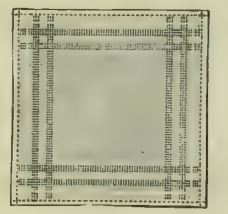

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Released Tuesday, October 14th.

"THREE SCRAPS OF PAPER."

A drama of more than usual interest with a touch of pathos that will make you remember this story. Ruth Stonehouse, E. H. Calvert, Thomas Commerford and Eleanor Kahn at your service.

Released Wednesday, October 15th.

"THEIR WATERLOO"

This is absolutely a feature comedy. A world-beater from start to finish. Book this to-day.

Released Thursday, October 16th.

"A BORROWED IDENTITY."

A Western comedy-drama with unusual and interesting situations. Marguerite Clayton, the California beauty, featured.

Released Saturday, October 18th.

"'ALKALI' IKE AND THE WILD MAN."

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NOTES

The Edison Company is now issuing music cues for all Edison films. They are being prepared by a well-known orchestra leader, who has had years of experience in vaudeville and motion picture houses, and are being printed in the Kinetogram, the Edison house publication.

The Nostrand Theatre, 625 Nostrand avenue, Brooklyn, N. Y., is the first motion picture theatre built under the new New York State laws. Mr. Machant is the president of the company. The theatre seats five hundred and fifty people in plain chairs and fifty box chairs. This theatre will be equipped with a ladies' retiring room and gentlemen's smoking room. His old theatre was the leading one in this neighborhood, and was such a success that he has spent over $9,000 in alterations. The American Seating Company is putting in the seats and the Typhone Fan Company the ventilation. The house carries a widely diversified program. The opening attraction will be the four-reel feature, "The Resurrection," featuring Blanche Walsh, owned by the Unique Company, 145 West 45th street. At the opening Mr. Machant will welcome anyone interested in looking over his new house.

Willie Miller, of Edinburg, Ind., wrote to the Kleine Optical Company, stating that he was interested in theatre equipment, and to kindly forward a projection machine, drawing on the Union Trust Company, Edinburg, Ind., for the necessary funds. The machine went in due course, and in due course, also, went a sight draft on the Union Trust Company. A week elapsed, and then Manager Frank Hough was stunned by the receipt of the draft returned by the bank, with a note attached saying: "William Miller unable to make payment. Stated intention was to pay on the instalment plan. Party about twelve years old."

Carlyle Blackwell, of the Kalem Company, will be installed at the old Essanay studios between Hollywood and town next week. "Colonel" C. Rhys Pryce goes with him. He will have his own company, which will include Louise Glaum. Mr. Blackwell will produce social dramas and light comedies. Director J. P. McGown will also have a company at the same studios. He will take Bert Hadley, Chance Ward, Helen Holmes, William Brunton, G. A. Williams, Leo Maloney and others with him. By the way, this is Carlyle Blackwell's fourth year with the Kalem Company; he is a big favorite.

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"WHERE TO BUY"

INDEX TO ADVERTISERS

Actor's Fund of America..... 47
American M. P. Machine..... 50
American Theatre Curtain Supply Co 49
American Film Mfg. Co..... 49
American Cinematograph Co..... 41
Associated M. P. Press..... 41
Amusement Supply Co..... 47
Ames Publishing Co..... 47
Associated M. P. Schools..... 47

Benedict, Phil P..... 44
Bennett, Chas H..... 40
Brady, C. A..... 38

Calehuff Supply Co..... 10
Chicago Song Slide Exchange..... 44
Cleveland, W. S..... 42
Cosmos Specialty Co..... 40

Eastman Kodak Co..... 49
Eclectic Co..... 8
Edison, Inc., Thos. A..... 4
Essanay Film Mfg. Co..... 40
Excelsior Drum Works..... 50

Famous Players Film Co..... 45
Foos Gas Engine Co..... 10
Fulton, E. E..... 47

General Film Co..... 52
General Special Feature Film Co.... 45
Greater New York Slide Co..... 39
Gunby Bros. 41

Harding Photo Engraving Co..... 49
Hart Booking Bureau..... 47
Hotel Martinique 39
Hymes, Sol..... 47

Illinois Theatre Supply Co..... 47
International Film Service..... 6

Katin M. P. Supply Co..... 47
Kleine, George..... 5

Kinemacolor Co..... 3
Kinematograph Weekly 41

Lakeside Film Exchange..... 45
LeCourrier Cinematographique 47
Lubin Manufacturing Co..... 7
Lyon & Healy..... 41

Manhattan Slide Co..... 38
Mestrum, Henry 47
Mirror Screen Co..... 11
Midgar Features 45
Murphy, C. J..... 47

New York Film Co..... 43
Newman Mfg. Co..... 47
Niagara Slide Co..... 47
Novelty Slide Co..... 45

Pan-American Laboratories..... 45
Peerless Tire Co..... 40
Photoplay Co..... 47
Picture Theatre Equipment Co..... 40
Power Co., Nicholas..... 38
Precision Machine Co..... 2

Schneider, Eberhard..... 47
Smith & Browne..... 25
Special Event Film Mfrs. Co..... 38
Sterling Camera Co..... 39

Theatre Specialty Mfg. Co..... 34
Thomson, A. E..... 45

Universal Film Mfg. Co..... 51
Union Features..... 2
United States Factories Co..... 37
Unique Feature Film Co..... 45

Vitascope Co..... 11

World's Best Film Co..... 45
World Special Films Corp..... 45
Writers' Magazine..... 41

FEATURES IDEALS are bringing over a four-reel subject from the Parisian studio in which Mlle. Polaire is the leading character. They have featured her particularly in this production and it is another world-beater.

Mlle. Polaire is delighted to be called the ugliest in the world. She wears a pearl ring in her nose. She says, "It is a fad I started two months ago in Paris, and when the American women try it, they, too, will wear them.

The French actress has arrived here from Europe within the past two weeks, and when the steamer reached the pier she was weeping, being troubled about the loss of her pet pig. One day, while she was holding the pig on deck, it jumped out of her arms into the sea. Around its neck was a collar studded with diamonds and rubies, but Mlle. Polaire would not say whether she was crying for the pig or her jewels.

An incomplete report published in a few trade journals tending to imply that the temporary injunction obtained by the Liebler Company against the film production of "In the Bishop's Carriage" applies to every print of this film, produced by the Famous Players Film Company, violates the spirit of the writ as in text and effect the injunction was only designed to prohibit the Famous Players Film Company from manufacturing, producing, exhibiting, or causing to be manufactured, produced or exhibited any films based on the subject during the pendency of the action, but is not intended to govern, and does in no manner restrict, the exhibition of the prints released before the issuance of the injunction.

Thomas W. Ross, who has starred in the original production of "Checkers" and who made the line "Gee, ain't it hell to be poor" a little more generally known than the national anthem, has been engaged by the All Star Feature Corporation to play the role he originally created for the photoplay production of "Checkers" soon to be made. This production will, of course, be made under the stage direction of Augustus Thomas, who acts as general director of productions for all the silent plays which are to be made by the All Star Feature Corporation.

Other engagements made for the All Star production of "Checkers" are Katharine La Salle and William A. Williams. Miss La Salle last season played opposite to Edmund Breese in "The Master Mind." Previously she was leading woman for Thomas W. Ross in "The Only Son," and was seen as The Governess in "Shorty McCabe." Miss La Salle plays Pert Barlow, opposite to Mr. Ross, in "Checkers."

For leading juvenile William A. Williams has been engaged. Mr. Williams was starred in "Quincy Adams Sawyer" for three years and starred himself in "The Lottery Man" for one year.

FEATURE FILM NEWS

TERRITORIAL rights to Indiana and Illinois for the All Star Feature Corporation's production of "Arizona" have been acquired by the Famous Players Film Service, of Pittsburgh. This purchase is in addition to the rights of Western Pennsylvania, West Virginia, Ohio and Kentucky, already purchased by the same service.

The Gaumont Company, which recently purchased the right to present this great six-reel production of the famous Augustus Thomas play in the British Islands, have increased their territory to cover all the other British possessions, with the exception of Canada, which has already been sold to the Feature Film Company of Canada.

That a great success was scored when Augustus Thomas put on his own play for the All Star Feature Corporation is well proved by the buyers of territorial rights increasing their territories; more especially when the purchasers are such people as the Gaumont Company and the Famous Players Film Service.

Mr. C. B. Case, of Syracuse, will look after the business of the World Special Films Corporation in that city.

The original headquarters of the World Special Films Corporation have been found too small for the needs of the company. They have taken the offices in the rear of their present quarters, which gives them one-half of the ninth floor of the World's Tower Building. A projecting room is being fitted up.

News comes from Rome that the Cines Company has completed arrangements to reproduce the drama "Madame Tallien," written by V. Sardou. For this purpose, Director Guazzoni, the producer who made "Quo Vadis," has employed the operatic troupe of Gandusio Borelli-Hiperno, well known throughout continental Europe for its rendition of Sardou's masterpiece. It is not known at this time how many reels will be required to tell the story.

Numerous demands for bookings, orders and state right privileges have gone into the mails of the Commercial Motion Pictures Company, Inc., the past week. Every state, city and hamlet will be booked before the World's Baseball series are over. The Marcus Loew's Circuit has purchased the sole and exclusive right to show the pictures the same night of the New York games, and the next day of the Philadelphia games, in Greater New York, and a great many of their out-of-town theatres.

One day after the series are over, complete prints, measuring approximately two thousand feet, showing every game, event and important play, will be sold to exchanges, theatres and feature film men who desire to book the completed pictures of the entire series through the vaudeville and motion picture theatres of the country.

With "At the White Horse Tavern," "The Senator" and "The Vanderbilt Cup" as well as recent successes, Sidney Rosenfeld has completed a picture drama entitled "The Heart of a Rose," which will be released by the Reliance on October 22d as a single reel subject.

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OR

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FEATURE FILM NEWS

MR. E. MANDELBAUM, president of the World Special Films Corporation, has acquired the exhibition rights to "The Last Days of Pompeii," made by Pasquali in Turin, Italy. Mr. Mandelbaum is one of the pioneers in the film industry and a man well and favorably known among exhibitors. He organized the Lake Shore Film & Supply Company of Cleveland, and the National Film Exchange of Detroit several years ago, and subsequently sold out his interest in these concerns and became a large stockholder in the "Mutual." Recognizing the increasing demand for "feature" films, he recently organized with Mr. Phil Gleichman, of Detroit, the World Special Films Corporation with headquarters in New York, to handle nothing but this class of films.

Mr. E. A. Fenton, formerly of the Kinetograph Company, has been engaged by the World Special Films Corporation as manager of the Canadian offices, with branches in Montreal, Toronto and Winnipeg. These offices will be open within the next ten days or two weeks.

The Industrial Moving Picture Company is making the official motion pictures of the trip from Chicago to Minneapolis and St. Paul, Minn., of the National Paint, Oil & Varnish Association. They have just finished a series of pictures for Mayor Knotts, who will use the films in his campaign for re-election as Mayor of Gary, Ind.

Their operator left Chicago with the members of the National Paint, Oil & Varnish Association, and will film all of the interesting events incidental to this outing. These films will be kept as a matter of record and will also be used at entertainments given under the auspices of the various Paint, Oil & Varnish clubs of the United States. The pictures taken for Mayor Knotts show Gary's Mayor in various characteristic speaking attitudes, including scenes pertinent to his political platform. This film will be used by Mayor Knotts in his impending campaign.

The Photo Drama Company's six-part production, "The Last Days of Pompeii," presented in America by George Kleine, opens at the American Theatre, Spokane, Wash., Tuesday, October 14th, for an indefinite run. This will mark the first performance of the picture in this country.

The record price of $42,500 was paid in London last week at auction for three-year rights in a film of "Antony and Cleopatra" for the British Isles. The first bid was $20,000.

The purchase price is considered a great bargain, as "Quo Vadis" has already made $15,000.

The Theatre Film Supply Company, who are handling the New York State rights to "Arizona" with other feature films, have moved their offices from 12 Union Square to 71 West Twenty-third street, New York City.

Mr. Felix F. Feist, manager of the Chicago office of Kinemacolor Company of America, was in New York this week for a couple of days and made a trip amongst his friends in the trade. One object of his visit to New York was to secure another large shipment of machines to take care of contracts he has placed in his territory.

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FEATURE FILM NEWS

THE General Film Producing Co., makers of the "HERALD FILMS," received a telegram from their photographer, who is now in Nome, Alaska, stating that he has secured some good pictures of Nome before and after the disaster that almost wiped that city away. The pictures taken before the disaster arrived in New York to-day and show the whole city, besides incidents and places surrounding Nome. They are very clear and very interesting. These pictures were made with the assistance of Governor Stone, of Alaska, and the U. S. revenue cutter "Bear," which went to the assistance of the stricken city.

Augustus Thomas, director-general of productions for the All Star Feature Corporation, has secured the assistance of Henry M. Blossom, author of "Checkers," in the staging of Mr. Blossom's novel and play as a "silent drama." Mr. Blossom dramatized his own novel in the play which made Thomas W. Ross famous as "Checkers." From this dramatization and from the novel itself a scenario has been prepared by Eustace Hale Ball and Lawrence McGill, and upon the basis of this scenario the play will be staged under the supervision of Mr. Thomas, with assistance from Mr. Blossom.

Arthur D. Gans, representing the Interstate Feature Film Company, of Baltimore, while on a buying expedition to New York last week purchased the rights on the Itala-Danmark subject, "The War Correspondents," for Delaware, Maryland, District of Columbia and Virginia. Mr. Gans has succeeded Warren A. Kline as manager of the Interstate, Mr. Kline having decided to give his full attention to his theatre interests. The Electric Theatre Supply Company, of Philadelphia, will have the exclusive rights on forthcoming Itala subjects in the territory mentioned, in addition to Eastern Pennsylvania and Southern New Jersey.

The executive and business offices of the Eclair Company in England are located at 12 Moor street, Cambridge Circus, London, W., England.

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	Reels
Blanche Walsh in Resurrection	4
Hiawatha	4
Wanted by Police	3
The Contraband	3
Gypsy Blood	3
Zigomar	3
Redemption	3
Marconi Operator	3
Unlucky Horseshoe	3
Petrosino	3
Thunderbolt	3
Trials to Victory	3
Yellow Man	3
Ninth Commandment	3
Red Falcon	3
Penalty	2
Wizard of Jungle	2
Cast Up by Sea	2
Rip Van Winkle	2
Outcast Child	2
Land of Darkness	2
Frank Merriwell's School Days	2
Frank Merriwell's Fight for a Fortune	2
Giants vs. Red Sox	1

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IN THREE PARTS.

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Greek, Bulgarian, Servian and Turkish Troops swell the number of the enormous cast
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Pilgrim's Progress (Ambrosio Version) - - - - 4 reels
*In the Sultan's Power - 2 reels
*Voodoo Vengeance - 3 reels
*Trapping and Training Wild Animals - - - 1 reel
The Death Ship - - 3 reels
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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
Sept. 27—Aissa's Dream (2 Parts)	
Oct. 4—The Wild Guardian (2 Parts)	
Oct. 11—Chopin's Nocturne (2 Parts)	
Oct. 18—The Two Mothers (2 Parts)	

AMERICAN

Oct. 2—The Badge of Honor (Dr.)	1000
Oct. 4—Crooks and Credulous (Dr.)	1000
Oct. 6—A Pitfall of the Installment Plan (2 reels)	2000
Oct. 9—Taming a Cowboy	1000
Oct. 11—Calamity Anne's Sacrifice (Com.)	1000
Oct. 13—Courage of Sorts (Com.)	625
Oct. 13—Making Pig Iron	375
Oct. 16—The End of Black Bart (Dr.)	1000
Oct. 18—The Making of a Woman (Dr.)	1000
Oct. 20—Hidden Treasure Ranch (Dr.)	1000
Oct. 23—The Step Brothers (Dr.)	1000
Oct. 25—In the Mountains of Virginia (Dr.)	1000
Oct. 27—In the Days of Trajan (2 reel Dr.)	2000
Oct. 30—In Three Hours (Dr.)	1000
Nov. 1—Follies of a Day and Night (Com.)	1000

BISON

Sept. 30—Shon, the Piper (2 reel Dr.)
Oct. 7—The Girl and the Tiger (3 reel Dr.)
Oct. 11—Fighters of the Plains (2 reel Dr.)
Oct. 14—In the Wilds of Africa (2 reels)
Oct. 18—Through Barriers of Fire (2 reel Dr.)
Oct. 21—The She Wolf (3 reel Dr.)
Oct. 25—The Cowboy Magnate
Oct. 28—The Black Masks (2 reel Dr.)
Nov. 1—From Dawn Till Dark (2 reel Dr.)

BRONCHO

Sept. 24—The Silent Hero (2 reels)	2000
Oct. 1—The Greenhorn	2000
Oct. 8—Forgotten Melody (2 reels)	
Oct. 15—The Reaping (2 reels)	
Oct. 22—The Black Sheep (2 reels)	
Oct. 29—From Out the Storm (2 reels)	
Nov. 5—The Veteran (2 reels)	

CRYSTAL

Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)
Oct. 5—The Norwood Case (Dr.)
Oct. 7—Dress Reform (Com.)
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Dr.)
Oct. 14—Pearl's Mistake (Com.)
Oct. 14—Getting the Grip (Com.)
Oct. 19—Hearts Entangled (Dr.)
Oct. 21—Willie's Great Scheme (Com.)
Oct. 21—The Turkish Rug (Com.)
Oct. 26—Robert's Lesson (Dr.)
Oct. 28—His Rich Uncle
Oct. 28—The Game that Failed (Com.)
Nov. 2—A Hidden Love (Dr.)

DE-KA-GE (Features)

June 23—Death or Divorce
June 30—The Stain

DOMINO

Sept. 25—Highland Romance (2 reels)	2070
Oct. 2—Exoneration (2 reels)	2000
Oct. 9—God of Chance (2 reels)	
Oct. 16—Romance of Erin (2 reels)	
Oct. 23—Heart of Kathleen (3 reels)	

DRAGON
(Formerly Ryno)

Aug. 11—Sea Waif	
Sept. 10—Blindness of Courage	3000
Sept. 24—Her Last Ride	3000
Oct. 8—Daredevil Rodman Law (Special)	

ECLAIR

Sept. 24—A Puritan Episode (2 reel Dr.)
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques the Wolf (2 reel Dr.)
Oct. 5—Private Box No. 23
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters
Oct. 8—One of the Rabble (2 reel Dr.)
Oct. 15—From the Beyond (3 reel Dr.)
Oct. 19—He Loves to Be Amused
Oct. 19—Oxygen
Oct. 22—Big Hearted Jim (2 reel Dr.)
Oct. 26—The Terrible Outlaw (Com.)
Oct. 29—Cynthy (2 reel Com. Dr.)
Nov. 2—Success With De-feet
Nov. 2—Organisms Which Inhabit Stagnant Waters

ECLECTIC

Sept. 1—Thrust of Hate
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild
Sept. 10—When Paris Loves
Oct. 2—Vendetta

FEATURE RELEASES

	Feet
Oct. 3—The Fire Fly	4000
Oct. 10—A Life for a Life	
Oct. 17—The Gallows of the Gods	4000

FRONTIER

Sept. 27—The Moonshiner (Dr.)
Oct. 2—The Shop Girls Big Day (Com.)
Oct. 4—A Girl of the Dance Halls (Dr.)
Oct. 9—When Father Goes to Church (Com.)
Oct. 11—Harmony and Discord (Dr.)
Oct. 16—Curing the Doctor (Com.)
Oct. 18—The Brute (Dr.)
Oct. 23—Miss Fairweather Out West (Com.)
Oct. 25—Jim's Atonement (Dr.)
Oct. 30—When Spirits Walk (Com.)
Nov. 1—His Conscience (Dr.)

GAUMONT

Sept. 30—The Doctor's Sacrifice	1000
Oct. 1—Weekly No. 81	1000
Oct. 2—Tiny Tim in Society	1000
Oct. 7—A Ballet Girl's Romance	1000
Oct. 8—Weekly No. 82	1000
Oct. 9—A Matrimonial Raffle (Com.)	
Oct. 14—Snatched from Death (Dr.)	
Oct. 16—Simple Simon's Grizzly Hug (Com.)	
Oct. 16—The Venom Institute of Sao Paulo (Edu.)	
Oct. 21—Dolly's Strategy (Com.)	
Oct. 23—Tiny Tim Kidnaps a Baby (Com.)	
Oct. 28—The Accusing Eyes (Dr.)	
Oct. 30—Mexican Pearl Smugglers (Dr.)	

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C.
Sept. 29—The Bachelor Girls' Club (Com.)
Oct. 13—The Surf Maidens (Com.)
Oct. 20—His Double Surprise
Oct. 20—A Trip Through Tunis and Algiers

GREAT NORTHERN

Sept. 27—Won by Waiting (Com.)	1000
Oct. 4—A Good Catch (Com.)	
Oct. 11—Caught in His Own Trap (Com. Dr.)	
Oct. 11—The Baltic Sea (Sc.)	

GREAT NORTHERN SPECIAL

Sept. 30—At the Wheel	3000
Oct. 14—The Rival Brothers	3000
Oct. 20—Secret of the Old Cabinet	3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)

IMP

Sept. 27—Jolly Jottings by Hy. Mayer (Com.)
Sept. 29—In Peril of the Sea (Dr.)
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.)
Oct. 4—His Priceless Treasure
Oct. 4—Whimsicalities by Hy. Mayer
Oct. 6—The Stolen Love (2 reel Dr.)
Oct. 11—Thou Shalt Not Rubber (Com.)
Oct. 13—Hidden Fires (Dr.)
Oct. 16—The Daredevil Mountaineer (2 reel Dr.)
Oct. 18—The Beggar and the Clown
Oct. 18—Leaves from Hy. Mayer's Sketch Book
Oct. 20—The Big Sister (2 reel Dr.)
Oct. 23—The Anarchist (Dr.)
Oct. 27—Jane of Moth Eaton Farm (Dr.)
Oct. 30—His Hour of Triumph (2 reel Dr.)

ITALA (Features)

Sept. 25—Unmasked	
Oct. 9—A Leap of Despair	
Oct. 23—Queen's Jewels	3000

JOKER

Oct. 25—The Cheese Special (Com.)
Oct. 29—The Tramp Dentists (Com.)
Nov. 1—Throwing the Bull (Com.)

KAY-BEE

Oct. 3—Loaded Dice (1 reel)	1000
Oct. 10—The Bully (1 reel)	
Oct. 17—Venetian Romance (1 reel)	
Oct. 24—A Woman's Wit (1 reel)	
Oct. 31—Borrowed Gold (1 reel)	
Nov. 7—For Mother's Sake (1 reel)	

KEYSTONE

Sept. 29—Bowling Match	1135
Oct. 2—Billy Dodges Bills	1000
Oct. 6—Across the Alley—Abelone Industry	1000
Oct. 9—Schnitz the Tailor	
Oct. 13—Their Husbands	
Oct. 16—A Healthy Neighborhood	
Oct. 20—A Quiet Little Wedding	
Oct. 23—The Janitor—Making An Automobile Tire	
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff	

KOMIC

	Feet
Oct. 2—It Happened in Haverstraw	
Oct. 9—An Overall Outing	
Oct. 9—Dobbs Forgot the Coal	
Oct. 16—The Birthday Party	
Oct. 16—Old Heads and Young Hearts	

LEWIS PENNANTS

Sept. 6—Decreed to Die	3000
Sept. 15—My Boy	

LUX
By Prieur

Oct. 10—The New Governess (Dr.)	975
Oct. 17—Mollie's Umbrella (Com.)	555
Oct. 17—In a Granite Quarry (Ind.)	375

MAJESTIC

Oct. 11—The Ice Man's Revenge
Oct. 12—The Van Warden Rubies
Oct. 18—The Wedding Write-Up
Oct. 19—Through the Sluice Gates
Oct. 21—Always Together
Oct. 25—Revenge
Oct. 26—The Scenario Writer

NESTOR

Oct. 10—The Simple Life (Dr.)
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Com.)
Oct. 17—Their Two Kids (Com.)
Oct. 20—The Brigand (1 reel W. Dr.)
Oct. 22—Under Western Skies (Dr.)
Oct. 24—Hawkeye's Great Capture (Com.)
Oct. 24—Tightwad Buys a Laundry (Com.)
Oct. 29—A Man of the People (Dr.)
Oct. 31—Curses! Said the Villain (Com.)

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Oct. 10—The Pilgrim—Messenger of Love (Dr.)
Oct. 15—The Escape (Dr.)
Oct. 17—His Pal's Bequest (Dr.)
Oct. 22—The Kid (Com.)
Oct. 24—A Man In the World of Men (2 reel Dr.)
Oct. 27—Playmates (Dr.)
Oct. 31—The Bee Industry (Edu.)

RAMO

Oct. 15—The Current (Dr.)	3000
Oct. 15—The Current	

RELIANCE

Oct. 11—The Rebellious Pupil (Dr.)	1000
Oct. 13—Poor Old Mother (1 reel)	
Oct. 15—The Flirt (1 reel)	
Oct. 18—A Knight Errant (1 reel)	
Oct. 20—Oh! What a Night	
Oct. 20—Two Men and a Mule (Series 1)	
Oct. 22—The Heart of a Rose	
Oct. 25—Hearts (2 reels)	
Oct. 27—The Real Mother	
Oct. 29—Two Men and a Mule (Series 2)	

REX

Oct. 9—Shadows of Life (2 reel Dr.)
Oct. 12—The Echo of a Song (Dr.)
Oct. 16—Memories (Dr.)
Oct. 19—The Criminals (2 reel Dr.)
Oct. 23—The Thumb Print (2 reel Dr.)
Oct. 26—When Death Unites (Dr.)
Oct. 30—The Clue (Dr.)
Nov. 2—Jewels of Sacrifice (Dr.)

SOLAX

Oct. 8—The Hunchback (Com.)	1000
Oct. 10—Handcuffed for Life (Com.)	1000
Oct. 17—Bachelor's Waterloo (Com.)	1000
Oct. 24—Fisherman's Luck (Com.)	1000
Oct. 31—Ish Gabibble (Com.)	1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)

THANHOUSER

Oct. 10—The Deep Sea Lair
Oct. 12—The Silver-tongued Orator
Oct. 14—A Girl Worth While
Oct. 17—A Peaceful Victory
Oct. 19—Beauty in the Seashell
Oct. 21—The Mystery of the Haunted Hotel
Oct. 24—The Old Folks at Home
Oct. 26—The Silver Tongued Orator
Oct. 28—How Filmy Won His Sweetheart
Oct. 31—A Twentieth Century Farmer

VICTOR

Oct. 10—The Winner (2 reel Dr.)
Oct. 17—The Girl of the Woods (2 reel Dr.)
Oct. 24—For Old Love's Sake (Dr.)
Oct. 27—The Restless Spirit (3 reel Dr.)
Oct. 31—The Spender (2 reel Dr.)

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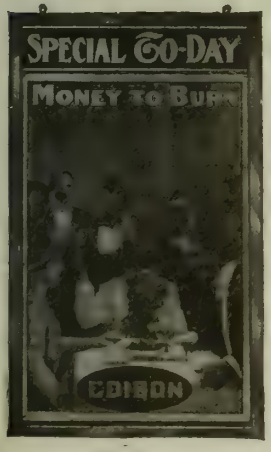

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Sept. 22—The Law and His Son (Dr.).....
Sept. 25—A Saturday Holiday (Com.).....
Sept. 25—The End of the World (Com.).....
Sept. 27—The Influence of the Unknown (Dr.) .....
Sept. 29—Dyed, But Not Dead (Com.).....
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Dr.).....
Oct. 4—The Chieftain's Sons (Dr.).....
Oct. 6—His Secret (Dr.).....
Oct. 9—Never Known to Smile (Com.)....
Oct. 9—Scenting a Terrible Crime (Com.).
Oct. 11—So Runs the Way (Dr.).....
Oct. 13—McGann and His Octette (Com.)..
Oct. 13—Aunts, Too Many (Com.).....
Oct. 16—Red and Pete, Partners (Dr.).....
Oct. 18—The Girl Across the Way (Dr.)....

CINES
George Kleine

Sept. 2—The Sign of the Black Lily (Part I & II) (Dr.).....1970
Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000

EDISON

Sept. 27—A Proposal from the Sculptor (Dr.).2000
Sept. 29—The Stolen Models (Com.).....1000
Sept. 30—A Daughter of Romany (Dr.).....1000
Oct. 1—Damascus and the Ruins of Baalbek (Sc.) 500
Oct. 1—Mr. Toots' Tooth (Com.)..... 500
Oct. 3—Why Girls Leave Home (Com.)....2000
Oct. 4—The Contents of the Suitcase (Dr.).1000
Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600
Oct. 10—In the Shadow of the Mountains (Dr.) 2000
Oct. 11—The Girl and the Outlaw (Dr.).....1000
Oct. 13—Bill's Career as Butler (Com.).....1000
Oct. 14—The Family's Honor (Dr.).....1000
Oct. 15—The Widow's Suitors (Com.).....1000
Oct. 17—The Foreman's Treachery (Dr.)...2000
Oct. 18—Twice Rescued (Dr.).....1000
Oct. 20—Hiram Green, Detective (Com.)....1000
Oct. 21—Reginald's Courtship (Com.).....1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.) 400
Oct. 22—His First Performance (Com.).... 600
Oct. 24—Silas Marner (2 Parts).....2000
Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.).....1000
Oct. 27—Across Swift Current Pass on Horseback (Sc.) 400
Oct. 27—A Hornet's Nest (Com.)..... 600
Oct. 28—A Daughter of the Wilderness (Dr.).1000
Oct. 29—The Horrible Example (Com.).....1000
Oct. 31—Janet of the Dunes (Dr.).....2000

ESSANAY

Sept. 19—The Right of Way.....
Sept. 20—The Redeemed Claim (Dr.).....
Sept. 23—For Old Times' Sake (Dr.).....
Sept. 24—Love Incognito (Com.).....
Sept. 25—Days of the Pony Express (W. Dr.)
Sept. 26—In Convict Garb .....
Sept. 27—Why Broncho Billy Left Bear County .....
Sept. 30—A Ray of God's Sunshine.....
Oct. 1—A Successful Failure (Com.).....1000
Oct. 2—The Belle of Siskiyou (Dr.).....1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Dr.) 2000
Oct. 4—The Struggle (Dr.).....1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (2 reel Dr.) 2000
Oct. 10—Pete's Insurance Policy (Com.).....
Oct. 10—The Sea Scouts of America (Top.).
Oct. 11—The Influence of a Child (Dr.)....1000
Oct. 13—The Hermit's Ruse (Dr.).....1000
Oct. 14—Three Scraps of Paper (Dr.).....
Oct. 15—The Vampire (2 reel Dr.).....2000
Oct. 15—Their Waterloo (Com.).....
Oct. 16—A Borrowed Identity (Com.).....
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II).....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000
Oct. 18—"Alkali" Ike and the Wild Man (Com.) .....

KALEM

Feet

Sept. 27—A Demand for Justice (Dr.).....1000
Sept. 29—The Atheist (Dr.).....1000
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Oct. 3—And the Watch Came Back (Com.)..
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Oct. 15—The Vampire (Dr.) (Parts I, II & III) .....
Oct. 17—The Troublesome Telephone (Com.)
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LUBIN

Sept. 18—The Clod (W. Dr.—2 reels).....2000
Sept. 19—The Love of Beauty (Dr.).....1000
Sept. 20—Her Present (Com.)..... 400
Sept. 20—His Reward (Com.)..... 600
Sept. 22—Poker Paid 400
Sept. 22—This Isn't John 600
Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
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Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
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Oct. 7—The Two Cowards.....1000
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Oct. 10—Going Home to Mother..... 600
Oct. 11—The Higher Law.....1000
Oct. 13—The Fiancee and the Fairy.....1000
Oct. 14—A Deal in Oil.....1000
Oct. 16—The Taking of Rattlesnake Bill....2000
Oct. 17—The Mate of the Schooner Sadie..1000
Oct. 18—The Highest Bidder..... 400
Oct. 18—A Sleepy Romance..... 600
Oct. 20—Father's Choice 400
Oct. 20—All On Account of Daisy..... 600
Oct. 21—Her First Offense.....1000
Oct. 23—The Evil Eye.....2000
Oct. 24—The Man in the Hamper.....1000
Oct. 25—Mother Love 1000
Oct. 27—The Man of Him.....1000
Oct. 28—Making Good 400
Oct. 28—Giving Bill a Rest..... 600
Oct. 30—The Rattlesnake (2 reels).....2000
Oct. 31—A Momentous Decision 1000
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Sept. 25—Sago Industry in Borneo.....
Sept. 25—Pathe's Weekly .....
Sept. 26—Birds of Prey.....
Sept. 26—Sicily, the Picturesque.....
Sept. 27—Fish with Storage Battery in its Brain .....
Sept. 27—The Pearl of the Bosphorus (Constantinople) .....
Sept. 29—Pathe's Weekly .....
Sept. 30—Lillie's Nightmare .....
Sept. 30—Deschutes Canyon (Washington)....
Oct. 1—Oxygen .....
Oct. 1—Along the Padas River.....
Oct. 2—Pathe's Weekly .....
Oct. 2—The Depths of Hate.....
Oct. 3—A Clever Story.....
Oct. 4—A Wall Street Wail.....
Oct. 4—Riding the Flume.....
Oct. 6—Pathe's Weekly No. 56.....
Oct. 7—Plants Which Eat.....
Oct. 7—How Mountains Grow.....
Oct. 7—A Journey Through Crimea (Travel)
Oct. 8—The Smuggler (Dr.).....
Oct. 9—Pathe's Weekly No. 57.....
Oct. 9—Two Mothers (Special—2 Parts—Dr.) .....
Oct. 10—The Millionaire's Ward (Dr.)....
Oct. 11—Talkative Tess (Com.).....
Oct. 13—Pathe's Weekly No. 58.....
Oct. 14—A Yankee in Mexico (Dr.).....
Oct. 14—The Petrified Forests of Arizona (Geology) .....
Oct. 15—The Bullet's Mark (Dr.).....

Feet

Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II).....
Oct. 16—Pathe's Weekly No. 59 (News)....
Oct. 17—Her Hour (Dr.).....
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany) .....
Oct. 18—St. Claude and Its Environs, France (Sc.) .....

SELIG

Sept. 17—Tobias Wants Out (Com.).....1000
Sept. 18—The Redemption of Railroad Jack (Dr.) 1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.) 1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.) 1500
Sept. 22—Sissybelle (Com.) 500
Sept. 23—Bumps and Willie (Part I—Com.).1000
Sept. 24—The Capture of "Bad Brown" (Dr.).1000
Sept. 26—The Policeman and the Baby (Com.) 500
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Sept. 29—The Invisible Government (Dr. 2 reels) 2000
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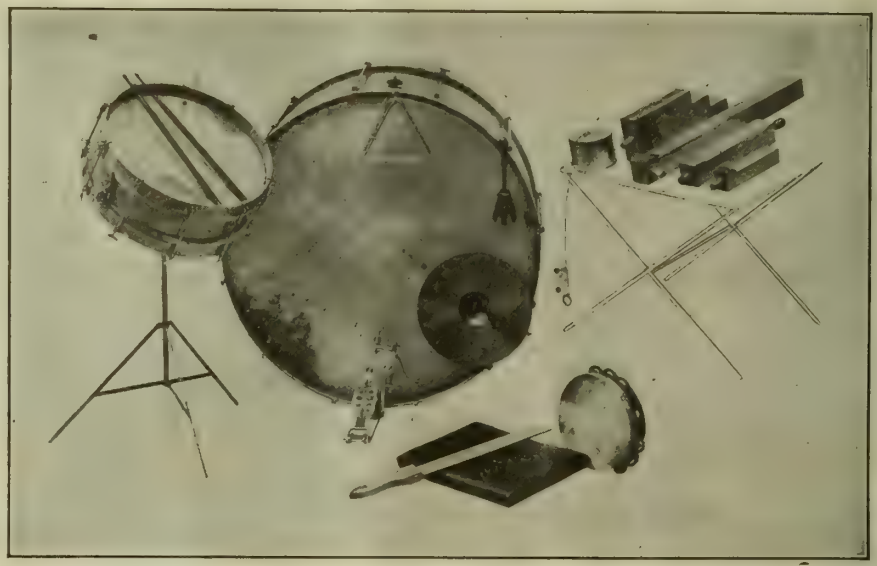

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The Motion Picture News

Exhibitors' Times Est. 1913

Moving Picture News Est. 1908

October 25, 1913 Price, 10 Cents

Scene from "THE GAMBLER'S RUIN"
Gaumont Two-reel Feature

Volume VIII Number 16

Published by

Exhibitors' Times Inc.

220 West 42nd Street New York

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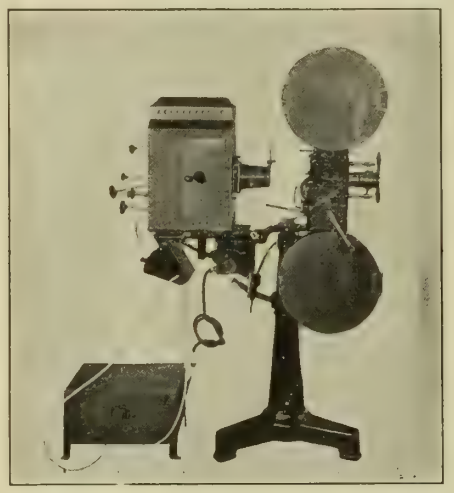

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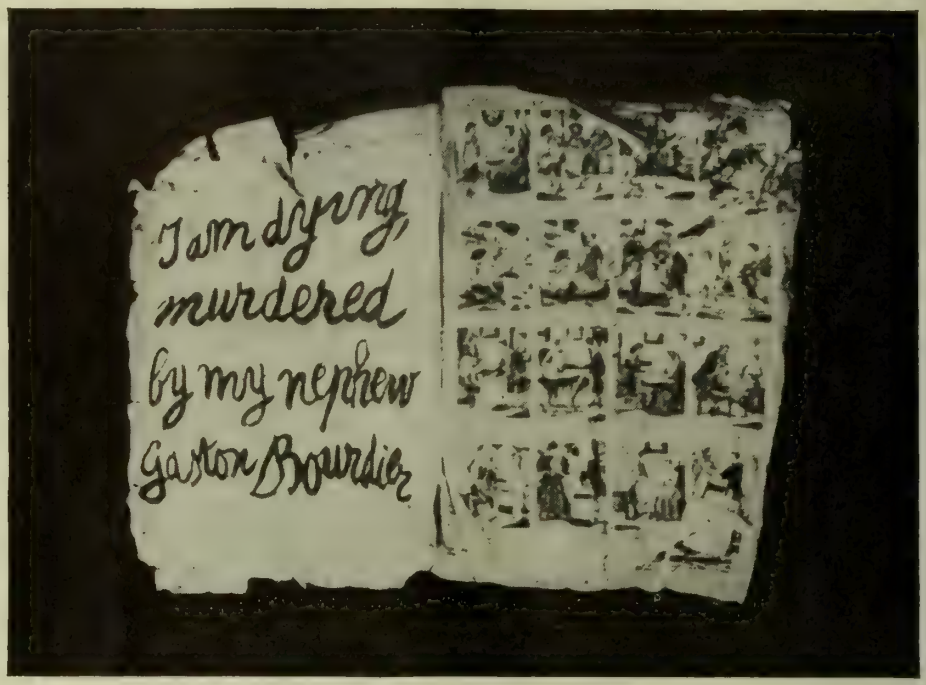

The letters of blood appeared like an avenging spirit.

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BRONCHO
Two Reels

OCTOBER 22
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When it came to a test the Black Sheep showed he wasn't all dross. By one good action his sobriquet was dropped and he assumed his appointed place in life.

KEYSTONE
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OCTOBER 20
Two Old Tars
OCTOBER 23
A Quiet Little Wedding

THE ABOVE ARE KEYSTONE COMEDIES (ENUF SAID)

DOMINO
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OCTOBER 23
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New York Motion Picture Company—Mutual Programme.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | October 25, 1913 | Number 16

AUGUSTUS THOMAS

An Appreciation of "Arizona's" Author

"WOULD you rather make motion pictures or be an ambassador?" I asked Mr. Thomas, as we sat talking pictures after the usual introduction. My victim started. He was obviously unprepared for such a question, and, of course, I meant him to be. He knew practically nothing of me, but I had a clear outline of his career for the last twenty years in my mind when I put this question. Yet without hesitation, and with a slight smile, he replied: "I would rather make motion pictures." There were many paragraphs in the newspapers not long ago stating that President Wilson had offered Mr. Thomas an embassy in Europe. Paris and Brussels were mentioned as likely places.

AUGUSTUS THOMAS

The personality of Mr. Thomas is extremely agreeable. He does not convey to you the idea of having anything to do with stage matters. He is a type of the well-bred man of affairs, affable, cultured, easy in manner, and, above all things, sure of himself.

He has evidently caught the *virus picturitis*. He talked to me with real enthusiasm of the details of the making of "Arizona." He is a practical man. He discovered that in picture-making the chiefest asset is time, and that time is wasted more lavishly than money. So he invented a simple detached leaf system of charting the movements of all the characters in his films, indicating how long they were on in a scene, what they wore, and so forth. He is a veritable Bertillon of the film. "If every little movement has a meaning all its own," it also, in Mr. Thomas' philosophy, has a financial value. It should not be wasted, it should be made in the proper place; recorded, kept tab of. In the making of a motion picture, every movement must count. For the first time in my experience, I had encountered a personality of a mathematical nature in the making of motion pictures.

Mr. Thomas has large plans for the future. He is carrying them out, I perceive, mathematically. He is a good business man, and has good business associates. On the evening when I met Mr. Thomas he had an appointment. I hinted to him that it would be a delight to me to sit with him and look at his picture "Arizona." He incon-

(*Continued on page* 16)

The
Motion Picture News

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Vol. VIII October 25, 1913 No. 16

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. President, Wm. A. Johnston; Vice-President, Henry F. Sewall; Sec'y, E. Kendall Gillette; Treas., Wentworth Tucker. The address of the officers is the office of the publication.

AN ACKNOWLEDGMENT

THE logical growth of The Motion Picture News into its present form has brought us numerous words of congratulation and encouragement. These have been freely expressed by word of mouth to all members of the staff, and they have also taken form in many letters addressed to the individuals whose names are printed on the top of this page. We take this opportunity of gratefully acknowledging these appreciative words. They are an encouragement to us to adhere as closely as possible to the policy that we outlined in May last, namely, to stand for the best interests of the motion picture art and industry.

Will all those, therefore, who have written us on this subject or have spoken to us, accept the thanks of the staff of The Motion Picture News for their compliments and encouragements?

The highest aspiration of The Motion Picture News is to represent the art and industry of the motion picture in a dignified, honorable and progressive spirit. The editorial policy of the paper is animated solely by principles of justice allied with a determination to promote the interests represented in these pages to their best possible advantage. As proximate time progresses, it will be seen that these pages will manifest a literary value, artistic finish and consistency of policy not excelled by any other publication of the kind in the world.

IS THE SHORT LENGTH FILM DOOMED?

WEEK by week, as we study the motion picture press of the world, we find that this theme is constantly to the fore. At the moment of writing we have French and English publications in which the subject is discussed. It is a serious matter for the manufacturers to consider. A great deal of nonsense is said and written about feature films. Feature films, as we pointed out in these pages many weeks ago, only respond to a desire on the part of the public for longer and better pictures. For that matter, every film is a feature film if it is good enough and long enough.

Mr. Paul Kimberley, representing J. F. Brockliss, of London, was in New York last week. He is a shrewd, intelligent young man. He gave us a concise survey of the conditions of the London market—that market which is the principal centre of the art and industry in the world. On that market at the present time, short length films, that is, half-reels and one-reels, as made in this country, are becoming useless. They are not wanted and they don't sell. They must be superlatively good if they do. Mr. Kimberley named many alleged American brands of films which won't sell. In mercy to these manufacturers we suppress their names.

All the evidence tends to show that the answer to our question is in the affirmative. Better and longer pictures, not too long, are needed. Careful study of the situation persuades that the unit of the future is likely to be the five-reel picture. The two-hour-and-a half-entertainment — the two-hour-and-a-half net — is the one that practice has proven out to be the need of the public. The motion picture public is rapidly manifesting its needs, in the way that the theatre-goer manifested its needs. Those needs as they are making themselves apparent seem to supply other and additional affirmative replies to the question heading this article.

The picture is at its transition stage in every possible one of its many aspects and features. Prominent state right men and others tell us that these small-length pictures, half-reel and one-reel, are doomed. These state right men should know. They are probably correct.

A MOTION PICTURE COLLEGE OR INSTITUTE

IN another part of this week's paper, an enthusiastic young correspondent whom we personally know to be interested in the scientific progress of the motion picture, makes a suggestion to which we extend our cordial endorsement. It is this: that there should be founded a society for the study of the

(*Continued on page* 16)

RIGHT OFF THE REEL

By J.B.

BENJAMIN ALTMAN, who died the other day, was a man after my own heart. He had the loftiest possible ideals. His beautiful store on Fifth avenue, the splendor of its administration, the loving care extended to his horses, excited my keen admiration when I first made the acquaintance of these marks of high-mindedness. I reasoned it out that the man at the head of these enterprises must be a virtuoso—a sincere lover of the best things in life. So it proved to be. Mr. Benjamin Altman has shown himself great in his death. He died bequeathing to this city one of the finest art collections ever gathered together by one man. In respect of being a collector he transcended the late J. Pierpont Morgan, who as a collector was too acquisitive, too eclectic, not sufficiently discriminative. Discrimination was the *forte* of Mr. Altman.

* * * *

MR. ALTMAN'S munificence is bound to have a great effect (strange though this may read) on the future of the motion picture. For the more you study good "still" paintings or pictures of any kind, the more you are likely to be able to understand and appreciate good motion pictures. The motion picture, as we in this paper are constantly insisting, is an artistic product. Mr. Altman got together some of the greatest artistic representations in the world. These pictures are of an educational nature. As Thomas Constable is alleged to have said, "A good picture is seen at a glance." Now if you look at good still pictures, whether they are photographs, paintings, etchings, or what not, they will lead you to appreciate cognate or allied qualities which you see in pictures which have motion.

* * * *

WOULD you be surprised to learn that, in my humble opinion, Mr. Andrew Carnegie is taking a course which, although he probably has not so calculated, will operate by helping the great cause of the motion picture? This is the endowment of the Palace of Peace in Europe and the support of the peace propaganda. I can imagine the reader screwing up his face and saying something like this: "What on earth has this to do with the motion picture?" It has a great deal to do with it, friend reader, as you will concede by the time you get to the end of these paragraphs.

* * * *

TALKING about pictures with a friend from a distant part of the world a few days ago, he interjected thusly: "For goodness sake, don't send us any more military pictures. We are sick and tired of the blues and grays—the Civil War subjects. The people that go to theatres don't want them. Tell the film makers not to make any more." I pass on the advice, dear brethren. Take it. It's good; it's sound sense. The public is sick of war subjects on the screen, just as the public is sick of war between nations.

* * * *

THE bravest soldiers hate war. General Sherman is alleged to have called it "hell." Kitchener and Roberts, the British generals who have years of conquest in all parts of the world to their credit, who have been miscalled butchers, are two of the kindest-hearted men I have met and they hate war. But war is their trade, and they ply their trade as I am plying the pen that writes this paragraph because it is my trade. The difference between Roberts and Kitchener and me is that I like my trade, though it does not make me a General or get me medals or glory.

* * * *

MR. CARNEGIE is a shrewd man. He has been shrewd in business, and although he is laughed at for many of his theories, he can foresee the time when universal peace will prevail on the earth. It *must* prevail. War will become so costly that no nation or two nations will be able to afford the money to play the game. So he has backed up the peace propaganda and built this Peace House for the purpose of teaching the lesson that war is waste of money. We of the general public have not yet got to Andrew Carnegie's advanced stage of thought. I am writing generally. But it is a distinct sign of progress when you have evidence forced upon you that the millions and millions of people who go to motion picture theatres are sick of wars on the screen. They are sick of the Spanish-American War, they are sick of the Civil War, they are sick of the Boer

(*Continued on page* 17)

AUGUSTUS THOMAS

(*Continued from page* 13)

venienced himself to the extent of some hours in order to give me the double delight of looking at a picture of which the author and maker sat by me. This is the kind of enthusiasm that I like.

Mr. Thomas saw the whole of his play, as his mind conceived it, in film form. For the first time he and his friends heard and saw some of the effects referred to the play, but which were neither shown nor illustrated in it.

A man of Augustus Thomas' type is a strong addition to the all too-short list of motion picture makers. Besides being a scholar, a man of refinement, ideas and ideals, he studied graphic art in his earlier years. He knows how to compose a picture. Were he a photographer, he could take a well-composed group. If he took a single photograph, he would see that the figure would be correctly posed. If he painted, drew or sketched, he would do so in compliance with the canons of composition. He knows the value of light and shade.

Then, above all this, he has the innate aptitude for the work. Not all the scientific knowledge in the world can explain the reason for the indefinite, indefinable, "something" in the individual which makes for artistry. *Poeta nascitur non fit*—the poet is born, not made—so is the painter, or the sculptor, or what not. So, it appears, is the motion picture maker. Mr. Thomas has a natural aptitude for making pictures, whether they be stage pictures, motion pictures, colored pictures. He is what we conventionally call an artist. He has temperament and style. I am told that his rehearsing methods are simple. He gets his effects, he gets his actors and actresses to do things, by simple, persuasive directional powers. Some directors shout, others scream, others go black in the face. I have seen them do all this. Mr. Thomas knows what he wants, when he wants it, why, where and how he wants it. And knowing all this, he gets what he wants by mental rather than by physical means. He directs by the powers of his mind rather than by the power of his lungs and arms. He does not get mad.

Directors vary very much in their methods. Nothing to me is so fascinating as to watch a director making a picture, especially if I am familiar with the story or have acquainted myself with the recognized requirements of the story in action. One of these days I would like to see Mr. Thomas direct his pictures.

In the All-Star list of coming subjects you will find the names of many popular stage successes which are to be turned into pictures. These will succeed in virtue of their reputation with the public. Take, for example, the story by Richard Harding Davis which is being made this very moment in Cuba. This will probably be a good picture, and it will succeed largely because the book and the author are known.

But what I want to see, what many of us want to see, are motion pictures made by men of the caliber of Augustus Thomas on *original* stories. The process of exhaustion is going on rapidly. Old themes, old stories are being adapted for the stage, and the wonder is frequently expressed, "Where will you get your stories from in the future?" In fact, this question has been addressed to me personally many times within the last three weeks by students of the photoplay. My reply is "From brains." If men of the type of Augustus Thomas will sit down and write *original* stories for the motion picture, then an advance will have been made.

Meanwhile, the Director-General of the All-Star Company is to be congratulated on his rapid success. His methods deserve commendation and they deserve study. If you want to see a well-acted American film, study the acting of the story of "Arizona" in that film —study the groupings, settings, light effects. Study the scenario as it is presented in the film. "Better men and methods." This has been the cry of those of us for years who realize the possibilities of the picture. Augustus Thomas is one of the men and his methods are some of the methods that we have aspired after. He and they are here, he and they should be studied. For while there is only one Augustus Thomas, there is room in this business for very many of his type.

I hope as I think that this little appreciation, for such it is, fits the picture of the man which is here shown. Mr. Thomas is a fluent and convincing speaker. He is agreeable to listen to. I hope some day he will talk in public on the making of motion pictures. I hope to have the pleasure of hearing him, and that many others will join me in the pleasure. The Lambs Club should bear this hint in mind.

T. B.

A MOTION PICTURE COLLEGE OR INSTITUTE

(*Continued from page* 14)

science and art of motion pictures. We say there is need for such a body, there is room for it, and we propose to take steps to hasten its formation.

The motion picture has its associations of manufacturers; here in this country it has its Screen Club. It recently held an exposition. In Europe there are congresses and manufacturers' associations devoted to the motion picture, but there isn't any one society anywhere devoted to the study of the picture, as an artistic, scientific, industrial product. Take any other art, science and industry, and you will find they have many societies which are in existence for these purposes. Let us select photography, upon which the motion picture is based. Here in the United States there are over 100 societies, conventions and the like meeting throughout the year, devoted to the advancement and study of still photography.

Of course, the motion picture has its exhibitors' leagues, but so far these bodies have done

absolutely nothing to advance the art and science of the motion picture. They have not added to our knowledge.

What is needed here in New York is a society where those interested in the motion picture can meet and discuss the optics, chemistry, physics, art and manipulation of the motion picture; how it is made from beginning to end; how the picture is exposed, printed, developed; how it is toned, fixed, and the like.

Only this week, with the appearance of this publication in its final and permanent form as The Motion Picture News, we have been personally asked by many enthusiastic young motion picture men when we shall be able to find space for scientific articles dealing with the actual making of the picture. These will come soon.

Meanwhile we give the idea of this proposed society for the study of motion pictures our hearty support. At an early date we will see that a meeting is called so that the initiatory steps can be taken. We think that such a man as Professor E. J. Wall, who is professor of photography and motography at Syracuse University, might fittingly be the first president. Mr. Wall is experienced in society work, and his name at the head of the proposed society would be a good one, and one carrying considerable weight in the world of art and science.

RIGHT OFF THE REEL

(*Continued from page* 15)

War, all wars, in fact, excepting now and then a Waterloo or Gettysburg battle.

* * * *

"PEACE hath her victories no less renowned than war." The motion picture theatre is still in its infancy. Now, fellows, don't throw things at me. Read more carefully. I say the *motion picture theatre* is still in its infancy. Other people, you know, don't include the word "theatre." They stop at "picture." The motion picture theatre can more or less directly be made the focal point of all the best teaching and human knowledge that can be obtained — progressive teaching, uplifting teaching, teaching which influences the human mind for the better and the best. However, these military pictures, if they have disgusted people, have proved of negative advantage here and there.

* * * *

I AM not arguing against military pictures, but let's have fewer of them. Let us have pictures of military life by all means, but not war or carnage. Military training is good for the manhood of the country, and therefore good for the country as a whole. The Boy Scout movement, which is spreading around the world, is military in its theory. It will make good men of the boys, strong men, physically and mentally. We all ought to be able to bear arms and build ourselves well in body as well as in mind. Self-preservation is the first law of nature. War will probably not be abolished in the life-time of anybody on this globe; but if in addition to a realization of the costliness and the horrors of war, we also get by physical training and development to appreciate the fact that war is a useless waste of valuable human lives, then there will be another argument in favor of Mr. Carnegie's foresight. Prosit, Andrew!

* * * *

AGAIN I come around to my old theme; it is the women and children who hate war. They suffer the most. The men don't suffer; they fight and die. It is the widows and orphans made by war who suffer. Men don't suffer by fighting; it is just brutal sport to them. According to the evidence there is very little real bravery in war, very little. Mark what I write—bravery. There is plenty of savagery, which is a different thing to bravery—savagery actuated by brutal passions (and sometimes Scotch whiskey).

* * * *

THE bravest man I ever knew, however, was a soldier. He narrated the instance of his bravery to me with the modesty of a true hero. He was in a review of troops when Mr. Roosevelt was President. My friend had to stand in line with his hands by his side on a blazing hot day in July. The temperature was 116° in the sun. The rays beat down upon the head of my military friend as a big fly settled on his nose, sat there, stuck there, and stung him, as the President passed and repassed. And yet my friend dare not lift a hand to remove the torturing insect! Well, if that is not bravery, it is something better. It is endurance. And it takes a brave man to endure torture—especially torture at 116 degrees in the sun.

IMPORTANT NOTICES

In future, and commencing with this issue, The Motion Picture News will be dated one week ahead, e. g., this number bears date October 25th.

Owing to extreme and sudden pressure on our space, several articles are held over till next week, including "Construction Department," and other interesting communications.

"FEATURE FILMS": WHO FIRST USED THIS PHRASE?

At a moment when so many are writing and talking of feature films as new, it is interesting to note that the Columbia Film Company advertised "Feature Films" in the News of December 25, 1909. Can anybody antedate this?

Challenge to a Noted Judge Inspired the Latest Big Feature Picture

"A Boy and the Law" the Result of an Editor's Dare

BY WILLIAM W. YOUNG
Manager, The Youth Photoplay Co.

THERE is an unusual photoplay story back of the new five-reel feature, "A Boy and the Law," that it strikes me is worth telling. That film is the result of a challenge—a challenge to a noted judge.

Last spring, as editor of The Publishers' Guide, I asked Judge Willis Brown to contribute an article on "Soul vs. Sensationalism in Newspapers," and the burden of his article was a plea for a squarer deal for the boys and girls of the country in the daily press. He pointed out that the only times our young people get into the papers are when they commit crimes or get into serious trouble of some kind. In the article he said that in his personal experience as judge he had almost daily come across child stories of an uplift character that would make excellent newspaper copy, and that no moving picture scenario writer ever could imagine stories half so good, so thrilling, so heart-appealing as some he mentioned.

That led me to invite Judge Brown to write another article, on the subject of motion pictures. It was headed "True Sensationalism in Motion Pictures," and rang so true, was so convincing, that I was pleased to see it reprinted in The Exhibitors' Times, with favorable comment by the editor.

In that article Judge Brown urged the supplanting of vicious productions with a better, more wholesome kind that would please the larger portion of motion picture patrons, tend to gain new patrons, and thereby increase the profits of the exhibitors. He pointed out that schools, settlement houses and churches are putting in motion pictures and demanding a higher type of subjects which, while entertaining, will educate, and better human conduct, and he declared that to him it seemed utter silliness on the part of motion picture producers and exhibitors not to awaken to the apparent demand of the very people to whom they must owe their future business. Among other things he said:

"As a former youth, and in behalf of the growing citizenship, I plead for common sense to enter the business of motion pictures and that at least a portion of the vast business be given to the proper exploitation of youth, and that some recognition be given the children, who, in their impressionable age, take and hold what the eye witnesses and what the story tells far more than the fixed adult.

"To dignify youth and youth achievement, to make work and goodness of heart attractive, to instill patriotism in the boy of this day, mean but to delight both youth and manhood and to grow prosperity. The money-maker in the motion picture business will be the man who plays his business to ALL, not a half or a still smaller percentage, of the people.

"If I ran a motion picture house I would consider that my greatest profit would come by inducing those who do not now visit motion picture houses to come to mine. I would get after the stay-at-homes. In pleasing them I would still hold the present patrons. I would make patrons desire to have their children see the good, pleasing and helpful things rather than have numerous parents keeping their children away from the show."

That is where the challenge of which I spoke came in. After reading the manuscript, and before publishing it in the August Publishers' Guide, I went to Judge Brown and challenged him to produce a scenario for a motion picture production that would meet the requirements stated in his article and yet would be of sufficient popular interest to appeal to the present-day motion picture theatre manager.

He accepted the dare and soon brought to me the scenario of "A Boy and the Law." It is the real life-story of Willie Eckstein, one of the many wayward boys whom Judge Brown encountered in his court and in whom he has maintained a parental interest.

So human, so thrilling in parts, so instructive and so comprehensive was this story that I immediately saw in it all of the elements of a wholesome popular photoplay, with the result that a company was organized for its production and exploitation, and for the production and exploitation of other photoplays with youth and youth achievement as the basic ideas.

I did not rely solely on my own judgment, either, but took this scenario to several noted educators, ministers, social workers, and, what is more to the point, several experienced motion picture producers and theatre owners, and all agreed that Judge Brown had in this story met all the requirements stated in his article and had outlined a photoplay that would go in any theatre on its merits and entertain as well as instruct and uplift.

I have known Judge Brown for several years and have watched his wonderful work with misunderstood boys, and I felt quite confident of the outcome of my challenge. No man has had a better opportunity to study child life than he. He is the originator of the Parental Court idea; he wrote the Juvenile (Parental) Court laws of Utah, Indiana, and other states, and is the author of the Federal "Parental and Educational Courts Bill" recently introduced into Congress by Representative Richmond P. Hobson. He was the first judge of the Juvenile Court in Salt Lake City, and later of the Parental Court of Gary, Indiana, and he organized the first Boys' City, the famous Boys' Farm near Gary, and the more famous Boys' City in Michigan. Also, he is chairman of the National Youth Achievement Committee.

Besides, he is not unfamiliar with photoplay requirements, for I have it on good authority that one of the most successful—financially and otherwise—special features that Selig ever put out was "A City of Boys," which was nothing more than a series of scenes depicting the life of the hundreds of boys in Judge Brown's Boys' City. That was merely scenes, mind you, with no plot, while in "A Boy and the Law" the activities of the boy municipality are shown as incidental to a remarkably interesting story.

This real life-story of Willie Eckstein is acted throughout by the young man himself, and Judge Brown personally appears in all of the scenes of which he was a part in real life.

The story begins ten years ago in a town in southern Russia, the early scenes showing vividly the persecution of the Jews in that country. Willie's father is prosperous, providing well for his family, consisting of a wife, little daughter and two boys, of whom Willie is the elder.

While Willie is away in school an edict is issued by the governor of the state in which his parents live to the effect that all Jews who came to the state subsequent to 1886 must leave before a certain date. Failure to do so means that all property of those remaining will be confiscated. Willie's father is among those who must leave. Willie receives a letter from his mother describing the occurrences and telling him of their new humble home in a distant state. A number of other boys also receive word of the persecution of their people by the Russians.

Willie is persuaded to join the Eneckva, a secret society, meeting in the basement of an old church in the outskirts of the town. He makes an impassioned address and immediately is recognized as a leader in the society.

In the meantime his parents are experiencing still worse persecutions in the village to which they go, and finally his father is killed by Cossacks. The grief-stricken mother writes the sad news to Willie. On receipt of the letter he is greatly excited, and at a secret meeting of the Eneckva he stirs the boys to great enthusiasm, urging them to do something against the officials who persecute, plunder and kill their parents.

Officers ransack Willie's room and find law-defying literature. Willie and two other boys are arrested and taken to jail, from which they escape in a thrilling manner down a high, rocky cliff. Willie, eluding searchers, makes his way to the home of his mother, and tells her he must flee from the country. His mother hides his student uniform and gives him a peasant's suit, and he starts for America, where he arrives after many days of anxiety for fear he might be apprehended by the police. After days of fear of deportation, Willie finally is permitted to land in free America and make his way to Salt Lake City, where his uncle is in business.

His conception of law and authority, formed in a land of persecution, making him look upon all legal restraint as oppressive, soon leads him to protest against school rules, the authority of the teacher, the dictation of his uncle and aunt, to say nothing about defying community-made laws. He finally leaves home and becomes a newsboy, a street wanderer, a frequenter of poolrooms, and a member of a rough gang of boys.

The principal of the school writes to Judge Willis Brown, of the Juvenile (Parental) Court in Salt Lake City, telling him that Willie is beyond her control and must hereafter come under the jurisdiction of his court.

The first meeting of Judge Brown and Willie occurs on a street corner. Willie is smoking a cigarette in defiance of the state law. The young gangster is surprised that the Judge does not exercise the authority he possesses, but instead talks to him in a friendly manner. He has continually refused to accompany his aunt to see the Judge, and this striking illustration of the Judge's methods greatly puzzles the boy. Finally Willie, with a crowd of boys is found in a poolroom, and all of the boys, together with the proprietor, are taken to Judge Brown's office. The scene of the Judge punishing the poolroom proprietor for debauching boys and encouraging them to disobey law; the surrender by the boys of all their tobacco, and their frank confessions to this Judge, of whom they were not afraid and to whom they would not lie, is a matter of great interest and surprise to Willie.

Judge Brown interests progressive women of Salt Lake City in the need of moral education for boys rather than punishment in a reform school. The women respond liberally and present to him an 800-acre farm to be used as a place where boys might have an opportunity to grow right—one of the most practical reform institutions ever founded in the United States.

The Judge gathers up eighteen of these misunderstood boys, Willie among them, and drives with them to the farm where they will build the City of Boys. And now comes the building up of this boy-run municipality in the Western canyon; the making of a real Boy City, and the running of a boy farm. Willie Eckstein is elected Mayor—the first Mayor of the first Boy City.

What happens to the boy that will not work, the real conduct of the farm, the payment for labor and for board in real money actually earned, the business of the bank, the amusements, the unusual real life which actually happens in this first Boy City, adds greatly and instructively to this true story.

Willie's development, his changed attitude toward law when he is put in the actual game of living, is so marked that Judge Brown sends him to an Eastern college. Later, in the State University of Missouri, Willie takes up the agricultural course. One day he receives a letter from the Judge informing him that he has purchased a farm and that as soon as the University term ends he may have the position of manager. Willingly he accepts. Then comes naturalization. Willie becomes a full-fledged American citizen and voter.

During the period of Willie's development into American citizenship his mother is struggling along in distant Russia. The boy assists her as much as he can from his scanty funds, after he has learned the wisdom of leading the better, law-abiding life. One evening, alone in his room in the country residence of Judge Brown, Willie writes to his mother, encloses the fortnightly money-order, and with it is sending his photograph. With satisfaction he rests in his easy chair and beholds a vision of the mother in the little home in far-off Russia, with the children about her, anxiously waiting for the letter from the absent boy across the sea. He imagines he sees the postman come, bringing the letter with the loving message, the money-order and the picture of the young American citizen—her boy.

The door opens and Judge Brown enters. Unheard by the dreaming young man, the Judge quietly approaches and places his hand on Willie's head. The Judge presses the boy's hands and tells him that trust and love and a square game will always win, and that his mission should be not only to live squarely because of those depending on him, but as an example for other boys; yes, and even for men and women who have not "found themselves."

That is the big point in all of Judge Brown's wonderful work with boys. That is the big point in this true life-story, with all of its excitement, its drama, its comedy, a really uplifting and thrilling true motion picture. It teaches people, boys and girls especially, how to find themselves, and that playing square and living fair is the only true road to happiness.

Above all, it is a story of youth achievement, and youth is the one thing of universal appeal in art, in literature, in drama, and most of all in moving pictures.

James Neill is producing "The Passer-By," by del Ruth, with J. Warren Kerrigan in the rôle of the Passer-By. He comes unheralded and goes unknown, and in-between whiles he manages to complicate matters and straighten out some tangles. Warren Kerrigan has a part of which he makes the most.

MISS GENE GAUNTIER

Who has just returned from Ireland, where she produced a number of notable Irish three-part features which will be released through the programme of Warner's Features.

For the Love of a Toreador

Kleine-Cines

THIS two-reel Cines production is scheduled for release on November 4th. It is an especially delightful picture, because it deals with a fiery-blooded race in two of their native games, love-making and bull-fighting. The Cines Company some time ago invaded Seville, Spain, for the making of this picture. Spanish actors are employed and Spanish scenery is evident throughout it. The scenes, situations and effects are all worked out differently than we have been used to witnessing them, undoubtedly according to the Spanish principle. They have all the fire and atmosphere of this Southern country in them, and assist to tell a convincing story. The dancers and toreadors are of the type that are thoroughly convincing. A very splendid view of the arena in which the bull-fight is held is given, showing its thousands of people, also the streets peculiar to Spain and also the houses of this country, with their barred windows, along which white roses twine their course. The picture is well acted and tells an interesting story.

Pablo, the famous toreador, meets Lola, a Spanish dancer, at the dance-hall, and immediately he captivates Lola by his manliness and wit. Micaele, a Spanish belle, who is at the dance, extends an invitation to Pablo to call. Paquello, another toreador, very much in love with Lola, is jealous of Pablo. A quarrel is the result of this jealousy, and the two part bitter enemies.

A short time before the great bull-fight, so widely advertised throughout Seville, Spain, Pablo calls on the pretty dancer, Lola, and she, seeing a rose pulled carelessly through his sash, accuses him of his love for Micaele, pulling the rose from his sash in her jealousy and stamping on it.

Pablo visits Micaele, whose father is keeper of the bulls. He is so pleased with the six fine animals selected especially for him that he promises Micaele to sacrifice a bull in her honor in the ring. Paquello, hearing of this, calls upon Lola and arouses her jealousy.

The day of the great fight arrives, and the two toreadors saunter into the ring under the admiring eyes of the thousands. The fight follows, and Pablo succeeds in killing a huge bull, which, amid the plaudits of the multitude, he gallantly offers to Micaele. Suddenly the shouts of the crowd are arrested by the appearance of Lola, who, knife in hand, seeks to stab the smiling Micaele. Leaping forward, Pablo receives the blow intended for her. In the excitement Lola escapes.

The conscience-stricken girl, several days later, her anger cooled, goes to the home of Micaele, where Pablo lies injured, to ask his forgiveness. The hot-tempered Spainard refuses to overlook her action and tries to drive her from the house. Pleadingly, her hands upraised, Lola falls before a burning holy candle and an instant later the house is aflame. Lola is then arrested and taken away to a merited punishment.

C. J. V.

A Family Mix-Up

Great Northern

THE trials of Mr. Newlywed and his wife form the plot of this Great Northern comedy. Newlywed asks his wife to stop at the jewelers to get his watch which he had left for repairs. On her way she pays a visit to a young girl friend who is soon to be married, and before leaving she borrows a magazine which she has picked from the library table. In this is a note from her friend's fiancee making an appointment for the same evening.

Newlywed finds the magazine, and likewise the note, and follows her out when she visits the house of her girl friend. Here Mrs. Newlywed borrows a raincoat and is not recognized by her husband. But when her girl friend emerges, hubby mistakes her for his wife, and sees her meet her admirer. In reality Jack is taking Doris to the home of his parents to introduce her as his future wife. In the midst of the rejoicing hubby rushes in and declares that "your son's sweetheart is my wife." Matters are rather complicated until Mrs.

A FAMILY MIX-UP

Newlywed enters and explanations follow. All is well that ends well, and the assembled company toast the future bride and groom.

Tiny Tim Kidnaps a Baby

Gaumont, October 30

One cannot divest himself of the idea that Tiny Tim is at times a naughty little boy. His latest escapade, though ending happily, for a while troubled two happy parents and subjected a baby to rough handling. Madame Lillie is the proud mother of a dear little girl of six months. Neither the mother nor the father can do too much to brighten its life, and the nurse is as anxious as they are to deck its path with roses. While in this mood they hear "Tiny Tim" singing in the street. The wandering minstrel, standing beneath the window, sings:

"I give thee all—I can no more,
Though poor the offering be,
My heart and lute are all the store
That I can bring to thee."

So plaintively does he warble that he touches the hearers' hearts, and is invited into the house to sing to the baby. Smitten by her charms, he tries his very best, and leaves loaded with acceptable presents. Such an impression has been made upon his susceptible heart that he returns the following day to see the baby. Julie, the nurse, does not view his visit with favor, and hustles him out. With a wry face he goes. Suddenly a daring idea seizes him; he determines to carry off the baby.

Stealthily he walks through the rooms until he reaches the nursery. He pops the baby in a sack and makes off at full speed. Nor does he stop until he feels he is safe from pursuit, and, with the child still in the sack, lies down and goes to sleep.

Julie, meanwhile, has been assisting in the packing of the luggage, as the family are off on a holiday. Then she goes for the baby, making the astonishing discovery that she has disappeared. Events now move with lightning rapidity. The distracted parents send for the police, and Inspector Richardson arrives with his trained dog, Nick, of Barrow-on-the-Hill. The sagacious animal is given a garment to get the scent, and realizes at once what is required of him. Even before the parents have finished their explanation, Nick is out of the house and pelting away in the track of "Tiny Tim."

He finds the missing pair, and, concluding that the baby is in the sack, seizes it in his mouth and rushes back. Within a few minutes of his departure the dog places the sack at the feet of the Inspector. The baby is found to be none the worse for its strange and unexpected outing. The dog, however, concludes that his task is not finished, and, returning to the spot where "Tiny Tim" is asleep, un-

ceremoniously drags the culprit to the house.

Nick has proved his ability, and, incidentally, the value of the police dogs bred at Barrow-on-the-Hill. But "Tiny Tim" is forgiven. All concerned realize that it was love for the child that led him to cause so much anxiety, and in the last scene we see the baby, Nick, and "Tiny Tim" a happy and contented family.

Prisoner in the Harem

Blache Four-Reel Special

(Featuring the Countess de Marstini)

A picture that undoubtedly has a very favorable future. It is a "corker," that not being the best Websterian English, but it is expressive, and in this case suits the subject. It is not often that we have a real, live Countess to pose for a picture. We have them on the legitimate stage, and we have a dancer in vaudeville who is the daughter of an Earl, but there are few who act in the motion picture

COUNTESS DE MARSTINI

dramas. This is also one of the very best animal pictures ever shown, there being lions supernumerary and a tiger, who seems to know more than the plain rudiments of "acting."

Toru, a miser's daughter, is sold to the Rajah (the story being laid in India) for a bag of gold. This is much against her will, and Akbar, her lover, decides that he will help her all he can. While he is prospecting his chances, he comes across a tiger, who has the proverbial thorn in his foot, and this he removes and thus makes a friend. Together they proceed to the palace, where the tiger so scares the eunuchs that Akbar is able to get inside the palace and rescue the girl. The settings inside the palace are wonderful, and the Blache Company must have spent a great deal of money and time in fitting out the reception room.

They are caught again, and the lover is brought to the palace, where the Rajah orders him to be thrown into a cage with his tiger to be eaten alive. This not working, the lions are also let in, but the tiger protects his friend. The lions are excellent. Their actions are most realistic. When this scheme fails, the Rajah decides to kill Akbar himself. He is, however, killed by the tiger. Toru is to be sacrificed as the Rajah's widow, but at the moment that the flames are about to reach her, the English soldiers, headed by Akbar, arrive and rescue her. There is a battle and the Indians are defeated.

Countess de Marstini is undoubtedly a most beautiful woman, but she does not possess great skill as an actress, the action, however, covering her weakness. Why does not the director of the Blache films allow someone to be killed in their war scenes? In this picture it is some time before any of the shots tell, although there are three cannon in use. A. M.

The Barbary Coast

A "Progressive" Feature

THE "Barbary Coast," the famous "tenderloin" in San Francisco, where originated the turkey-trot, grizzly bear, Texas Tommy, bunny bug, and other "modern" dances which have revolutionized dancing and relegated the old-fashioned two-step and waltz to the obsolete class, is closed. But before its day ended, caused by the revoking by the San Francisco Board of Supervisors under pressure of public opinion, a motion picture archive of it was taken which, as a film showing the underworld, is probably unexcelled.

This film, made by the Progressive Film Producing Company, at the head of which is Sol Lesser, active principal in the Golden Gate Film Exchange and the newly formed Northwestern Film Exchange, was taken on the last days and nights of the old régime on the "Barbary Coast." Taken with the aid and assistance of the Chief of Police of San Francisco and under the protection of his men, it records accurately a merry, sinister life.

Fifty thousand slummers, it is estimated roughly, crowded four blocks of sidewalks during the last hours of wide-open license when Carnival was indeed King. Of poignant interest are these camera views of the crowd which, knowing that their tenderloin was to be no more, were determined to make the most of it while it lasted.

The night views are photographic masterpieces, taken as they were under the strongest of innumerable arc lights.

The Midway cafe, its name derived from the Cairo thoroughfare, where 500 dancing girls were employed, is one of the places taken both exteriorly and interiorly. There are also intimate film glimpses of the interesting "characters" which swarmed in the notorious district, including tatooers, street fakers, slummers of all social degrees, dancers of varied respectability, etc.

The film will be sold as a feature Its length very nearly approximates 1,400 feet.

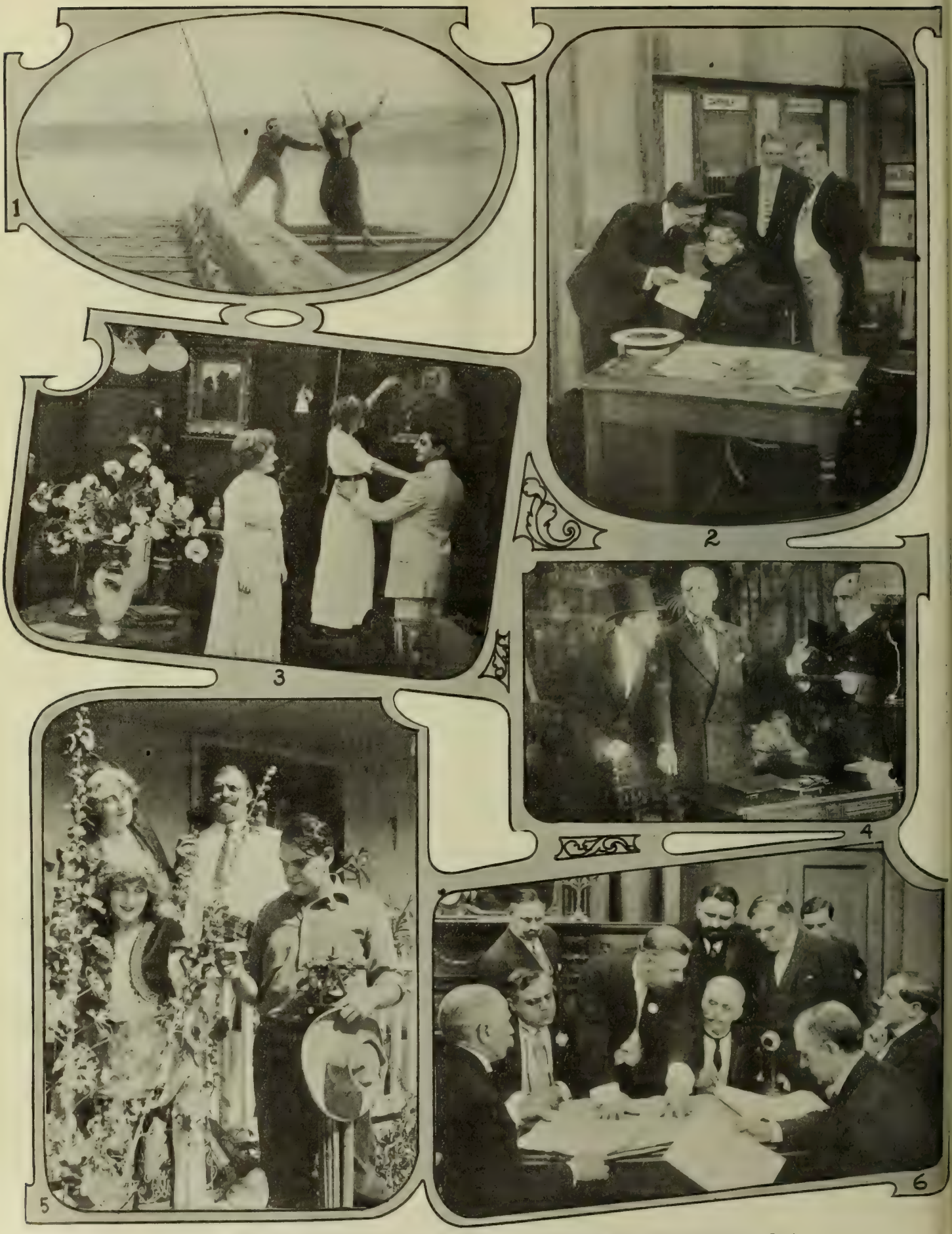
STANLEY TWIST

From Dopester to Picture Maker?

Mr. Stanley Twist, who was for a considerable period identified with the Selig Polyscope Co., of Chicago, Ill., is no longer connected with that organization, and proposes at an early date initiating, so far as we can learn, a film proposition of his own. Mr. Twist is a young man of great acquirements both of education and temperament. He belongs to that young school of motion picture men which perceives the artistic possibilities of the picture and is animated by good ideas in respect, not merely of the making of the picture, but also as to its publicity end. He can make good artistic ads. As a scholar he is full of progressive ideas. We shall watch Mr. Twist's career with interest. It is constantly said that new and better men are still entering this primeval business. Mr. Twist is one of our rising hopes.

A PERILOUS RIDE

Taking a recent photoplay entitled "A Perilous Ride," Wilbert Melville, director of the Lubin studio at Los Angeles, required a small isolated-looking railroad station close to the track, with an old-fashioned chimney built against the outside. Miles and miles of adjacent country were searched but no such structure could be found. Realism not only in acting but in atmosphere is Melville's hobby. He would have the real thing and no makeshifts. A piece of the Salt Lake railroad track was rented and the Lubin director built himself a complete depot of the primitive persuasion, inside and out, signal tower, platform, telegraph connections and every detail necessary. Rude as the structure was, it cost over $1,000, all just to take one scene in the picture which the director insisted must be right or nothing.



CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY, (Inc.)

1. Janet of the Dunes.—Edison.
2. The Toll of the Marshes.—Essanay.
3. The Pendulum of Fate.—Selig.
4. The Rajah's Diamond Rose.—Kleine-Eclipse.
5. The Rattlesnake.—Lubin.
6. The Next Generation.—Vitagraph.

Motion Picture Exhibitors' Association of Greater New York

THE largest attendance of New York exhibitors took place at a meeting of the Motion Picture Exhibitors Association of Greater New York, held in their rooms, No. 136 Third avenue, on Thursday, October 9th, Samuel H. Trigger presiding.

When the meeting was duly opened and the secretary's report had been read and adopted, Mr. Grant W. Anson, treasurer of the above organization, stated that the profits accruing from the exposition amounted to $8,295, out of which $2,750 had been sent to the National League to pay the railroad fare of the national vice-presidents who attended the New York convention, at the rate of five cents a mile one way.

Two hundred and sixty dollars ($260) in cash and checks had been paid to Mr. Clem Kerr and Mr. Lou R. Thomas, and one hundred and fifty dollars ($150) counsel fees, the balance of $5,135, was paid to the New York Local, out of which a check for $2,567.50 had been paid to Mr. Davis, state treasurer of the New York State Exhibitors Association, and another check of $600, being the per capita taxes due to the State Association by the New York City Local. Here Mr. Anson stated that the New York Exhibitors during the year that we had been associated with the National League, had paid to that body over four thousand dollars ($4,000), and asked what we had received in return? This question, however, was dropped as we are not desirous of having any controversy with that body.

After the treasurer's report had been accepted as read, the following resolutions were unanimously carried:

Whereas, our business necessitates our utmost assistance in electing a Mayor who is not, and never has been, opposed to the working class, but has dealt fairly towards all, and whose character has always been above reproach—a man with liberal ideas who can give us a liberal administration, therefore, be it

Resolved, that a letter be sent to each exhibitor throughout Greater New York asking for their co-operation and assistance to elect the Honorable Edward E. McCall for Mayor at the forthcoming election.

The following resolution was also adopted:

That a campaign committee composed of one hundred and fifty exhibitors representing every assembly district in Greater New York with Harold W. Rosenthal as chairman, be appointed for the purpose of visiting every picture theatre and having the slides of Mr. McCall displayed upon the screen at every performance and also procure speakers for those theatres to give a three-to-five-minute lecture daily.

That whereas the fire risks in a picture theatre has become practically nil and the insurance rates retained for same are a higher percentage than those of any other business, be it

Resolved, that a committee wait on the Board of Fire Underwriters and endeavor to adjust matters so that we may have an equitable and just rate as compared to other lines of business. Committee appointed: Mr. Hollander, Mr. Landau, Edward Valensi, Frank Tichenor, J. A. Koerpel, Mr. Tisch.

That whereas the old block system of procuring a program whereby the exhibitors had a full knowledge of what reels they were to receive a week or ten days in advance, and whereas the said block system has not been in use by a number of exchanges, and there are quite some petty annoyances in a number of the exchanges owing to the exhibitors being unable to secure their programs in time to open their theatres, be it

Resolved, that a committee wait on the managers of all exchanges and endeavor to have a system inaugurated whereby all reels can be collected at night and they can then be ready for delivery early the following morning, and also to ask said managers whether or not the old block system would meet with their approval as we consider it very essential to our business and mutually beneficial to both manufacturers, exchanges and exhibitors. Committee appointed: Mr. Lee A. Ochs, Mr. C. R. Martineau, Mr. Bauerenfreund and Mr. S. H. Trigger.

Following the passage of the above resolutions, the chairman of the Ball Committee, Mr. A. Coleman, stated that he had sold over one thousand tickets and several boxes for the ball to be held December 15th at Terrace Garden.

Mr. William Brandt, chairman of the Program Committee, reported progress to the extent that over one thousand dollars worth of ads had been received to date, and that estimates for our souvenir programs would be in by next meeting, at which time a vote would be taken as to which printer should receive the contract.

The meeting was then adjourned.

East New York Branch Meeting

A meeting of the East New York branch of the Motion Picture Exhibitors Association of Greater New York was held at the Empire Theatre, No. 11A Sumpter street, Brooklyn, on Monday night, October 13th; Mr. William H. Hollander in the chair.

There were forty-five local members present and the following speakers were given the courtesy of the floor and spoke on the forthcoming municipal campaign and the effects it will have on business in general and the motion picture industry in particular. Mr. Frank Mann, candidate for Assembly, Sixty-fifth Aldermanic District; Mr. Thomas L. Ingraham, candidate for Assembly, Twenty-third Assembly District, and Mr. Joseph Monahan, Democratic candidate for Alderman of the Sixty-third Aldermanic district.

Mr. Philip Kaplan, of the Theatre and Motion Picture Review, spoke on the educational advantages of the motion picture.

A committee appointed at the last meeting to report on all East New York theatres in reference to number of reels run and the admission fee, stated that all exhibitors in that section were running four reels of pictures for five cents, and on Saturdays and Sundays were running five reels for ten cents, and that the whole of the Eastern New York organization were working in harmony and unison.

"Checkers" to Be Produced by All-Star Feature Corporation

"CHECKERS," with Thomas W. Ross in the title rôle, is definitely announced as the next release of the All-Star Feature Corporation, whose first release, "Arizona," was put on the market about three weeks ago.

As a novel by Henry M. Blossom, Jr., "Checkers" first came into popularity some ten years ago. Its story had to do with racing, and the novel had also a strong love interest. Stirred by the great popular success of his novel, Mr. Blossom dramatized it, and it was produced in 1903 with Thomas W. Ross, who will appear in the photoplay version, as the star. The play met with immediate and immense success, and certain of its speeches have passed into slang which is still preserved in the speech of the street. There are few theatregoers who have not a keen recollection of the scene in the Arkansas

grocery store where Mr. Ross as "Checkers" says: "Gee, ain't it hell to be poor." And there are few who have forgotten the great betting ring scene with its exciting "Come on, Remorse." The play was used as a starring vehicle by Mr. Ross for two whole years, when it was done on the popular price circuits for two more years, after that passing into stock, where it has been a great favorite ever since.

From the play a scenario has been prepared by Lawrence McGill and Eustace Hale Ball, and working from this scenario the new production for the camera has been staged under the personal supervision of Augustus Thomas, director-general of productions for the All Star Feature Corporation. The photoplay will be in six parts and will contain more than two hundred scenes. The race track scenes were staged at Havre-de-Grace and at Laurel, Md., during the race meetings there, and in the great betting ring scene there were employed hundreds of actors. The cast of principals was selected personally by Mr. Thomas and contains many well-known Broadway names. Playing "Pert Barlow," opposite to Mr. Ross is Katherine La Salle; and William A. Williams will be seen as "Push Miller," the race horse tout.

The staging of "Checkers" was completed by Mr. Thomas just in time for him to catch the steamer for Santiago, Cuba, where he is now putting on "Soldiers of Fortune" for the All Star Feature Corporation; this play being the third release scheduled by the All Star and reported as due about December 1st.

A SOCIETY WANTED

New York, Oct. 13, 1913.

To the Editor:

Sir:

The rate of growth of the motion picture industry is so great that it seems to me that if a society could be organized for the purpose of advancing the science of motion pictures it would be a great benefit to the inventors as well as the manufacturers.

This society should be organized at an early date and, having monthly lectures on the various motion picture apparatuses by the different authorities, the advantages derived by becoming a member of such an organization are manifold.

You are assured of my co-operation with you in the forming of this organization. Wishing you every success, believe me to be,

Respectfully yours,

SAMUEL WEIN,
51 East 98th Street,
New York City.

Miss Clara Kimball Young appears in the two-reel feature, "The Test," with Harry Northrup, which will be released in October. It is considered one of the Vitagraph's best dramas.

Standard Exchange Sold

THE selling of the Standard Film Exchange, of Chicago, owned by Joseph Hopp, to the Universal Film Mfg. Co., which has been pending for the past month or more, was consummated on Saturday, October 11th. While the papers were signed on this date, the actual date of the Universal ownership was October 6th. By this deal the Universal has added another exchange to their large list, and gives them absolute control of Chicago from the standpoint of the booking of their program. Although the Laemmle Film offices are still under individual ownership, a harmonious working agreement is in effect between the three offices that is equivalent to Universal control. In view of the fact that Carl Laemmle is president of the Universal, and one of its biggest stockholders, the Laemmle offices will remain as they are until other exchanges buying the Universal program are purchased, as it is the aim of the Universal Film Ffg. Co. to either own or control the exchanges.

The purchase of the Standard Film Exchange, of Chicago, included the branch office at Louisville and also the Milwaukee Film Exchange, of Milwaukee, Wis.

Mr. George Magie, who has been in Chicago for some time, looking after the interests of the Universal Film Mfg. Co. in the purchase of the Anti-Trust Film Service Co., will make Chicago his headquarters, with offices in the Standard Film Exchange. Mr. Magie will act as a district manager, controlling and overseeing the business of the Universal throughout the Middle West. There will be no changes made in the working force of the Standard. Mr. Will Hopp will continue as manager and Mr. Harthill as assistant manager. Mr. Joseph Hopp will stay with the exchange for several weeks in an advisory capacity.

Mr. Joseph Hopp has an interest in the Union Film Co., of Chicago, Cleveland, Des Moines and Detroit. He states, however, that he will not take an active interest in this company, but will leave the direction to other hands. He states that he has no definite plans for the future, as four good offers in a manufacturing and importing way have been presented him. He has not decided his course for the future, but states that he is going to remain in the motion picture business in one of its branches.

Mr. Hopp is listed among the best known exchange men in the business, and is known by practically everyone connected with the industry. He has had a very successful career in the film business, starting some seven years ago with very small office room in the Unity Building. Of course, like everyone else who has made a success, it was predicted that he could not put it over. He certainly put it over, and put it over big.

SCENE FROM "THE LURE OF NEW YORK"
(Four-reel Feature Film New York Film Company)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

Good Things Coming

WE have arranged for a series of chats with the editors of Universal, Eclair, Kinemacolor, etc. These communications are not glittering generalities but contain some "hot stuff" calculated to help the script writer in his work. The two-reel script, author's credit, technical form, etc., will be touched upon by these ladies and gentlemen. Don't miss any of these goldmines of practical information.

Persona Non Grata

Fake correspondence schools and writers known as "school graduates" are persona non grata in these editorial offices. Kindly take notice:

Universal Film Manufacturing Company.

Selig Polyscope Company.

Eclair Film Company.

Lubin Manufacturing Company.

The Selig Policy

The Selig Polyscope Company, of Chicago, through Editor J. F. Pribyl sends the department the following interesting and meaty statement: "Will say that we do not encourage the so-called correspondence schools for scenario writers, and rarely purchase manuscripts sent out by photoplay brokers. We aim to do business direct with authors and read all manuscripts submitted to us by free lance writers. Occasionally we make a 'find,' and encourage such writer in every way possible. We favor crediting authors of meritorious scripts on both screen and poster, and are now following this rule. We like all our scenarios written fully, with a comprehensive synopsis. Usually scripts are edited before submitting to producers, and we endeavor to have our producers follow the scripts as closely as possible. Wish you every success." That the Selig editorial department likes all scripts written fully will be interesting news to many writers. This means that Selig editors are willing to give the author reasonable latitude in developing his ideas and will appreciate all suggestions, references, etc., embodied in the script that will tend to make clear the original idea. Synopsis need not necessarily be confined to 300 words, but we are of the opinion that a story can be readily described in that number. We believe the time is coming when editors and producers will look kindly on the more fully written script; we think the technical form of plot presentment is slowly being altered. More of the successful authors are shifting from the bare outline of action to the more complete detail which is necessary sooner or later, if the real idea and the atmosphere meant by the author is to be completely retained by the director. Miss Justice, who has written some very acceptable stories for Selig, writes out her plots fully and freely, and is not chary of writing in suggestions and hints which she believes will be useful to the producer. Bannister Merwin and some others write scripts full of minute detail, and we are always guilty of the trick unless completely frowned upon by editor and producer. We repeat, that with multiple reel stories in demand, the more detailed story will become essential. This does not mean a verbose script teeming with petty dialogue and useless words. It does mean a script the action and story so fully written out by the author that there will be no opportunity to escape his honest inspiration.

NED FIRLEY
Of the Vitagraph Players as a North Carolina mountaineer

As to Story Rights

A New Orleans photoplaywright wishes a list of the concerns which permit authors the fiction rights on stories sold. There is no such list. It is possible that the editor buying the picture-play plot may consent to surrender the fiction rights, but this question should be taken up with the purchaser when the author's release form is received. The correct method to obtain a copyright on a novel or short story is to comply with the provisions of the Copyright Act of March 2, 1913. The full name, address, street and number of the copyright claimant should be furnished in the case of each application sent to the copyright office for registration of a claim to copyright. Address your application to Thorvald Solberg, Register of Copyrights, Library of Congress, Washington, D. C. Your postmaster will frank this application if you so request. In return you will receive complete application cards and other instructions.

The Work of a "Graduate"

The following is a verbatim copy of a scenario received at the editorial office of the Universal Film Manufacturing Company, the author mentioning in his letter that he is a graduate of the National Authors Institute:

SYNOPSIS.

In a swell restruant May Cummins and Wm Dallan seated eating enters her lover opposites she sees him gets excited soon exit Collins mad.

Next eve at her home Collins enters wants his engagement ring she begs forgive ness at last he forgies next day Collins enters her home in automobile. He raps at door she exit ready they exit. In forrest they stop sit in shade he begs her to be true she promises he lays head on her lap she kisses him they get up embrase and make out for weddin.

Later in her home guests arrive also minister pair gets married they have supper. Later husband leaves her for the day pair very happy that eve enters an automoble to her home Wm Dallan asks her to go along she goes along they enter a theatre husband in the gallery

COLONEL JOSEPH SMILEY
Director, Lubin Stock Co.

sees pair mad. He gets a revolver exit to them pointed gun wife exited police sees it enters dodges revovlver he exit pair ahead Collins also to police station chief pardons Mr and Mrs Collins police exit with Dallan to lokup. Husband exit wife after. On pavement she enters husband demands forgiveness he refuse how ever to go home together year later wife in bed baby in crib. Husband in hotell drunk makes racket gets put out next morn wife making breakfast husband enter wants money wife refuses he strikes her over she exits he thinks over it also exit after wife lying under a tree road side he wants to make up she refuses but gets her home. That eve they go to hotell husband at bar orders a drink for wife waiter exit with drink to parlor Wm Dallan also at bar sees waiter going he sneaks after. Husband sees Dallan but waits waiter serves exit. Dallan enters wife make love she on his lap waiter enters tells to quit huggin husband enters grabs Dallan and kicks him out. He tells wife to exit she refuses but goes at last.

Wife in bed baby in crib. Husband enters at bed, looks at her sorry looking he enters bed rurns away. Wife exit bed looks cross she lays on floor. Soon husband turns. Sees wife on floor. She gone he sits up looks for her he exit bed he finds her on floor he takes her in bed. Wife awake sits up husband demands her love for him she refuses shakes herself lays down. He looks sorry enters bed. Next morn. Sitting room Mr. Collins sits very sick. Medecine before him. Wife enters with waiter he drinks he watches her with his eyes she pats him on head she sits in his lap he fells better she kisseshim that day they go to store with bady enter baby cloth dept. They buy the finest coatMr Collins fits baby. Back turned to wife in distance enter Mr Dallan stops he winks at Mrs Collins sees him she throws many kisses to DallanDallan exits backward cannot part at last he exit wife watches. Mr Collins done. They exit wife last. Sorry. Sorry full-looking deep thinking.

THE HALL OF FAME

Roy McCardle, the humorist, wrote the first moving picture plot about fourteen years ago.

Editor C. B. Hoadley, Universal staff, is now collaborating with Captain Peacock on some fine stories, after enjoying a well-earned vacation in Connecticut.

George Hall, well-known author, has gone over to England to write stories for Director Herbert Brenon.

Horace Vinton, well-known script editor and author, is in Texas this winter as director for a prominent feature film company.

Harvey Gates, late of the Dramatic Mirror, and a versatile chap, has become an associate editor of the Universal Weekly.

Harold Hoadley, youngest son of "Pop" Hoadley, and a chip off the old block, is making good as a script writer. He comes by the writing germ honestly and just cannot help it.

Jack Byrne, as clever a writer as he is a director, has joined Warner's Features and will go south to write and direct his own pictures.

Walter MacNamara, one of the standbys in the Imp studio, is the latest entrant among photoplaywrights to turn out librettos. He is also going to take the stump for Mitchel, New York candidate for mayor. Truly, we are becoming a versatile bunch!

The thousands of admirers of Giles R. Warren, author and director, will be interested to know that he is turning out some exceptionally good "Juno" features for the Whitman-Warren Film Co. The first release will be awaited with interest.

George Tucker is just another case of a script man making good as a director. He is being assisted by Walter MacNamara. George L. is visualizing some wonderful pictures at present and his many friends are glad.

A Word to Miss Jessie Kinerock

Miss Jessie Kinerock—never mind her address—asks if it is strictly essential to one ambitious to become a motion picture actress to "graduate from a course." She believes that if "graduation" is not essential for success that she will journey to New York City and engage in the "lucrative profession." Jessie says she understands that the work is "easy and attractive."

Jessie, remain with your mother. The great big city of New York is no place for a friendless girl. In your town you probably have a sweetheart, and we will bet something that he doesn't wish you to become an actress. The advertisements you read in some publications, Jessie, about "colleges for motion picture actresses" are fraudulent. First, the art cannot be successfully taught by the correspondence route, and secondly, the supply of motion picture actresses and actors far exceeds the demand. There are many capable actors and actresses, having years of dearly bought experience, now on the waiting lists of the various motion picture studios. Do you think there is an opportunity there for an inexperienced girl? When you read those misleading advertisements, do not be deceived. Take our word for it, Jessie, there is nothing they can teach you,—we know. Continue to enjoy the work of your favorite motion picture actors in the "Idle Hour" at home. You would probably break your mother's heart were you to steal away to New York as your letter intimates you might do. And, Jessie—your own heart would, maybe, be broken before you returned home.

From "Pop" Hoadley

"Pop" Hoadley, friend to the script writer, stops work on a two-reel Christmas feature he is rounding into shape long enough to say something of interest to you: "The crying need just now with Universal is for animal stuff in which an elephant, tigers, lions, camels, snakes, a chimpanzee, and other varmints can be featured. The lions and tigers are comparatively wild, but the elephant and the 'monk' are well trained. The company is going to film a series of pirates and sea stories. Scripts dealing with political intrigue will be considered—big, gripping themes with plenty of action-melodramas preferred—that are up-to-date with a metropolitan atmosphere. We are in the market for stories of the Jews and Russians, but the stories must ring true and the writer must thoroughly understand his subject. The two-reel story to be considered by us must have several 'wallops,' not a single-reel plot padded. I would advise the novice to stick to the short story that can be told in 1,000 feet. The most of the extra reel scenarios are written by men on the staff. King Baggott, home from England, will surely work in two and three-reel pictures. George Tucker may direct, and stories for a strong male lead will be in demand. Stories for Florence Lawrence will be considered. They must be written for a woman lead, of course. She will appear in only multiple reel pictures, and the stories must be strong ones. Harry Solter, who is directing her productions, likes society dramas with a strong and unique plot with the bulk of the work cut out for his star. He is a fine judge of a story and difficult to please. Stories must be exceptionally good for him." Remember that in submitting plots for Universal stars that exceptionally good work is essential, just as it is for any of the other first-class concerns. Universal is paying satisfactory prices for acceptable scripts, and we can assure writers that they will receive courteous and prompt treatment.

Trouble for Eugene B.

Eugene Berry Watt, operating "The National Authors' Institute," in a small office in the Gaiety Theatre Building, this city, is the first of his kind to be reached by the postoffice authorities. This is a good work merely begun. The postal secret service men say that Watt and his associates have obtained about twenty thousand dollars in a couple of years through their system of treating would-be playwrights. The "Institute" has advertised extensively in magazines and newspapers (not the Motion Picture News) soliciting the submission of manuscripts and promising immediate fame and fortune to all "clients." Fees, ranging from $2 to $20, have been required from the ambitious and inexperienced writers who have "fallen" for the game. The complainant in the specific case in which Watt has been arrested is a cook in Paterson, N. J. She has been paying a large part of her small savings to have the "Institute" place her "dramas." Watt was arrested and convicted in 1908 on a charge of using the mails for fraudulent purposes. On account of his youth he was paroled from the Federal prison at Atlanta. One week after his release he is said to have opened the "National Authors' Institute." Here is Watt's ad:

WRITE AND SELL

Motion Picture Plays

Send at Once for a Free Copy of Our Book on

"MOVING PICTURE PLAYWRITING"

It explains the only right way for you to enter this fascinating and profitable profession. Tells how you can quickly, and at almost no expense, learn to write and SELL Photoplays—how people without experience or marked literary ability are writing and selling plots—how the NATIONAL AUTHORS' INSTITUTE is selling plays for people who "never before wrote a line for publication"—explains how and why we can sell YOUR plots and help

YOU EARN $50 OR MORE WEEKLY

We conduct a SALES DEPARTMENT for the purpose of marketing Photoplays.

Nearly all the big producers are located in or near N. Y. City and we have a tremendous advantage over agencies situated elsewhere. If you can read, write and THINK, you need only technical knowledge to succeed in this profitable work. The film manufacturers want more good plots—want them every week in the year—they MUST have them—and we'll gladly show you the technical secrets.

Send Now—This Minute for a Complimentary Copy of Our Illustrated Copy

NATIONAL AUTHORS' INSTITUTE

209 Gaiety Theatre Building, New York

SCENES FROM "THE GIRL OF THE SUNNY SOUTH"

(Adapted from the play by Travers Vale and released by the American Kineto Corporation.)

1. Betrothed.
2. Shot as a deserter.
3. The fugitives.
4. He lives!
5. Circumstantial evidence.
6. Off to the war.
7. Good-bye!
8. The proposal.
9. Wreck at sea.
10. The escape from prison.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

WHY is it that an orchestra can cue a vaudeville act, no matter how silly it might be?

Why is it that the very same orchestra cannot cue a good motion picture?

To solve this sort of problem I visited a number of vaudeville theatres of late. The Lincoln Square Theatre, Sixty-fifth street and Broadway, New York, offered a program which gave me a good chance to make a fair comparison.

When I reached the theatre an amusing Essanay film was on the screen; I did not see the title but it was depicting some fun at a summer beach. The orchestra went along without any attention to what was taking place on the curtain.

The Essanay film was followed by the Macks in a dancing and song act.

The orchestra started its work. When the Macks would sing, the musicians would play the music of the song; no matter how many songs the Macks had, the orchestra was there on time with the goods. It was the same for the different dances; the orchestra followed them as correctly as did the songs.

Why, then, was the orchestra able to follow the antics of the Macks in their vaudeville act, and could not play the picture of Essanay?

The worst had to come. The act called "The Princess Minnecome," a sort of Indian affair, appeared on the stage and the orchestra did some very clever work. This Indian act is excellent and is worth the whole admission on account of the good singing, and the old Indian chief shows himself a great master of the guitar. His playing called for several encores. I can truly state that never before have I heard such wonderful guitar playing.

The orchestra did not go on a wild rampage while the Indian was playing his guitar, but the musicians had the common sense to stop entirely, to listen and enjoy this great guitar playing.

During the act "Princess Minnecome" the orchestra followed correctly both the songs and the dances. It was clever work on the part of the musicians, and this excellent music, with the beautiful settings and light effects, enhanced the beauty of the act.

On top of the "Princess Minnecome" came a Western picture of Pathe Freres, "The Secret Treasure."

The orchestra, most likely tired of having paid such constant attention to the vaudeville act, neglected themselves. The musicians started on a selection, and without the least respect to the picture on the screen they kept to the same tune.

When the miner, wounded in a fight with the Mexicans, is brought to his cabin and dies in the arms of his daughter. When the faithful Indian servant is captured and tortured by the Mexicans. When the Indian saves the gold of the dead miner and refuses a reward from the daughter, etc., the same music was played all the time. No slow movements, no hurry-up music, no plaintive tones according to the scenes, but the same thing as if the music had been furnished by an automatic musical instrument. No sound effects, no firing of guns, trot of horses, crackling of flames when the cabin is destroyed by the flames started during the attempt of one of the Mexicans to assault the girl.

This Pathe production was butchered by the orchestra, while it could have been made a hit like the vaudeville act, "Princess Minnecome," if the musicians had been willing to pay as much attention to the picture as they did to the act.

The reason is very simple. If the orchestra had butchered the vaudeville act like they did the picture, the actors taking part in the act would have raised much fuss; as this act, "Princess Minnecome," is their bread and butter and is booked in other theatres, it could not stand for a fiasco at the Lincoln Square Theatre.

On the other hand, both the Pathes and the Essanays are very indifferent as to the music given with their productions. As they never make a complaint the orchestra does not care, and as long as there is no one to knock, why should the musicians tire themselves to try to enhance the beauty of a picture by giving it the proper music?

Someone will answer me: "Vaudeville acts are changed twice per week, while the pictures are changed daily, consequently, when the orchestra has to play the same vaudeville act from three to four days in succession, the musicians can give it more care than when they have to cue new pictures daily." While this answer would not be out of place in certain theatres, as I fully realize that it is hard work on the part of the leader to cue new pictures, it is not the case with the Lincoln Square Theatre, where the pictures, like the acts, are changed twice per week.

Theatrical booking agents have no standing orders with the vaudeville artists as our film exchanges have with the manufacturers. A booking

L. B. CARLETON
Director Lubin Stock Co.

agent will find engagements for good artists, but he does not sign contracts with poor artists to palm them off on the vaudeville managers, while the film exchanges, with their standing orders, have to force bad and good films on the exhibitors.

A bad film, like a good one, must make its round, must yield so much money in three months to pay the expenses and profits of the film renter. Consequently, no matter if a good production is enhanced by some appropriate music, the said film follows its regular route just the same and does not earn more money to the exchange; same as a bad film, butchered with some noisy music, follows its route just the same without decreasing the profits of the renter.

The exhibitors and musicians say to themselves: "If good music does not prolong the life of a picture and if noisy music does not shorten the rental power, why waste time, money and energy to try to play the picture?"

Vaudeville is different. The same act can fall down in a couple of weeks on account of bad music, while it can be made the success of years if properly accompanied.

If the vaudeville artist is going to see that the orchestra is going to do the right thing, to keep the reputation of the act, the film manufacturer is quite indifferent, as the quality of the music does not change his standing orders with the film exchanges, nor does it change the number of his releases.

I am pleased with my visit to the Lincoln Square Theatre, as I had a chance to see two Western plays in succession, one in a vaudeville act, the other in motion pictures, enabling me to make a just and impartial comparison.

When in 1910 I reviewed the "Penitent of Florence" at Mr. Geo. Kleine's offices, Chicago, I asked Mr. Sam Levin, manager, and Mr. W. E. King, leader, of the Orpheum Theatre, to see the film and to prepare some special music. These gentlemen took my advice and prepared the most elaborate and appropriate musical program, including organ, mandolin solos, choir voices behind the curtain, etc. The film and show were much advertised. It was an immense but ephemeral success. Mr. G. Kleine did not sell more prints, the exchange did not yield more, because on account of the daily change the "Penitent of Florence" had, like all other films, to follow its scheduled route.

Next week I will be pleased to state how the Bijou Dream, of Boston, and the Colonial, of Norwich, are making a success with their music.

J. M. B.

THE SCARLET LETTER
Kinemacolor (Three Reels)

In dealing with such a subject as the "Scarlet Letter" it is very necessary that gloves should be used, so that the prudish feelings of a number of people may not be injured. The "unwritten law" has ever been a ticklish subject, both in literature and in drama, and especially in motion pictures, where there is not the chance to twist words and phrases.

Hawthorne, in writing this masterpiece, was able to twist his phrases so that the effect, though not diminished, was not as bald as it must necessarily appear in pictures. But the strength of the piece lies in the fact that although we know that the Minister and Hester are thoroughly wrong, that they are not deserving of our sympathy, if all the ethical rules are right, we nevertheless feel for them at the end with furtive eye-wipings. They are indeed strange objects for love.

How the Minister, knowing the terrible punishment in the eyes of the world that awaits him, will not confess his complicity in the affair, letting the girl take all the public blame. How he brands himself, and how the husband, returning, knows him to be the man, and how finally before the whole world he takes the blame, is clearly and wonderfully told. The story is in every way a truthful production of the original; the costuming and settings are truly wonderful. The photography is of the usual good quality. The beautiful moonlight water scene which acted as a finale was superb in its splendor. A truly notable release. The Rev. Arthur Dimmesdale was played by Charles Perley, and Miss Linda Griffith played the girl. The "Scarlet Letter" as a theme is perennially popular with film makers, and the latest effort does entire justice to the subject.

A. M.

A Message from Mars

(United Kingdom Film)

THIS is the first production of this company in the United States, and one cannot but predict a prosperous future when such good taste is shown in their primary choice. "A Message from Mars" has been played in the legitimate form in this country by nearly every stock company, but I cannot remember to ever have seen it in the "cinematograph version," as our over-seas cousins call it. Charles Hawtrey is playing the leading part in this latest production, the same as he played in the original. The story seems to be too well known to need any retelling; suffice it to say that in this version many parts have been added, though none of the original lines have been greatly altered. There are a number of new scenes, but there is the same old story told in four parts. The first part introduces the messenger (C. Holman Clark) leaving Mars, having been banished until he shall reform some mundane person. He is met again in Horace Parker's house, where he starts his cure of the latter's selfishness. The next part follows his cure, and shows how it is working, and in the last he is seen to leave Horace and reenter Mars in peace with all. The settings are especially remarkable for their fitness, and the photography is good. As to the cast, the simple fact that Mr. Hawtrey has the lead is sufficient recommendation. The scenario adaption is by J. Walter Waller from the original text by Richard Ganthony. The whole production abounds with trick work and "fade-outs," with a few double exposures for good measure. Mr. McEnnery is the local representative; his address is the second floor of the Heidelberg Building.

A. M.

PILLORY SCENE FROM "THE SCARLET LETTER"

On the Road

SPRINGFIELD, MASS. In a previous issue I made the remark that few theatres had appropriate names. I have found a new example in Springfield, Mass. There is a theatre called the "Globe," but its proper name should be "Alhambra," on account of its front being very much on the Moorish order. It is a very fine front, and I would have been pleased to secure a photograph of it for the benefit of the readers of this paper if too numerous posters had not been in the way of the camera.

The "Lion," also displaying too many posters, has nothing ferocious about it to warrant such a name. It is a plain square store arch, practically minus ornaments. The only lion in the place may be the manager, who tries to capture all the business of the main street by offering, as he calls them, "Bargain Days—Ten (10) Reels for 5 Cents." Two reels for one cent is certainly enough of an alluring proposition to enter the cave of the lion.

The "Bijou." No better and no more appropriate name could have been found for such a beautiful and refined theatre. The name Bijou is not new, on the contrary it is rather common, as it has been used without discernment. Bijou is a French name, the translation of which is "Jewel," and the Bijou Theatre, of Springfield, is a real jewel in the crown of cinematography.

For more particulars of this cozy theatre I refer the reader to the Construction, Advertising and Appearance departments of our next issue.

The "Princess" is an old small house on the main street, but entirely remodeled, redecorated and under a new management. The Princess is doing a good business and there is a reason, as the picture is well projected on a new Mirroroide screen. While the exterior of the Princess Theatre is rather pretentious, it is a good design, and the lobby is not disgraced by an abuse of posters.

While the New Broadway Theatre is not a motion picture house, it is a fine specimen of theatrical architecture. It is imposing, yet simple and of good taste. At night it is a beautiful sight, with the numerous lights in the cornices.

The "Edisonia" is a new house, with about six hundred seats. Everything is new and fresh and looks very attractive. The Edisonia is owned and managed by Mr. R. F. Smith, who also owns the "Mirror." The name Mirror was given to the theatre because Mr. Smith is a great believer in the merits of the Mirror screen, and while he is waiting for a new Mirror screen from Shelbyville, Ind., for his new Edisonia, he is using the one he had in his old house, the Princess.

The "Plaza" is a pretty good-sized theatre, about 800 seats. The exterior is of good design, with a fine electric sign. The Plaza is combination vaudeville and pictures, under the management of Mr. John M. Carney, and owned by the Goldstein Bros. It would be well for the doorman of the Plaza to go to a military school or be a member of the local militia, to find out that cuffs are not allowed on trousers, especially when they are so high as to show the ankle, and that military discipline wants the uniform coat buttoned.

The Reel, Pictorial Subway, Lyric and Gaiety complete the list of theatres of the main business section of Springfield.

The "Nelson" (Fox's house), Court Square, Gilmore and Poli's are, like the Broadway, regular play-houses, not much interested in motion pictures, except to show a few reels once in a while.

Worcester, Mass.

Worcester had the reputation of being a very slow and conservative town, worse than old Philadelphia.

I have not been able to ascertain if the above opinion is still in force in general business lines, but as to motion pictures I can state that Worcester is far ahead of other cities, both in beautiful theatres and in deceptive schemes.

The "Pleasant" Theatre is unique, and if I use this word it is because the Pleasant has features of its own, unknown in other places.

While it is the simplest theatre, it is in its great simplicity a most beautiful and refined motion picture house.

The admission is 10 cents and 15 cents, and I will surprise the reader in repeating the statement made by Mr. E. W. Lynch that his business has greatly increased under the advanced rates. In other words, an advance in the price of admission has decided many members of the better class to patronize motion pictures, who in former days would not visit the small and cheap dumps.

Mr. Lynch fully admits that he had to offer something extra to warrant the advance, but he did not follow the foolish notion of the foolish exhibitors of adding to the programme. The extra inducement offered by Mr. Lynch is in the shape of the most refined theatre and of the most courteous service.

For the details of this beautiful theatre, I refer the reader to the Construction and Appearance departments of this issue.

The other side—the deceiving game—is very discouraging, as it seems that while the Pleasant Theatre is doing its best to uplift motion pictures and place them on a higher plane, the Family Theatre is doing its utmost to pull down the industry with a programme of eleven (11) reels for 5 cents. Such an announcement works well. There is a rush for the ticket office, where you are told that it is 5 cents general admission and 5 cents extra for the seat. A neat little game, but as you do not wish to look cheap, you pay the extra nickel.

What is the result? You pay 10 cents to see eleven reels run at such a speed as to hurt the eyesight, while for 5 cents you could have enjoyed a shorter programme, it is true, but of a better selection of pictures, better projected and with more comfort at the Majestic.

The law of Massachusetts, requiring an intermission between each reel, is a good thing for Worcester, as no human being could stand the bad flickerings of the eleven reels at the Family without an intermission of at least a couple of minutes between each reel. Same with the ventilation. No one could remain in such a poorly ventilated theatre for a show of eleven reels if the ushers were not to throw open the exit doors during the intermissions.

After two reels at the Family Theatre I had to walk out, as my eyes could not stand for much more flickers, and with a rather mucky day on the outside, the interior atmosphere was too overcharged for me to enjoy the show.

Worcester is not rich in motion picture theatres. A few doors below the Family Theatre is the Majestic, a smaller but very neat, clean, well-managed house. The projection is very good, practically free of flicker; the attendants are very courteous, and the ventilation excellent. On account of its small seating capacity, 325 chairs, the Majestic cannot follow the foolish policy of long programmes, and suffers much from the unscrupulous competition of the Family

The New Park and the small Bijou are the other houses devoted to motion pictures. The Poli, the Plaza, the Franklin, are regular vaudeville and road houses. The Worcester, the opera house of the place, is showing Geo. Kleine's "Quo Vadis."

Boston, Mass.

I was not much impressed with the motion picture show business of Boston.

While some theatres of Boston have taken up the fad of posters, most of them are moderate in their advertising, one of them, the Bijou Dream, using no posters.

The theatres in general did not appeal to me; they are not inviting, they look a good deal like the narrow, crooked streets of good Boston. Most of the theatres show vaudeville, or have many poor singers, and this is done to satisfy the law, which requires an intermission between each reel. As the cultured class does not care for cheap vaudeville acts, this may explain the reason why Boston, with streets overcrowded with shoppers, has not a larger number of good houses for the real lovers of motion pictures. The theatres of Boston seem to be patronized by the common people and not by the residents of the celebrated Back Bay. It is true to add that the good folks of Boston, who are so strict on the observance of the Sabbath, are not so particular as to the work done during week days. For instance, too many theatres follow the fad of the Family, of Worcester; they announce a big show at 5 cents, and you have to pay extra for a seat. The would-be honest managers have signs in front of the ticket offices reading: "All Seats Free."

When I saw a sign in front of the Washington Theatre reading, "The Finest and Best-Equipped Theatre in the United States," I thought that the sign was worth the admission. I am sorry to state that it was a deception.

A good architect could have used the too much width of the auditorium to provide small stores on busy Washington Street, and could have added to the length of the place by taking several feet from a too large foyer.

If the reader will turn to the Construction department he will find that the arrangement of the curtain of the Washington Theatre does not deserve the name of being the finest and best-equipped theatre in the country.

The projection is good, as they have a direct throw by having the operating booth located at the end of the main floor.

At the Beacon Theatre the ushers seem to know their duties. They are alert to show seats, to memorize the vacant places, to ask the patrons to rise so as to allow other persons to pass, etc. It was a pleasure to see them work. On the other hand, the ushers do not seem to be posted on the military style, as they keep their uniform coat opened at the neck, because they want to wear turn-down collars.

The Beacon Theatre has, like the Pleasant, of Worcester, the screen on the back of the stage, with the sides or wings of the stage forming a shadow box. This shadow box has too much bright gold and light colors, and as the heavy frame of the screen is already of a too bright gold, the picture is not shown to the best advantage. The screen proper is too large for the size of the auditorium.

In the Construction department I give a diagram of the sidelights of the Beacon Theatre. They are regular clusters of five bulbs each, throwing too much light on the side seats and shining in the eyes of the spectators.

The Olympia is the big theatre, giving an extra long programme (vaudeville and pictures).

The owners of the Olympia are erecting a new theatre to be called Olympia also. This new house will seat 3,200 persons, according to an immense billboard covering the whole front of the new place. The billboard states also that the theatre will be provided with escalators, or moving stairs, fountains of sparkling ice-water, big shows, small prices, a full orchestra with a $150,000 pipe-organ, etc. As many persons may doubt the cost of such a pipe-organ, I repeat the figures ($150,000) to show that it is not a typographical error.

Like many other men I have been opposed to giving the vote to women. To-day I am compelled to change my views, because from my own experience in the motion picture game I can safely say that if women would put as much common sense in the management of state or municipal affairs as they do in the motion picture show business we would have cleaner politics and less taxes to pay. In the motion picture field women seem to have more brains than men, and less of this terrible petty jealousy which is creating such great havoc in many centers. Women are more charitable than men, more patient, more conciliating and less spiteful.

Out West I had the pleasure of being acquainted with a number of ladies who were very successful in the management of theatres. In the East I am getting acquainted with such ladies. One of the most pleasant chats I ever had on motion pictures was with Miss L. Montgomery, of the Hippodrome Theatre, of Passaic, N. J., when she gave me her views on the pictures in general, and as I then stated at the time, her argument was the best and most concise that I ever heard.

Mrs. J. Clement, of the Bijou Dream, of Boston, has been another revelation to me.

Suppose that I should advertise as follows:

THEATRE FOR SALE—Frontage on street about 10 feet; no plastic ornaments; theatre is located on second floor; no posters are used; no full orchestra; no pipe-organ, but a single piano; managed by a woman.

No one would pay any attention to such an advertisement, but consider it a losing proposition. The idea of a theatre on a second floor, without a lobby, without space to display posters, without the present fad of a full orchestra or pipe-organ, etc.!

(Continued on page 38)

IN THE SHADOWS (3 PARTS)
Warner's Features with Gene Gauntier in the title role.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

IN the Advertising department of this issue I say that the Bijou Theatre, of Springfield, Mass., draws the best attendance because the manager does not deface the front of the theatre with a lot of sensational posters. While it is my strong belief that sensational posters keep away the cultured class, I must state that other features in the management of a theatre must be taken into consideration. For instance, a clean and inviting lobby will not draw if the attendants are dirty and uncourteous.

The success of the Bijou Theatre is then due to the able management of Mr. E. L. Knight, who is particular on all the details and wants everything to work in perfect harmony.

Mr. Knight believes in little things that often work better results than the big displays. The cut flowers at the Bijou Theatre do not only please the eye, but give an appearance of refinement to the place and at the same time are an attention greatly appreciated by the ladies.

Because flowers are cheerful, they are found a little everywhere, in the reception rooms, on the dining tables and even in the automobiles.

Mr. Knight has not only potted plants on and near the stage of his Bijou Theatre, but he has each day fresh-cut flowers placed in glass holders around the lobby. These cut flowers, with courteous ushers in attendance to take up the tickets and show seats, create such a favorable impression on the patrons as to predispose them in favor of the show.

Everything is in perfect harmony at the Bijou Theatre, from the sidewalk to the back of the stage. No sensational posters to mar the good appearance of the theatre, no tough, unkempt and uncourteous attendants to offset the effects of the cut flowers. The same atmosphere of refinement reigns all over the place, even in the private office.

The attendants at the Bijou Theatre, of Springfield, Mass., are uniformed, but instead of wearing the military style, they are dressed in black trousers and tuxedo coat, spotless white stiff-bosom shirt, clean collar, black necktie, well-polished shoes, etc. They are clean-cut fellows of natural good appearance and manners, and very courteous.

It is this great attention to all the small details that makes of the Bijou the most refined and most successful motion picture theatre of Springfield.

We know that cheap vaudeville has a tendency to cheapen motion pictures, and for the sake of the industry I have fought the cheap vaudeville until few theatres use it. I am, then, pleased to repeat the words of Mr. Knight: "Discontinued vaudeville and singers over a year ago and business increased at once."

Good manners are not taught; they are a gift; they are born with the man. You can educate a man to be polite and courteous, as we can silver a brass spoon, but as the brass will show as soon as the spoon is rubbed, so will the bad manners, ugly temper, vulgar talk of the man who is called down or when he gets excited.

A man can keep clean even working in a factory, while another man cannot keep clean in the best equipped office. A man can wear old clothes and look still a gentleman, while another man can wear the finest clothes and remain a bum.

Mr. Knight is a born gentleman of manners, and everything around him inspires confidence.

Mr. E. W. Lynch, of the Pleasant Theatre, of Worcester, Mass., is a gentleman of the same type.

The attendants of the Pleasant Theatre are neatly uniformed, are very attentive to the work and courteous —a great item in the success of the place.

Mr. Lynch, like Mr. Knight, believes in plants and flowers, he has a number of potted small trees around the ticket office and at the foot of the elegant marble staircase.

The uniform is getting popular. The managers seem to believe that the uniform is as important as the picture or the posters, in other words, that they cannot open a theatre without having uniforms for the attend-

SCENE FROM "THE LOVE LUTE OF ROMANY"
(Essanay 2-reel Dramatic Subject)

ants. While I do not wish to discourage this belief, I am sorry to see that in too many places they do not know how to wear the uniform in the proper military style. The managers allow their employees to turn up the trousers to show some fancy hosiery, or allow them to keep the coat unbuttoned to show a flashy necktie. The trouble is that managers do not furnish the military standing collar with the uniform and allow the attendant to wear any style of turn-down or soft collar.

This has been my general remark during my trip through some of the New England States. To the exceptions mentioned in these pages, I have to add the Bates Theatre, of Attleboro, Mass., where Mr. John F. Patten is particular on general appearance. His men present a neat appearance and wear the uniform correctly.

J. M. B.

ESSANAY TIME-TABLE

Don Meaney, advertising manager, has put over another one. This time his originality takes the form of a time-table scheduling all the releases of the Essanay Film Manufacturing Company for a month in advance. The front and back cover of this folder, which conveniently fits the pocket, is artistically designed with a blue background and white and red decorations. The October issue of this folder has the pictures of Broncho Billy and Ruth Stonehouse on its covers.

Mr. Meaney designates the road over which these pictures travel as the Fast Service Route, leaving General Film Stations. He employs railroad terms in the descriptions of the releases. The Western releases he terms Niles Special and the California Sunset. He uses the word dispatched instead of released, and in many other ways has made this folder interesting and attractive.

We have handled this time-table with feelings akin to that of the individual contemplating a pleasure trip to distant and picturesque parts.

POWER'S CAMERAGRAPH AT CARNEGIE LYCEUM

Hugh O'Donnell, the well-known lecturer, delivered a lecture on the Panama Cannal at Carnegie Lyceum on Sunday, October 12th.

A large audience enjoyed the wonderfully clear pictures which were projected by a Power's Cameragraph and dissolver.

Edison Players Publicly Welcomed

THE recent departure of the Edison players from Searsport, Me., was the occasion of a remarkable demonstration. They have been in Searsport all summer, and during that time have made personal friends with many people in town.

Photographer Kugler has been a regular member of the church choir, and others had identified themselves with the life of the town to such an extent that the people had come to consider them more than mere visitors. This was apparent when, on the Sunday before their departure, the minister made them the object of his remarks, emphasizing the fact that their stay in Searsport had done much to dispel the ill-founded prejudice against theatrical folks, and have shown them to be serious people with an honest purpose. On the day of their departure the entire population turned out, the school children all carrying flags bearing the legend "Goodbye, Mary," while over the main street stretched a huge banner reading "Goodbye, Mary Fuller."

When a line of automobiles had drawn up before the hotel, Judge J. B. Black as spokesman made a complimentary farewell speech, in which he expressed the pleasure of the people of Searsport at having the Edison people in their midst, and sincerely hoped that the next summer would find them back in town again. Judge Black closed his remarks by presenting to Mary Fuller a bound copy of the history of the Twenty-sixth Maine Regiment, of which he was a member.

Walter Edwin, director of the company, made a short reply, in which he expressed the appreciation of the players at the courtesy which had been shown them during their stay in town. Then, while the Searsport band played "Auld Lang Syne," and the crowd cheered, the autos started for Belfast with the players and their baggage.

Included in the company, besides those already mentioned, were Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont.

The people of Searsport did not confine their enthusiasm to speech-making and brass bands, but when "Joyce of the North Woods," the Edison two-reel film made at Searsport, was released, those who were fortunate enough to own automobiles motored sixty miles to see it run.

Industrial Motion Pictures

How Marshall Field & Co. Use the Motion Picture

The well-known house of Marshall Field & Co., Chicago, issue the following circular to their customers:

MARSHALL FIELD & CO.

A Special Feature for "Made-in-Chicago Week."

OUR EDUCATIONAL MOTION PICTURE EXHIBIT

Every Morning from 10:30 to 12 and Afternoons from 2:30 to 4.

HANDEL HALL

27 East Randolph Street, Marshall Field & Company Block.

THE PUBLIC IS INVITED

These pictures—taken in our own mills—are wonderfully instructive. They mark the most comprehensive effort ever made in showing all the processes of Cotton Textile Manufacture. The pictures are marvelously clear—each step in the manufacture of every product may be as easily followed as if those seeing them were standing before the great mills. Children especially should see these films.

The complete series will be exhibited each day. The morning exhibits will show the preparation of cotton yarns and the making of Valmore and Utopia Ginghams and Lakeside wool-finished Cotton Blankets. In the afternoon exhibits will be seen the manufacture of Zion Laces and Lace Curtains, Burlington Hosiery and Athena Underwear.

We have five sets of films as follows:

Making yarn from raw cotton, time required 18 min. This film precedes each of the following exhibits:
Making Zion Laces 12 min. Lace Curtains 17 min.
Making Lakeside Wool-finished Cotton Blankets 21 min.
Making Valmore and Utopia Ginghams 18 min.
Making Burlington Hosiery 12 min. Knit Underwear 15 min.; also the above four in one straight exhibit.
Total time required 2 hours.

The Sievers Amusement Co., of Peoria, Ill., has under construction three new houses. The Hippodrome (1,400 seats) will open October 20th with pictures and vaudeville. The Duchess (600 seats) is expected to open December 15th, and the Crescent (over 1,000 seats) early in 1914. The latter two will run straight pictures. Mr. D. Robinson, local manager of the Sievers Amusement Co., will then have almost a corner on the market in the down-town motion picture business of Peoria, for he already operates two houses, the Empress and Princess.

Illustrated Songs Slides For Rent

We ship your entire week's Program in one Shipment

WRITE FOR OUR 1914 LIST, ALSO RATES

CHICAGO SONG SLIDE EXCHANGE 6th FLOOR, POWERS BLDG. N. E. Cor. Monroe St. & Wabash Ave., (Station M) **CHICAGO, ILL.**

In writing to advertisers please mention "THE MOTION PICTURE NEWS"

Advertising the Picture

I HAVE fought the posters. I am still fighting them, and for this reason I am getting the ill-will of many persons, including the poster printers.

I am not advocating complete abolition of the posters, but I am against the ugly, sensational posters and the abuse of posters.

Artistic posters would improve the business of both the exhibitor and of the poster printer. It is true that there would be less posters used, but then the theatres would improve in appearance, and the printer, able to charge more for high-class posters, would make up in quality what he would lose in quantity.

While single hand-painted card signs cost money, theatres ordering from three to four card signs daily can obtain them at about 50 cents per sign.

A sign painter of Montgomery, Ala., was very clever. In making his scrolls he would invariably reserve a space in which he could paste the portrait of the leading actor or the trade-mark of the manufacturer.

I do not see why the designers of posters do not use their imagination to uplift the industry by composing artistic advertising sheets, instead of wasting their time and energy trying to make the film more sensational and more repulsive to the public.

If the artist would draw the title of the film, the name of the manufacturer, copy the trade-mark, reserve a space in the center for a photograph of an actual scene, or a couple of spaces, and, as the painter of Alabama, reserve a small space in the scroll-work for the portrait of a leading actor, he would produce a very artistic poster that would sell at a higher price, a poster that would uplift the show business, give a better appearance to the theatre and be less objectionable to the neighboring stores.

All managers must do some advertising. Those who refuse to display the sensational posters and go to the expense of having show cards painted would gladly appreciate real artistic posters and save themselves the trouble of having to paint their own advertising sheets. The managers who conduct first-class theatres know by experience that while the patrons like to see the titles of the pictures to be shown, the names of the manufacturers and of the leading actors, they object to the ugly sensational posters. Patrons do not care to see an exaggerated illustration of the film, but as they all have a fancy for certain trade-marks and certain actors, all that they ask to see in front of a theatre is the title of the picture and the trade-mark of the manufacturer. Some lovers of motion pictures want Biographs, Vitagraphs, others want Kay Bees, Keystones, still others want Bisons, Nestors. Some of them will not miss a show where Maurice Costello, King Baggott, G. Anderson, Florence Lawrence, etc., appear. The names and trade-marks of the best manufacturers and of the leading actors are better drawing cards than posters.

Springfield, Mass., is not yet addicted to the fad of an abuse of posters. While a few theatres, like the Lion and the Globe, have a rather too large display of posters, the other theatres of the main street are more moderate, and the Bijou has none.

When I called on Mr. E. L. Knight, the business manager of the Bijou Theatre, I had to congratulate him on the absence of posters and on the excellent appearance of his lobby. Congratulations were reciprocal, as Mr. Knight was pleased to find a paper with broad-minded views advocating the suppression of the highly sensational posters, which in his mind cheapen the appearance of any theatre displaying them. Mr. Knight agrees that an abuse of posters not only defaces a lobby, but is a disgrace to the community, and is strongly objectionable to the various stores having the misfortune to have a motion picture show as a next door neighbor. Mr. Knight claims also, and in this case follows my views, that a large display of ugly and sensational posters keeps away more patrons than it brings trade. Evidently Mr. Knight has some very strong ideas on general appearance, and he believes that the money spent in posters can be spent more judiciously in making the place more attractive and more refined.

The only advertising in front of the

SCENE FROM "ZUMA THE GYPSY"
Kleine-Cines Release.

Bijou is neatly painted card signs, giving the names of the pictures and of the manufacturers, and occasionally a few photographs from actual scenes.

The experience of the Bijou is worth noting, as, although the seating capacity is one thousand chairs, at 8.15 p. m. standing room was at a premium, while the other theatres of the main street, with less seats, were not overcrowded.

Mrs. J. Clement, of the Bijou Dream, of Boston, Mass., has the same views. The advertising at the Bijou Dream is made through neatly framed card signs and a few occasional photographs.

Mrs. Clement claims that an abuse of sensational posters acts a good deal like the supposed feature films and extraordinary inducements. These posters can, and generally do, bring a crowd, a crowd that cannot be accommodated and that overtaxes the employees of the theatre and makes everything unpleasant for everyone, even the patrons. Then the next day, unless you can advertise a couple more of sensational features or offer more inducements, your business falls flat, and the manager has to work high and low to find more sensational posters and more inducements to try to keep up his business.

Mrs. Clement is not after the rush of one day; she wants a steady and regular patronage, and, while the lady cannot brag of days with crowds blocking the sidewalk, she has the satisfaction of knowing that day after day, week after week, she has good-sized houses of regular, satisfied patrons, who know where to go to see carefully selected pictures, projected correctly and accompanied with the proper music.

When I called at the Bijou Dream Theatre at 11 a. m. I noticed a minister coming down Washington street, and without looking at the advertisements he took his place behind me at the ticket office and followed me to the auditorium, via the escalator. No minister of the gospel would like to be seen entering a theatre hidden behind a lot of sensational posters, while a minister is not ashamed to visit Mrs. Clement's place. It is the same story with the better class, and this is why Mrs. Clement is so successful.

Providence, R. I., is not yet following the fad of too many sensational posters, but then there is practically no competition, as seven places showing motion pictures (three of them big vaudeville houses) is not much for a town of over 200,000 inhabitants.

As an advertising scheme the "Nickel" Theatre has a number of extra large portraits of the leading men and women of the best manufacturers. These portraits, about 18x22, are neatly framed and arranged on the walls of the lobby.

J. M. B.

THE EXCLUSIVE PROGRAM

BY INGVALD C. OES

(Abstracted)

AS a pioneer Independent in the film business, I can say safely that the Exclusive Supply Corporation has been more successful, has made greater strides toward progress than any other organization during recent years, considering the short space of time that it has been in operation. The reason for this success beyond question of doubt must be attributed to merit. The manufacturers connected with the Exclusive are among the best firms, and are, perhaps, in better position, due to their exceptional facilities, to produce the highest class of product with which to maintain the lead of quality in the realm of features. These companies have long maintained supremacy in the feature field, and are continually striving to improve upon previous efforts. Hence Exclusive features are more in demand and more profitable to the exhibitors than are any other features.

The motion picture business has been one of steady advance from the beginning, and, to my mind, the introduction of the feature has contributed largely to the thriving condition of the industry. When one stops to consider that it is little more than two years ago that the Great Northern Film Company placed upon the market the first feature film, the strides that have been made since then are little short of marvelous. The company which I represent was the first to realize the possibilities of multiple reel subjects and the industry was not slow to look into the future through the same telescope.

The most recent achievement of the Great Northern Company is a nine-reel production of Gerhart Hauptmann's stirring novel "Atlantis." It required considerable persuasion and a substantial money offer to gain the consent of the distinguished German author, winner of the $10,000 Nobel literary prize. It was only with the distinct understanding that the subject must be given with the magnitude that the story requires that Hauptmann consented.

I am going into these details briefly in order to show the spirit and enterprise of a firm that undertakes to make a nine-reel feature. The first move of the company was to charter one of the Scandinavian-American steamships of 12,000 tons, and with her officers and crew she steamed into the North Sea to give realism to the story. Another steamship to be sunk was bought outright, as was the ill-fated Roland in the Hauptmann novel.

Camera men were sent to the four points of the compass to carry out the author's wishes. It is estimated that the production will represent an outlay of $60,000 when ready for presentation. The sinking of the Roland and the rescue of only fifteen of the passengers and crew is a real feature endeavor, proving the strides made in this industry.

Madame Orloff will be seen in the principal female leading role. She is an actress of renown in the European capitals; and Unthan, who was Hauptmann's inspiration for the part of Arthur Stoss, the "Armless Wonder," will be seen in his original part.

Another of our multiple reel series in the near future will be "During the Plague," in which Rita Sachette, the famous dancer and actress, plays the principal female role. Betty Nansen, acclaimed as the "Bernhard of the North," is another who has been engaged to appear in a feature series which already has been begun.

It is enterprise such as this that is calculated to lend strength to the feathe program and impress the trade with the importance of selecting the best.

KLEINE ENLARGES OFFICES

In addition to occupying practically the entire third floor at 166 North State street, Chicago, and a large suite of offices in the Long Acre Building, New York City, General Manager McCarahan has been compelled to rent a number of other suites on the fourth floor, despite the fact that almost all the available space on that floor is already occupied by the various departments of the big Kleine organizations. An entire six-story building at 20 East Illinois street is given over exclusively to the photographic department and the storerooms of the Kleine Optical Company.

THE EXCLUSIVE SERVICE OF THE GENERAL FILM CO.

The announcement made last week by the General Film Company that Exclusive Service would become a fact on October 13th was received with enthusiasm.

Over three hundred letters of request for rates and information were received at the offices of the Exclusive Department at 71 West Twenty-third street the sixth day following the publication of the Exclusive Service advertisement in the trade papers.

The idea seems to be popular with the big and little exhibitor, the former seeing in it a means of enlarging and holding his patronage, and the latter rejoicing over the prospect of having the "regular" program all to himself.

The Exclusive program will be made possible by the manufacturers turning out additional new material.

An interesting development of the General Film's new scheme, as evidenced by the character of the letters received to date, is the interest which it has aroused in the ranks of the so-called "legitimate" theatres.

Managers of every variety of theatre—from opera house to vaudeville—have responded to the call. It is said that one of the most prominent booking managers in New York has asked for prices on a circuit of 250 theatres which he is prepared to swing over to pictures if he can be assured of absolute protection against competition.

This seemingly sudden determination on the part of the "regular" managers to go over to pictures may probably be attributed to the falling off in business in the majority of "circuit" houses last season, to a woeful lack of even passable road attractions with which to fill up booking for the current season; to the fact that, for the first time in the history of the game, it will be possible to secure a regular service of high-class picture programs that can only be seen in one house in each district for a period of ninety days.

Under the new plan of the General Film Company a manager will be able to advertise his picture program as extensively as he pleases and to put over the same amount of publicity as he did for his "dramatic" attraction, with the positive assurance that the business thus created will not be divided with any other house which may be showing pictures.

Junie McCree, who has made everybody in the world laugh at least once, is writing some new comedies that should receive a royal welcome. More about Junie's visit to the Reliance later.

Rodman Law has had another lucky escape. But the pitcher that goes frequently to the well takes a chance once too often.

Trade Notes

IN "Back to Life," J. Warren Kerrigan has a part after his own heart, a romantic Western rôle. He impersonates a man who is dogged by misfortune, and who finds comfort in a sick woman whom he is able to help. The woman in the hands of Pauline Bush was a beautiful creation. The story is by De La Parelle and Allen Dwan and the producer James Neill.

"Being a heroine in a motion picture drama is no sinecure," says Miss Marion Tanner, "especially when the part calls for a twenty-foot dive into chilly water and a struggle with two perfectly horrid men."

Miss Tanner was engaged by the Mittenthal Film Company to play the heroine's part in a drama entitled "The Auto Bandits of New York." In one scene she is chased to the edge of a pier on the Hudson River and dives off, followed by two bandits who struggle with her in the water. The men were instructed to put realism into their work—and they did—but with disastrous results to Miss Tanner, who swallowed water enough to render her unconscious for fifteen minutes.

"The Auto Bandits of New York" in three parts, is the first of a series of melodramas which will be released by Warner's Features, Inc., to the theatres using their feature service. It will be followed shortly by "Sir Highwayman of Death Valley," a dramatic story well known to the older generation of playgoers.

Charles Clary, formerly leading man at the Selig Company, Chicago, who made his first appearances under the auspices of the Selig Company in photoplays in Chicago, in association with Miss Kathlyn Williams, in a vivid transcript of African life in "Back to the Primitive," "Captain Kate" and "Lost in the Jungle," has, after several years, gone back to this association in a medium that promises superior results. Mr. Clary was transferred to the Edendale Studio in Los Angeles, and has since been advanced to the leads in the big new studio in the Selig Zoo at Eastlake, and will appear in the the series of daring, diverting and spectacular plays from the romances of Harold MacGrath.

A pipe organ costing $40,000 is one of the features of the new theatre to be erected at 227-229 West Forty-first street by George Kleine, Sol Bloom and others, for the purpose of showing only spectacular Kleine photoplays. An unusual contract let in the construction of this mammoth picture theatre was that covering the making of scenery. Appropriate scenery will be made for each photo drama.

Will Hough, author of "A Stubborn Cinderella," has written a clever photoplay entitled "The Flirt," which will appear as a Reliance offering about the middle of October.

"THE GAMBLER'S RUIN"
(Gaumont 2-reel Feature)

TRADE NOTES

The principal objection to Kinemacolor has always been the extra expense of installing two machines to project black-and-white and the natural-color motion pictures, which require special projection apparatus. Formerly the Kinemacolor machines were all imported from England, but now the Simplex people are turning out a special machine which will project both monochrome and colored pictures. Accordingly, the Kinemacolor Company has mapped out a very unique plan and scale of prices, so that exhibitors in small towns will be able to use the natural-color pictures as an added feature to their regular programs. This class of service is a genuine novelty to exhibitors, and the prices will range as low as $20 per week, the idea being to show Kinemacolor in places where it has never been seen.

Another radical departure for the Kinemacolor Company is the selling of machines, which could formerly be obtained only under a leasing contract. By a novel but simple mechanical contrivance, the Kinemacolor machine can be transformed into a black-and-white machine, and perfect projection guaranteed for both natural-color and monochrome pictures. The price of this machine has been set at a comparatively low figure, so that exhibitors who have room for only one machine may secure this combination projector.

The principal reason for the sale of Kinemacolor machines is that the company may be able to meet the demand for booking of the special features that will be released from time to time, such as Weber and Fields' plays, Maeterlinck's "Blue Bird" and the Panama Canal pictures, for which latter there is a renewed demand. Under the former system it was necessary to transport the projecting outfit from town to town, like a theatrical road show; but with general installation of machines capable of projecting Kinemacolor pictures, the problem is reduced simply to shipping the reels, while the expense and time of setting up the machines will also be eliminated.

Robert Leonard is producing "The Primeval Test," a novelty. In this play a young husband gets advice from an eccentric old doctor regarding his wife's affections, and resorts to the ways of primeval days. Bob Leonard takes the part of the husband and Margarita Fischer is the wife, and both have wonderful acting parts. Reese Gardner, a new-comer, is the man who interrupts the serenity of married life, and John Burton takes the part of the eccentric doctor.

Many handsome new moving picture theatres that have been built under the 600 seating capacity ordinance are installing Kinemacolor as a special feature worthy of their standing in the amusement field. Among these the Empress Theatre, at 181st street and St. Nicholas avenue, New York, and the Arena and Marathon theatres in Brooklyn, begin service next Monday.

The new Duffield Street Theatre, in Brooklyn, which, it is claimed by its builders will equal if not excel the beautiful Regent Theatre in New York, has contracted for Kinemacolor as one of the features of its opening season. The Bedford, another Brooklyn picture theatre which ranks as one of the finest of its class in the East, has also contracted for Kinemacolor service.

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ON THE ROAD

(*Continued from page* 31)

Yet with all the above mentioned drawbacks, the Bijou Dream is the refined motion picture theatre of Boston, with a constant regular patronage.

The success of the Bijou Dream is due to the able management and good common sense of its manager, Mrs. J. Clement.

Mrs. Clement has the courage of her opinions. She does not believe in posters, as with her good taste she claims that posters cheapen the appearance of a theatre, so she has banished posters from her theatre. The programme is advertised by means of neat card signs and a few photographs occasionally.

While Mrs. Clement is a good musician herself, she claims that a pipe-organ or a full orchestra cannot follow the picture in all the quick and constant jumps, and to her the only appropriate music is a single pianist who can play the picture. To this effect, Mrs. Clement pays a high salary to a very competent pianist; she changes her piano twice a year and has same tuned every week. The results are that Mrs. Clement has the reputation of having the picture played correctly, and even the great lovers of music of Boston prefer the single piano of the Bijou Dream to a full orchestra or pipe-organ to accompany the pictures.

Mrs. Clement is very particular on the selection of the pictures, and because she always offers a well-balanced programme she has made the reputation of the Bijou Dream, and made of this theatre the refined motion picture show of Boston. J. M. B.

Last Monday the Indianapolis News held a free exhibition of "Quo Vadis" for the students and inmates of the various state schools and benevolent institutions of Indianapolis. Among the hundreds of interested visitors were three hundred children of the State School for the Deaf. A curious phase of the affair was the presence of one hundred blind children, who listened interestedly to the incidental music and the description of the picture by their teachers.

Miss Helen Gardner and her company of feature players will hereafter release their three-part productions through the program of Warner's Features, Inc.

Miss Billie West, formerly with the American Film Co., has joined the Majestic Co. to play leads under the direction of Mr. Albert W. Hale, and she is doing some excellent work in a coming Majestic release called "The Wedding Write-Up."

A Statement from Cleveland Exhibitors' Press Committee

WE regret the necessity of this statement, which we submit to our fellow exhibitors in explanation of our action since the New York convention, and up to present date of writing.

As the strongest local in Ohio we have supported Mr. Neff to a man in all things, at all times, except on the censorship question. Upon that question we have differed with him at all times as a matter of principle only. It is conceded by Mr. Neff's best friends that the loyalty of Cleveland delegates saved him from defeat for re-election for president at the last National Convention, for with a divided state delegation he would have had no chance.

Since then the Ohio State Censor law has gone into effect and as a result our loyal members, while submitting to the law's decree, have been desirous of making a friendly test of the constitutionality of said law. Upon this we are a unit, the result of two special meetings recently held. We were in hopes that whatever the outcome we should naturally be a harmonious unit after the courts' final decree, but we regret to report that our fellow members on the State Board of Censors have shown no desire to act impartially, but on the contrary have stirred up a newspaper controversy which has been unpleasant for local exhibitors.

The climax came when Mr. Neff caused to be published an article in which he condemned and ridiculed our entire local membership.

Our most conservative members consider this extremely humiliating and uncalled for, and they resented this action on the part of Mr. Neff by voting at our meeting on October 1st to return our charter and withdraw from the M. P. E. L. of America. The matter was again brought up for final action at a special meeting to-day which resulted in our withdrawal as a League local.

The best of feeling prevailed at the meeting and after dissolving as a League local all present unanimously voted to reorganize temporarily as the Cleveland Exhibitors' Association.

We are perfecting plans for a solid local organization wherein every motion picture theatre will be represented upon our roster, and as Cleveland has been the central battleground of attack from "cranks" of all kinds, we shall be well prepared to meet all comers this winter as usual.

Fraternally yours,

A. MAHVER, SAM BULLOCK,
W. J. GLIMMS.

Press Committee,

Cleveland Local No. 1, M. P. E. L. of A.

October 8, 1913.

The Eclectic Film Co. and "Les Miserables"

THE Eclectic Film Company has disposed of the state rights for "Les Miserables" for the territory comprising the entire State of New York to the Gordon Olympia Company, 658 Washington street, Boston, Mass. The Gordon Olympia Company is the biggest exhibitor operating in New England and upper New York. When seen recently, Mr. N. H. Gordon stated that the company had purchased a ten-thousand-dollar organ which is to be used in connection with the presentation of "Les Miserables." This adjunct, for which a suitable musical program has been compiled, should prove a salient feature. The resources of the purchasing company guarantee that the proper exploitation of this film will be given in the territory just acquired.

The state rights for "Les Miserables" for Western Missouri, Kansas and Oklahoma have been purchased by Mr. William Sievers, of the New Grand Central Theatre, St. Louis, Mo., who already controls the rights for this production in Illinois and East Missouri. At the presentation of "Les Miserables" at Mr. Sievers' theatre in St. Louis, the film created such a sensation that people were turned away by the score. At Orchestra Hall, in Chicago, Ill., where "Les Miserables" had been showing for some time past, it met with the same reception.

The entire country has now been sold out for "Les Miserables," with the exception of Western Canada, west of Port Arthur and Fort Williams, and three territories in the States, namely, Nebraska and Iowa, Texas, Minnesota, and North and South Dakota. The Eclectic Film Company has decided not to sell the state rights for "Les Miserables" or any other of their features in the territory consisting of Arkansas, Louisiana, Mississippi, Tennessee, Alabama, Florida, Georgia, North and South Carolina.

PATHE ANIMAL PICTURES

Mr. J. A. Berst, general manager of Pathé Frères, has just closed contracts which assure to that company a new and interesting field for the staging of Pathé plays.

One contract was for a large number of wild animals which will be shipped by rail, Saturday, October 11, to St. Augustine, Fla., there being seven carloads in all. Among the animals are 2 elephants, 2 camels, 2 ostriches, 10 lions, 2 tigers, 6 leopards, 6 bears and 2 kangaroos, in addition to monkeys, birds, snakes (one of them a python 18 feet long), pumas, hyenas, zebras and various kinds of deer.

A large farm has been rented near St. Augustine, and an open-air studio will be erected at once. Big features only will be produced at this studio, three and four reels.

A company of experienced players will leave for St. Augustine about the 20th of the month, there being over twenty people in the company. Among them will be Miss Lillian Wiggins. The company will be under the direction of Mr. Fred Wright.

Three 60-foot baggage cars are being sent express, and a special Pullman car will take the players. The transportation bill alone will amount to $5,000.

There was some difficulty experienced in the matter of shipment of the animals, as the steamship lines refused to take them.

GUNBY BROS. MOVE UP-TOWN

The well-known firm of Gunby Bros., Inc., have removed their offices from 199 Third Avenue, where they have been located for a number of years, to larger offices in the Exchange Building, 145 West 45th Street. Mr. Gunby, Jr., is in charge, and is turning out work on film titles, developing and printing at short notice, as has been their policy heretofore.

Francis Ford has just finished a virile drama entitled "Diamond Cut Diamond," by Grace Cunard. In this Francis Ford and Grace Cunard match their wits as wrong-doers, who eventually regret the wrong and right it. The story is a capital one, and is forcefully acted by Mr. Ford and Grace Cunard, with Harry Schumm, E. M. Kellar and Tony Jeanette in support.

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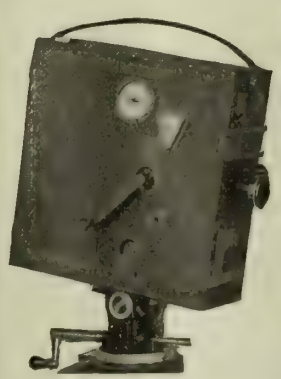

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FEATURE FILM NEWS

WHEN Philip Klein, treasurer of the All-Star Feature Corporation, sails for Europe on the Mauretania next Wednesday (October 22nd) he will go prepared to spend some busy weeks in England and on the Continent.

Primarily, Mr. Klein's trip is undertaken to secure some of the works of noted foreign authors for film production by the All-Star Feature Corporation. He will also treat with some of the distinguished dramatic stars of England and the Continent regarding their appearance in feature films to be made by the All-Star. With both authors and stars negotiations have already been opened. Of peculiar assistance to Mr. Klein in this part of the diplomatic mission is the fact that his father, Charles Klein, now makes his home in London.

While in England Mr. Klein will assist the officials of the Gaumont Company in exploiting to the British public "Arizona" and the forthcoming productions of the All-Star Feature Corporation, to which productions the Gaumont Company has purchased the rights for England, Ireland, Scotland and Wales.

The Exclusive Features, Inc., of which Harry Samwick is secretary and treasurer, have contracted for the entire Itala feature output for Greater New York and Northern New Jersey, beginning with "The Gypsy's Kiss." The Exclusive Features now also have standing orders on all Eclectic, Lewis Pennant and Eclair features for the same territory, giving the Exclusive Features two new subjects weekly.

Among the sales of Itala features during the week have been that of "Unmasked" to the Wolverine Feature Film Co., of Detroit, for the Michigan territory; Exclusive Features, of Cleveland, for Ohio; European Feature Film Co., of New York, for Greater New York and Northern New Jersey.

The Itala Film Company of America announces that it is in no way connected with the Italian-American Film Company, whose offices are supposed to be in the Columbia Theatre Building, where the Itala offices formerly were. Much confusion has arisen on account of the similarity in the names. The Itala Film Company of America now has its offices in the Candler Building, New York City, and all communications should be sent to that address.

"From Dusk to Dawn," which exposes the struggle between capital and labor, introducing Clarence Darrow, the champion of labor, in a reproduction of the "conspiracy trial" at Los Angeles, has been booked with the Loew Circuit of theatres in Greater New York. A number of companies presenting this five-reel feature has been sent out on tour and the picture is doing a splendid business.

Kaiser Wilhelm of Germany has not been slow to recognize the educational as well as the permanent pictorial value of motography. King Alfonso of Spain, who is up-to-date in all his desires and employments, from the automobile to the aeroplane, is also interested in animated photography, and his children have appeared on numerous films and been shown for the edification of his loyal subjects. The cable last week stated, as a royal joke, that King Christian of Denmark played a striking though involuntary part in a cinematograph drama off the coast of Jutland. The King, on seeing a cinematograph camera in another boat, was much amused at his mistake and ordered the yacht to stop so he might watch the rest of the play. In a few minutes the beautiful heroine jumped into the water and began to swim ashore, but near the royal yacht she gave a cry of exhaustion, and was evidently in difficulties. The King hurriedly ordered one of the yacht's lifeboats to be lowered, and himself directed the operation. Modern Kings are popular in the ratio of their versatility.

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Petrosino	3
Thunderbolt	3
Trials to Victory	3
Yellow Man	3
Ninth Commandment	3
Red Falcon	3
Penalty	2
Wizard of Jungle	2
Cast Up by Sea	2
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INDEX TO ADVERTISERS

American Film Mfg. Co..... 50
American Theatre Curtain Supply Co..... 51
American Cinematograph Co..... 39
American Kineto Co..... 6 & 7
Actors' Fund of America..... 53
Ass'd Motion Picture Schools..... 53
Amusement Supply Co..... 53
Associated M. P. Press..... 39

Benedict, P. P..... 40
Berlin Aniline Works..... 45
Bennett, Chas. H..... 37

Cleveland, W. C..... 41

Chicago Song Slide Exchange..... 33
Cosmos Specialty Co..... 52
Calehuff Supply Co..... 37

Dante Features..... 49

Eclair Co..... 2
Essanay Film Co..... 48
Eastman Kodak Co..... 51
Eclectic Film Co..... 8 & 9
Eldridge, E. C..... 53

Foos Gas Engine Co..... 49
Famous Players Film Co..... 41
Fulton, E. E..... 53

General Film Co..... 60
Germain Feature Film Service..... 59
Greater New York Supply Co..... 44
Gunby Bros..... 42
General Special Feature Film Co.. 40

Harding Photo Engraving Co..... 51
Howell Sales Co..... 51
Hotel Martinique..... 44
Hart Booking Bureau..... 53
Hymes, Sol..... 53

Illinois Theatre Supply Co..... 53

Kleine, George..... 3
Kathodian Co..... 45
Katin Motion Picture Supply Co.. 53
Kinematograph Weekly..... 39

Lubin Mfg. Co..... 47
Lakeside Film Exchange..... 41
Le Courrier Cinematographique... 53

Mirror Screen Co..... 47
Motion Picture Story Magazine... 45
Midgar Features..... 4 & 5
Manufacturers Catalogue Pub. Co. 55
Manhattan Slide Co..... 52
Mestru, Henry..... 53

New York Film Co..... 43
New York Motion Picture Co..... 11
Newman Mfg. Co..... 53
Novelty Slide Co..... 40
Niagara Slide Co..... 47

Precision Machine Co..... 2
Powers Co., Nicholas..... 52
Picture Theatre Equipment Co..... 42
Photoplay Co..... 53
Pan-American Film Mfg. Co..... 41

Special Event Film Co..... 42
Schneider, Eberhard..... 53

Theatre Specialty Mfg. Co..... 39
Thomson, A. E..... 40

Universal Film Mfg. Co..... 58
United States Factories Co..... 38
Unique Feature Co..... 40

Warner's Features..... 10 & 52
World's Best Film Co..... 40
World Special Films Corp..... 41

Youth Photoplay Co..... 57

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FILM REVIEWS

THE Hour of Triumph. Imp. (Oct. 30.)—One of the best productions of the Imp Company. G. L. Tucker, the director, deserves commendation for the admirable casting of the parts. William Shay, who played the lead, knew just what was expected, and did it. Jane Gail, who played opposite him, carried her part well. Throughout the support was good, and the scenes perfect. A reporter-playwright has his drama refused, but the manager realizes that he is a great actor and casts him for a part in another production, for which he has been unable to find a leading man with sufficient strength. The new leading man has a sickly wife, who, unless she gets from the city, will die of the white plague. Consequently he works very hard. The night of the production comes and the first act is very poorly played, and the rest of the cast are in despair. But in the last scene he rallies and carries so much strength into his part that the play goes through and he is "made." As the curtain drops he receives the news that his wife has died, and from that moment on he is incapable of animation. Both reels are great, that being a vulgar but most expressive adjective in this case.

The Black Sheep. Broncho. (Oct. 27.)—Although the story possesses no really new features, it is thoroughly good all the way through, the acting especially being well interpreted. The son of a farmer is angry at his father because of a rebuff received, and goes to the West. Here he passes through many adventures, finally becoming an outlaw because of his inability to control his temper. He kills a deputy in self-defence and rides away. He receives a letter from his mother telling of his father's death and determines to return. He prevents some Indians from robbing a stage-coach by warning the sheriff at the risk of his own liberty, and is rewarded with his freedom and marries the girl who has come from home to hunt him. Great attention has been paid to details in this picture, and the scenery and photography are splendid.

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Taming of the Shrew. Jupiter. (Oct. 27.)—Shakespeare's immortal comedy of the above title is far too well known to everyone to necessitate the telling of the story. The work of the Jupiter, alias Ambrosio Company, in getting this before the public in such a form is most commendable. It has often been said that if one were to try and produce Shakespeare without his wonderful wording it would undoubtedly fall to the ground. But this is disproved, for Sothern and Marlowe, with all their art, could not have produced anything more intelligent than this, nor could they have pleased the same audience more.

The Van Warden Jewels. Majestic. The first reel of this picture is a little weak, and spoils the effect, as the story really possesses some strength. It is a detective story, of the usual kind, not having anything sufficiently original to recommend it. The Van Wardens are society people and while they are entertaining week-end parties their jewels disappear. The audience is kept in doubt as to who the thief is, the son being blamed as he is known to be heavily in debt? The real thief is caught after some clever work by a friend of the brother. He is one of the house guests and an adventurer. There is a pretty love story interwoven in the yarn. A. M.

THE LIFE OF ST. PATRICK

(Condensed story of the film. For illustrations see next week's issue.)

The "Life of St. Patrick" is historically interesting to all to whom the patron saint of Ireland is but an iota of more importance than a name.

This reproduction of some leading incidents in the life of the saint has been prepared by Mr. J. Theobald Walsh, with the co-operation of a large number of Irish peasantry, working for the pure love of the cause, and the scenes have been all prepared on Irish soil as near as possible to the places where history and tradition tell us the actual events took place.

We are shown the baptism of little Patrick; how at the age of five he receives at his mother's knee his first knowledge of the story of the Crucifixion.

Later we are shown how he is captured and taken away to Ireland. He lands at the Giant's Causeway, and is sold as a slave to King Milcho, an Irish King.

For six years he tends his master's sheep. Then there appears an angel, who bids him return to his native land to prepare himself for a great mission. As the chronicler puts it: "He left Ireland a fugitive to return a conqueror."

He studied under his uncle, St. Martin, of Tours, and began to preach Christianity among the Gauls. A vision appears to him calling him to Ireland. He sets sail, is driven from the Irish shore by hostile Pagans, and at last lands among a friendly community.

He interests his hosts in his mission, he is invited to their religious ceremonies, where he so impresses his listeners with his definition of the Trinity by utilizing the shamrock-leaf as an object lesson that he converts a large number of the audience.

Then we are shown how the missionary was imprisoned, released by an angel, and immediately set forth to attempt the conversion of his former master, King Milcho. Later on, at an enormous gathering, met to celebrate the Baal festivities, Patrick performs miracles, drives the reptiles from the land, and destroys the altars of the idolaters.

He lived to a great age, and his death was mourned by the entire Irish nation.

"The Life of St. Patrick" is sure to be popular.

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The Test. Vitagraph. (Oct. 11.) The name "The Test" does not seem to be the most appropriate that might have been chosen out of the many available. In this case "The Test" means little, as it refers to such a small part of the drama. Dick tests the man that is flirting with his wife and finds that he is wanting in nerve, and yet he leaves them together. That is where the title fails to enlighten. However, the name, in this case a small item, is the only fault to be found, while there are many things to recommend it to public favor.

One of these is the wonderful emotional acting of Clara Kimball Young as the misguided wife. Her disguise as a native was also good. The story offers nothing brand new. It tells of the jealousy of a woman of her husband, which is entirely undeserved. His brother officer and friend betrays his confidence and plants in her head mischief of all sorts.

The test comes when the husband discovers the truth, and cuts the cards with Larry Gordon to determine who will stay with Eleanor, and who will leave for the plague camp in the interior of Africa. The husband wins, but goes in Gordon's place as he thinks that is what the girl wishes. She, however, repulses Larry and in disguise joins her husband and nurses him back to life. Great attention is paid throughout to details, and the scenery is excellent.

PATHE WEEKLY No. 57

It is one thing to pick up the daily paper—one that specializes in foreign news will only serve in this case—and to read through its pages, analyzing and getting a mind picture of the most important items, but it is quite another thing to see them as plainly as though you were right on the scene. That is the duty of the various manufacturers who are placing "weeklies" before millions every day. And it is not the easiest thing in the world by a long way. Their photographers are as keen reporters as any star on a New York daily, when it comes to ferreting out the important news and getting it.

No. 57 of the Pathe Weekly covers many countries, opening with pictures of Travers Island in New York, where they show the amateur athletic sports, following with the unveiling of the Harry D. Thomas monument at Cleveland, O. The youthful King of Spain, who has miraculously escaped assassination so many times, makes an interesting picture. The strike of 7,000 miners in Colorado is followed by the giving away of many bushels of apples in Denver of that state, by the Governor, to poor worthy citizens. "Steeplejack" Wilson is pictured in Jersey City in some of his dangerous work, then a journey to Paris to see the Sultan of Morocco, then back to the National Park in Montana, then to Nebraska, and then after a lengthy and interesting trip, we finish in Washington, D. C., and are greeted by Oscar W. Underwood, who is responsible for the recent tariff bill just passed. Surely a pleasant trip!

PATHE WEEKLY No. 58

The truth of the few lines which precede the foregoing story must surely be evident to all. What a wonderful thing it is when we come "right down to tacks" to be able to sit in one spot and see the world in motion before our eyes, but, unlike the reading of the news of the day, we are sure to see it absolutely authentically, and not with the tampering that ofttimes accompanies stories in the press. We read that a nine-hundred-year-old turtle has been caught, and that it weighs fifteen hundred pounds, and that it is to be stuffed and placed on exhibition. But to be on the spot, almost, and see the turtle is most realistic.

(*Continued on page* 48)

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Walter Chandler, Jr., Manager

Trade Notes

JOHN J. CAULLET, manager of the Lyceum Theatre, East Orange, N. J., reports capacity business for four consecutive weeks with Kinemacolor featured at the top of a personally selected program of monochrome photoplays. "We have a cultured and rather fastidiuos clientele who regard the ordinary sensational photoplay with scorn, but respond enthusiastically to artistic or educational motion pictures, especially if they have real dramatic value," said Mr. Caullet. "Therefore I make it my business to come to New York and personally select such programs as I believe will appeal to our patrons.

"Kinemacolor subjects are very attractive, because of their intelligent selection and the artistic manner in which they are produced. We know that they are real 'drawing cards' because people visit the box-office several days in advance to inquire about the coming Kinemacolor pictures.

Scenic and scientific features are greatly in demand, and the Panama Canal pictures are still the talk of the Oranges. Features like "Jack and the Beanstalk," "Steam," "Nathan Hale," "The Scarlet Letter" and "The Rivals" bring out the "S. R. O." sign nightly, and our people are anxiously awaiting the promised Kinemacolor series of popular players in their hours of ease."

In addition to the Kleine-Cines stock companies now working at Lake Como, the several engaged at the central studio in Rome, and the company now operating in Sicily, Cines have sent a large company of their well-known "leads" to Seville, Spain, where the proper atmosphere can be had for a series of Spanish plays in contemplation. A troupe of Spanish actors, who have been working a good part of the summer in the Rome studio, returned to Seville for the new company.

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Your theatre can have the very best appearing Bronze lighting fixtures to be had and at an astonishing low cost for this reason.

We cast our designs in a reinforced plaster composition and electrically deposit heavy bronze in one seamless casting on this, and the result is a handsome heavy metal fixture, showing in the minutest detail the most intricate design. These fixtures are absolutely unbreakable.

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The Motion Picture Story Magazine

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WILL E. SHEERER
Of the Eclair

Eclair's character interpreter is an actor of experience and ability. His portrayal of the roles of Washington and Lincoln in "The Sons of a Soldier," the thrilling war drama that added many laurels to the company, was the work of an artist. Mr. Sheerer left the dramatic field for a short time during his service in the Spanish-American war. However, "once an actor always an actor" applied to him, as he returned to his chosen profession at the close of his enlistment. Three years ago he entered the motion picture field. His success in this work has been great. Since joining the Eclair force, he has appeared in one part or another in almost all of their productions.

Some of his notable parts have been the Doctor in "The Doctor's Humanity"; the Fakir in "The Vengeance of a Fakir"; and the Spanish Captain in "The Crimson Cross."

Mr. Sheerer is strong on the importance of make-up, and will, in no circumstance, slight the smallest detail. It is this attention to the proper dressing of his parts that adds force and realism to his characters.

WILL E. SHEERER

L. Germain reports that the response from exhibitors in the various states where he is offering Ambrosio's "The Betrothed" is very satisfactory, many desiring bookings for the latter part of October and early November.

Exhibitors will please note that his Eastern Pennsylvania office is located at 123 North Tenth street, Philadelphia, and he is now arranging for a representation at Pittsburgh to care for Western Pennsylvania.

The new six-reel thriller called "The Ghost Club," has already been secured by him for several states.

"The Ghost Club" is the first feature that W. H. Scofield will forward here from the Gloria Film Company in Torino. Mr. Scofield is now in Europe.

Jovial Mr. Sandmeier, manager of the Majestic, Peoria, Ill., is drawing such enormous crowds whenever he runs pictures that he has decided to never again have a "dark night." He will show movies on all days for which he has no big road show booked.

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Forfeit if the Mirror Screen is not the most perfect surface in the world for the projection of Motion Pictures

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A wonderful melodrama of the sea coast

Five Releases Each Week

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A very strong melodrama with a happy ending

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"THE MAN IN THE HAMPER"
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LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

FILM REVIEWS

(*Continued from page* 44)

The children of Harlem, New York, a part of the most congested section of the city, want another park. They have but few and it is hard for them. Their petition and their actions in presenting it are accurately registered by the camera-man. The Missouri State Fair and the current baseball games all are interesting, especially the latter at this time. The great T. R. on his way to South America, where he will study politics; the launching of a new gunboat in Palermo, Italy—what can be more education—and finally, by the way of something lighter, the famous cartoons of Bud Fisher are run.

The Current. Ramo Three-reels. There is no greater trouble-bringer than a bad temper. It brings regret and distress to all that come in contact with it. Jack and Lois, a brother and sister living in the country, are forced to go to the city at their father's death in order to earn their living. The son's terrible temper had been accountable for most of the trouble, and finally it leads to the death of the father. The son gets work in the city only to be discharged frequently because of his outbursts of temper. His bad habits lead him into evil ways, and finally he becomes a gambler.

Lois, the girl, comes to the city and gets a place in a department store, where she meets with insult from one of the owners and leaves. She goes into the chorus of a show and makes a success. The brother and sister meet later and he "grafts" everything possible from her. Finally her fiancé gets him a position. Lois marries a wealthy youth, after his father had put her through a test to determine her worth.

Lois again meets the department store proprietor, this time on equal plane, and he again insults her, even though she is married to his prospective brother-in-law. He is repulsed and steals some jewelry and throws the blame on Lois, who is saved by her brother, who determines to do the right thing. The fire scene in the theatre is very good, as is also the yacht from which the villain is thrown off. A good, exciting story that will make a mark.

The Prairie Trail. Bison Two-reel. A good war story, vibrating with action and romance. Clifford loves the Colonel's daughter; Red Wing, an Indian girl, loves him, and she in turn is loved by the Indian chief. The Indians, led by a renegade, attack a settlement and kill some white men, and then decide they will capture the pay train. To do this it will be necessary to blow up the tracks. The soldiers hear of this through Red Wing, who also notifies the train. The scene where she tells the engineer is cleverly played. She swings on the engine from her horse. The train is stopped and reversed in time and a running fight ensues. The Indian girl is killed in saving the man she loves.

The Spender. Victor Two-reels. With Florence Lawrence and Tom McAvoy in the leading parts, a drama is sure of being cleverly played. The part of Flo is one that is exactly suited to the peculiar nature of Miss Lawrence and she plays with all her energy. The story starts with the childhood of two children, Tom and Flo, switching immediately to years afterwards, when they have both become "grown ups."

Flo has become a successful actress and Tom is the town's spendthrift. They have lost all trace of each other. Flo recognizes Tom one night at the theatre and violently flirts with him, to his great disgust. By many tricks, she at last gets to know him, and he becomes interested. She gets him to give her a large check each time he calls. Finally he becomes broke, and does not seem to care, when he receives a letter from his childhood friend asking him to call at her old home. Here they meet again and she returns him his money as a wedding dower.

Temptation of Jane. Imp Two-reel. If there was a little more of a moral lesson attached to this picture, it would be of more value from an educational standpoint. As a drama, it is a success from start to finish. A girl comes to the city to make her living, and meets with a profligate. The latter is wealthy and has nothing at all to do but amuse himself. She is working at the time as an artist's model. The man sends her presents of clothes, all of which she returns. Finally she attends a party given by him in her honor.

At this affair the man finds a note to her from her mother, telling her to be virtuous, and it changes his whole attitude. The mother arrives unexpectedly and the young millionaire introduces her as his future mother to the crowd of society people present. The part of Jane is played by Jane Gail. It is directed

(Continued on page 50)

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The dramatic portrayal of this excellent feature is something out of the ordinary. The plot is new and the photography beautiful. A story of the gypsies with many exciting moments, and interesting situations. Beverly Bayne, Juanita Dalmorez and Wm. Bailey featured.

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This is a splendid Western comedy-drama with Fred Church and Marguerite Clayton.

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Akron, Ohio."

WRITE FOR BULLETIN SE 34

THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
SPRINGFIELD, OHIO

FILM REVIEWS

(*Continued from page 48*)

by George L. Tucker, who also carries the leading part successfully.

The Queen's Jewels. Itala Three-reel. Poor old Dumas, Sr., has surely turned over in his grave within the last few days. Imagine his wonderful story, "The Queen s Necklace," which is a continuation of the "Three Guardsmen" series, turned into a modern drama, with the application of all things modern, and yet not in the least a burlesque, rather, in the opinion of the writer, a more fascinating story.

Can you imagine anyone being able to beat Dumas at his own game? Yet I would wager that the above picture by the Itala Company would create more of a sensation than the original, in drama, of the same sort. The story is almost identical, excepting the modern effects, such as an aeroplane, an express train, a bicycle, automobiles galore, and other odds and ends too many to mention.

When the Queen, as in the original story, finds that she must have her brooch (in this case) she sends the lover of her maid, who is an aeronaut, to recover it from the lover (who represents the Duke of Buckingham), to whom she had given it.

He starts with an aeroplane but is waylaid on the return journey and, having but a short time to make connections, tries an auto, then a freight train, and then a passenger train, from which he makes a wonderful leap for life. Then the bicycle, and finally on foot he enters the city. But here he is captured again and held. His hiding of the pin while the searchers are at work on him is something the Itala Company are to be proud of.

His final escape from the prison and hand-over-hand walk on a thin rope, which gives way, are excellent. For genuine thrills one ought to see this picture. Finally he lands at the palace, just in time to give the queen her brooch, which she has to wear at the ball. The introduction of the difference in time is also a good idea. The whole film is fine. A. M.

A Life for a Life. Film Releases of America. Three reels. The story has to do with the time of the "little general," Napoleon the first, whose army of devastation in its march through the heart of Europe probably caused more graves to be dug than any other one affair in modern history. His conscripts were drafted from the universe, the world was his suppliant, and his name the terror of all. Such was the great Napoleon as history brings him to us.

In this case, Peter, a youthful German, is fighting against the invader, having been dragged away from his home and sweetheart to fight for his fireside. He is wounded and captured by the French and manages to write a letter home telling of his capture. The girl determines she will join him and sets out on a horse. After a series of adventures she arrives at the enemy's camp, and through a mighty clever and original ruse, succeeds in getting part of the uniform of the French to Peter, and in this disguise he makes his escape.

The wonderful scenery shown throughout could not have been "caught" anywhere but in the Alps, where the story is laid. The pair go to an inn, where they are surprised by the French and the girl is captured. In escaping by a rope she is recaptured and her lover is taken at the same time. He is sentenced to be shot the following morning. The girl, by giving herself to the Captain, obtains his permission to substitute blank cartridges for the ball. The Captain, however, unknown to the girl, changed the order and Peter is really killed.

This part is pathetic and one can hear the sympathies of the audience in repressed "sniffles" and eye wipings. The idea is an old one and has been successfully worked abroad before. The girl, finally, when she realizes that she has been "double crossed," kills the Captain and surrenders herself.

The Gambler's Ruin. Gaumont two-reels. It will not be overestimating the value of this picture if I say that it is by far the best picture that I have seen in a very long time. This refers in general to photography, scenery, and all the mechanical ends, but especially to the story. The picture in itself is a strong object lesson against the terrible vice of gambling, the curse that has brought many families to poverty, and will undoubtedly bring many more, so terrible is its hold on humanity.

Six months after Cecilia and Peter are married the gambling craze commences to show itself in their daily life, and it is not long after that before they are separated and the man is on his downward path to oblivion. However, after a time when he has become penniless, he seeks his father's aid for money and meets with a refusal. The setting in the father's rooms are very good. The father is an old inventor and the camera shows him seated among his instruments. He bears a remarkable resemblance to Thomas A. Edison, the American genius.

Cecilia also refuses to help Peter, now that he has become such a wreck.

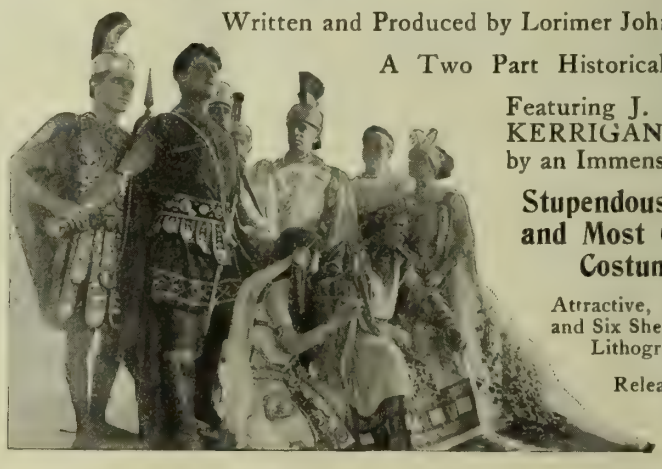
(*Continued on page 52*)

"FLYING A" SPECTACULAR FEATURE

"IN THE DAYS OF TRAJAN"

Written and Produced by Lorimer Johnston.

A Two Part Historical Creation.



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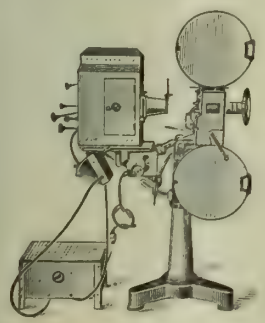

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Sole Manufacturers **ST. LOUIS**

G. H. CALLAGHAN, Eastern Representative
7th Floor, Heidelberg Bldg. New York City

FILM RELEASES

(*Continued from page* 50)

Peter, in order to get money, robs a house in the country in which Cecilia is now living, she having moved there to avoid his attentions. He discovers her and in a moment of fear strangles her and robs her body. The father has discovered a new system of identifying criminals, and when at last Peter is caught as a suspect, his father tries out his invention, not knowing who the suspect is, and finds out that he is guilty. Then he discovers Peter's identity, and the fact that he has this criminal for a son so shocks him that he drops in a faint, and so the picture closes.

Much effect is gained throughout by showing double pictures by the use of a mirror. The part of Cecilia is played with much effect by Jane Marie-Laurent, the part of her husband by M. Dhartigny. A. M.

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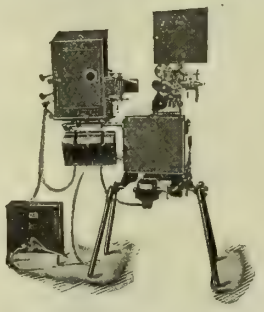

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Sept. 27—Aissa's Dream (2 Parts).....
Oct. 4—The Wild Guardian (2 Parts).....
Oct. 11—Chopin's Nocturne (2 Parts).....

AMERICAN

Oct. 2—The Badge of Honor (Dr.).....1000
Oct. 4—Crooks and Credulous (Dr.).....1000
Oct. 6—A Pitfall of the Installment Plan (2 reels) 2000
Oct. 9—Taming a Cowboy.....1000
Oct. 11—Calamity Anne's Sacrifice (Com.)...1000
Oct. 13—Courage of Sorts (Com.)..... 625
Oct. 13—Making Pig Iron..... 375
Oct. 16—The End of Black Bart (Dr.).....1000
Oct. 18—The Making of a Woman (Dr.)....1000
Oct. 20—Hidden Treasure Ranch (Dr.).....1000
Oct. 23—The Step Brothers (Dr.).....1000
Oct. 25—In the Mountains of Virginia (Dr.).1000
Oct. 27—In the Days of Trajan (2 reel Dr.).2000
Oct. 30—In Three Hours (Dr.).....1000
Nov. 1—Follies of a Day and Night (Com.).1000

BISON

Oct. 7—The Girl and the Tiger (3 reel Dr.).
Oct. 11—Fighters of the Plains (2 reel Dr.)..
Oct. 14—In the Wilds of Africa (2 reels)...
Oct. 18—Through Barriers of Fire (2 reel Dr.) .....
Oct. 21—The She Wolf (3 reel Dr.).....
Oct. 25—The Cowboy Magnate.....
Oct. 28—The Black Masks (2 reel Dr.).....
Nov. 1—From Dawn Till Dark (2 reel Dr.).
Nov. 4—Captain Kidd (3 reel Dr.).....
Nov. 8—The Prairie Trail (2 reel Dr.).....

BRONCHO

Sept. 24—The Silent Hero (2 reels).....2000
Oct. 1—The Greenhorn 2000
Oct. 8—Forgotten Melody (2 reels).....
Oct. 15—The Reaping (2 reels).....
Oct. 22—The Black Sheep (2 reels).....
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels).....

CRYSTAL

Oct. 7—Dress Reform (Com.).....
Oct. 7—Baldy Belmont Wanted a Wife (Com.) .....
Oct. 12—The Woman and the Law (Dr.).....
Oct. 14—Pearl's Mistake (Com.).....
Oct. 14—Getting the Grip (Com.).....
Oct. 19—Hearts Entangled (Dr.).....
Oct. 21—Willie's Great Scheme (Com.).....
Oct. 21—The Turkish Rug (Com.).....
Oct. 26—Robert's Lesson (Dr.).....
Oct. 28—His Rich Uncle.....
Oct. 28—The Game that Failed (Com.).....
Nov. 2—A Hidden Love (Dr.).....
Nov. 4—Girls Will Be Boys (Com.).....
Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Sept. 25—Highland Romance (2 reels).....2070
Oct. 2—Exoneration (2 reels).....2000
Oct. 9—God of Chance (2 reels).....
Oct. 16—Romance of Erin (2 reels).....
Oct. 23—Heart of Kathleen (3 reels).....

DRAGON
(Formerly Ryno)

Sept. 10—Blindness of Courage.....3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Oct. 1—Jacques the Wolf (2 reel Dr.).....
Oct. 5—Private Box No. 23.....
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters .....
Oct. 8—One of the Rabble (2 reel Dr.).....
Oct. 15—From the Beyond (3 reel Dr.).....
Oct. 19—He Loves to Be Amused.....
Oct. 19—Oxygen .....
Oct. 22—Big Hearted Jim (2 reel Dr.)....
Oct. 26—The Terrible Outlaw (Com.).....
Oct. 29—Cynthy (2 reel Com. Dr.).....
Nov. 2—Success With De-feet.....
Nov. 2—Organisms Which Inhabit Stagnant Waters .....
Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.).....
Nov. 9—Amber Stone (Edu.).....

ECLECTIC

Sept. 8—The Voice of the Wild.....
Sept. 16—When Paris Loves.....
Oct. 2—Vendetta .....
Oct. 16—Message of the Dead.....
Oct. 30—The Doom of the Ocean.....3000

FEATURE RELEASES

Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life.....2700
Oct. 31—Gallows of Gods.....3000

FRONTIER

Oct. 4—A Girl of the Dance Halls (Dr.)...
Oct. 9—When Father Goes to Church (Com.)
Oct. 11—Harmony and Discord (Dr.).....
Oct. 16—Curing the Doctor (Com.).....
Oct. 18—The Brute (Dr.).....
Oct. 23—Miss Fairweather Out West (Com.).
Oct. 25—Jim's Atonement (Dr.).....
Oct. 30—When Spirits Walk (Com.).....
Nov. 1—His Conscience (Dr.).....
Nov. 6—Slim Gets the Reward (Com.)....
Nov. 8—The Girl and the Bandit (1 reel Dr.)

GAUMONT

Oct. 8—Weekly No. 82.....1000
Oct. 9—A Matrimonial Raffle (Com.).....
Oct. 14—Snatched from Death (Dr.).....
Oct. 16—Simple Simon's Grizzly Hug (Com.)
Oct. 16—The Venom Institute of Sao Paulo (Edu.) .....
Oct. 21—Dolly's Strategy (Com.).....
Oct. 23—Tiny Tim Kidnaps a Baby (Com.)..
Oct. 28—The Accusing Eyes (Dr.).....
Oct. 30—Mexican Pearl Smugglers (Dr.).....
Nov. 4—The Interrupted Message.....1000
Nov. 5—Weekly No. 86.....1000
Nov. 6—Monty and Molly Seek a Divorce (Com.) .....

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. .....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).....
Oct. 20—His Double Surprise.....
Oct. 20—A Trip Through Tunis and Algiers..

GREAT NORTHERN

Oct. 11—The Baltic Sea (Sc.).....
Oct. 18—A Husband's Strategy.....1000
Oct. 25—Who Is Who..... 982
Nov. 1—A Dilemma 1000

GREAT NORTHERN SPECIAL

Oct. 14—The Rival Brothers.....3000
Oct. 21—Secret of the Old Cabinet.....3000
Oct. 28—In the Bonds of Passion.....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Oct. 4—His Priceless Treasure.....
Oct. 4—Whimsicalities by Hy. Mayer.....
Oct. 6—The Stolen Love (2 reel Dr.).....
Oct. 11—Thou Shalt Not Rubber (Com.).....
Oct. 13—Hidden Fires (Dr.).....
Oct. 16—The Daredevil Mountaineer (2 reel Dr.) .....
Oct. 18—The Beggar and the Clown.....
Oct. 18—Leaves from Hy. Mayer's Sketch Book .....
Oct. 20—The Big Sister (2 reel Dr.).....
Oct. 23—The Anarchist (Dr.).....
Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) .....
Nov. 6—The Old Parlor (1 reel Dr.).....

ITALA (Features)

Sept. 25—Unmasked .....
Oct. 9—The Gypsy Kiss.....2200
Oct. 23—Queen's Jewels 3000

JOKER

Oct. 29—The Tramp Dentists (Com.).....
Nov. 1—Throwing the Bull (Com.).....
Nov. 5—Mike and Jake Go Fishing (Com.)
Nov. 8—Love and Limburger (Com.).....

KAY-BEE

Oct. 3—Loaded Dice (1 reel).....1000
Oct. 10—The Bully (1 reel).....
Oct. 17—Venetian Romance (1 reel).....
Oct. 24—A Woman's Wit (1 reel).....
Oct. 31—Borrowed Gold (1 reel).....
Nov. 7—For Mother's Sake (1 reel).....

KEYSTONE

Sept. 29—Bowling Match 1135
Oct. 2—Billy Dodges Bills.....1000
Oct. 6—Across the Alley—Abelone Industry.1000
Oct. 9—Schnitz the Tailor.....
Oct. 13—Their Husbands .....
Oct. 16—A Healthy Neighborhood.....
Oct. 20—A Quiet Little Wedding.....
Oct. 23—The Janitor—Making An Automobile Tire .....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff .....

KOMIC

Feet

Oct. 2—It Happened in Haverstraw.....
Oct. 9—An Overall Outing.....
Oct. 9—Dobbs Forgot the Coal.....
Oct. 16—The Birthday Party.....
Oct. 16—Old Heads and Young Hearts.....

LEWIS PENNANTS

Sept. 6—Decreed to Die.....3000
Oct. 18—My Boy .....

LUX
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Oct. 17—In a Granite Quarry (Ind.)..... 375
Oct. 24—When a Man's Married (Com.).... 750
Oct. 24—Terrible Bobby (Com.)..... 235

MAJESTIC

Oct. 11—The Ice Man's Revenge.....
Oct. 12—The Van Warden Rubies.....
Oct. 18—The Wedding Write-Up.....
Oct. 19—Through the Sluice Gates.....
Oct. 21—Always Together .....
Oct. 25—Revenge .....
Oct. 26—The Scenario Writer.....

NESTOR

Oct. 15—Patsy's Luck (Com.).....
Oct. 17—Their Two Kids (Com.).....
Oct. 20—The Brigand (1 reel W. Dr.)....
Oct. 22—Under Western Skies (Dr.).....
Oct. 24—Hawkeye's Great Capture (Com.)..
Oct. 24—Tightwad Buys a Laundry (Com.)
Oct. 29—A Man of the People (Dr.).....
Oct. 31—Curses! Said the Villain (Com.)....
Nov. 5—Western Hearts (1 reel Dr.).....
Nov. 7—His Wife's Burglar (Com.).....

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Oct. 17—His Pal's Bequest (Dr.).....
Oct. 22—The Kid (Com.).....
Oct. 24—A Man In the World of Men (2 reel Dr.) .....
Oct. 27—Playmates (Dr.).....
Oct. 31—The Bee Industry (Edu.).....
Nov. 3—The Lesson the Children Taught (Com.) .....
Nov. 7—The Heart of a Cracksman.....

RAMO

Oct. 15—The Current (Dr.).....3000
Nov. 5—Wives 3000

RELIANCE

Oct. 11—The Rebellious Pupil (Dr.).....1000
Oct. 13—Poor Old Mother (1 reel).....
Oct. 15—The Flirt (1 reel).....
Oct. 18—A Knight Errant (1 reel).....
Oct. 20—Oh! What a Night.....
Oct. 20—Two Men and a Mule (Series 1)....
Oct. 22—The Heart of a Rose.....
Oct. 25—Hearts (2 reels).....
Oct. 27—The Real Mother .....
Oct. 29—Two Men and a Mule (Series 2)...

REX

Oct. 19—The Criminals (2 reel Dr.).....
Oct. 23—The Thumb Print (2 reel Dr.)....
Oct. 26—When Death Unites (Dr.).....
Oct. 30—The Clue (Dr.).....
Nov. 2—Jewels of Sacrifice (Dr.).....
Nov. 6—The Pine Needle Test (2 reel Dr.)..
Nov. 7—The End of the Road (2 reel Dr.)..
Nov. 9—The Haunted Bride (Dr.).....

SOLAX

Oct. 10—Handcuffed for Life (Com.).....1000
Oct. 17—Bachelor's Waterloo (Com.).....1000
Oct. 24—Fisherman's Luck (Com.).....1000
Oct. 31—Ish Gabibble (Com.).....1000
Oct. 25—Rogues of Paris.....4000
Oct. 31—The Movies 1000

SCANDINAVIAN FEATURE

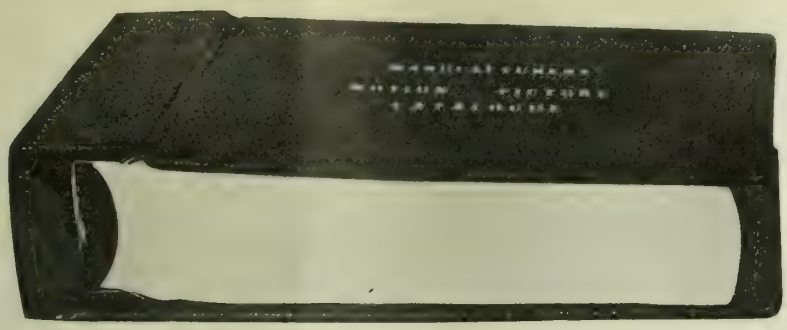
Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Oct. 10—The Deep Sea Lair.....
Oct. 12—The Silver-tongued Orator.....
Oct. 14—A Girl Worth While.....
Oct. 17—A Peaceful Victory.....
Oct. 19—Beauty in the Seashell.....
Oct. 21—The Mystery of the Haunted Hotel..
Oct. 24—The Old Folks at Home.....
Oct. 26—The Silver Tongued Orator.....
Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer.....

VICTOR

Oct. 10—The Winner (2 reel Dr.).....
Oct. 17—The Girl of the Woods (2 reel Dr.)
Oct. 24—For Old Love's Sake (Dr.).....
Oct. 27—The Restless Spirit (3 reel Dr.).....
Oct. 31—The Spender (2 reel Dr.).....
Nov. 3—The Ring of Sorrow (1 reel Dr.)..



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Sept. 29—Dyed, But Not Dead (Com.).....
Sept. 29—With the Aid of Phrenology (Com.)
Oct. 2—A Tender-Hearted Crook (Dr.).....
Oct. 4—The Chieftain's Sons (Dr.).....
Oct. 6—His Secret (Dr.).....
Oct. 9—Never Known to Smile (Com.)....
Oct. 9—Scenting a Terrible Crime (Com.).
Oct. 11—So Runs the Way (Dr.).....
Oct. 13—McGann and His Octette (Com.)..
Oct. 13—Aunts, Too Many (Com.).....
Oct. 16—Red and Pete, Partners (Dr.).....
Oct. 18—The Girl Across the Way (Dr.)....
Oct. 20—The Van Nostrand Tiara (Dr.)....
Oct. 23—The Winning Punch (Com.).....
Oct. 25—The Madonna of the Storm (Dr.)..
Nov. 23—A Fallen Hero (Com.).....

CINES

George Kleine

Sept. 2—The Sign of the Black Lily (Part I & II) (Dr.).....1970
Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....

EDISON

Oct. 6—Birds of the Southern Sea Coast (Des.) 300
Oct. 6—A Short Life and a Merry One (Com.) 700
Oct. 7—A Wilful Colleen's Way (Dr.)....1000
Oct. 8—The Pink Granite Industry at Milford (Des.) 400
Oct. 8—Boy Wanted (Com.)..... 600
Oct. 10—In the Shadow of the Mountains (Dr.) 2000
Oct. 11—The Girl and the Outlaw (Dr.).....1000
Oct. 13—Bill's Career as Butler (Com.).....1000
Oct. 14—The Family's Honor (Dr.).....1000
Oct. 15—The Widow's Suitors (Com.).....1000
Oct. 17—The Foreman's Treachery (Dr.)...2000
Oct. 18—Twice Rescued (Dr.).....1000
Oct. 20—Hiram Green, Detective (Com.)....1000
Oct. 21—Reginald's Courtship (Com.).....1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.) 400
Oct. 22—His First Performance (Com.).... 600
Oct. 24—Silas Marner (2 Parts).....2000
Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.).....1000
Oct. 27—Across Swift Current Pass on Horseback (Sc.) 400
Oct. 27—A Hornet's Nest (Com.)..... 600
Oct. 28—A Daughter of the Wilderness (Dr.).1000
Oct. 29—The Horrible Example (Com.).....1000
Oct. 31—Janet of the Dunes (Dr.).....2000
Nov. 1—A Woodland Paradise (Com.).....1000
Nov. 3—Wild Wales (Sc.)..... 350
Nov. 3—Porgy's Bouquet (Com.)..... 650
Nov. 4—Tommy's Stratagem (Com.).....1000
Nov. 5—Archie and the Bell-boy (Com.)....1000
Nov. 7—A Face from the Past (Dr.) Parts I and II 2000
Nov. 8—Elise (Dr.) 1000

ESSANAY

Oct. 3—Tony, the Fiddler (Special—2 parts—Dr.) 2000
Oct. 4—The Struggle (Dr.).....1000
Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (2 reel Dr.) 2000
Oct. 10—Pete's Insurance Policy (Com.).....
Oct. 10—The Sea Scouts of America (Top.).
Oct. 11—The Influence of a Child (Dr.)....1000
Oct. 13—The Hermit's Ruse (Dr.).....1000
Oct. 14—Three Scraps of Paper (Dr.).....
Oct. 15—The Vampire (2 reel Dr.).....2000
Oct. 15—Their Waterloo (Com.).....
Oct. 16—A Borrowed Identity (Com.).....
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II).....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000
Oct. 18—"Alkali" Ike and the Wild Man (Com.) .....
Oct. 21—The Way Perilous (Dr.).....
Oct. 22—Day by Day (Com.).....
Oct. 23—The Kid Sheriff (Com. Dr.).....
Oct. 24—The Love Lute of Romany (Dr.) Parts I and II.....
Oct. 25—Broncho Billy's Elopement (Dr.)....
Oct. 28—Thy Will Be Done (Dr.).....
Oct. 29—Cupid and Three (Com.).....
Oct. 30—Greed for Gold (Dr.).....
Nov. 1—The Doctor's Duty (Dr.).....
Nov. 4—Quicksands of Sin (Dr.).....

KALEM

Oct. 6—The End of the Run (Dr.).....1000
Oct. 8—The Riddle of the Tin Soldier (Special 2 Parts—Dr.).....2000
Oct. 10—Pete's Insurance Policy (Com.)..
Oct. 10—The Sea Scouts of America (Edu.)
Oct. 11—The Influence of a Child (Dr.)..1000
Oct. 13—The Hermit's Ruse (Dr.).....
Oct. 15—The Vampire (Dr.) (Parts I, II & III) .....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) .....
Oct. 20—The Dumb Messenger (Dr.).....
Oct. 22—A Daughter of the Underworld (Dr.) Parts I and II.....
Oct. 24—Jimmie's Finish (Com.).....
Oct. 24—Betty Buttin and the Bad Man (Com.) .....
Oct. 25—A Railroader's Warning (Dr.).....

LUBIN

Sept. 23—A Mexican Tragedy.....1000
Sept. 25—Self Convicted 2000
Sept. 26—Winning His Wife 1000
Sept. 27—The Great Discovery.....1000
Sept. 29—The Invader 1000
Sept. 30—The Actress and Her Jewels..... 400
Sept. 30—The Constable's Daughter..... 600
Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
Oct. 6—The Counterfeiter's Fate.....1000
Oct. 7—The Two Cowards.....1000
Oct. 9—Breed of the North.....2000
Oct. 10—The Drummer's Narrow Escape.... 400
Oct. 10—Going Home to Mother..... 600
Oct. 11—The Higher Law.....1000
Oct. 13—The Fiancee and the Fairy.....1000
Oct. 14—A Deal in Oil.....1000
Oct. 16—The Taking of Rattlesnake Bill....2000
Oct. 17—The Mate of the Schooner Sadie..1000
Oct. 18—The Highest Bidder..... 400
Oct. 18—A Sleepy Romance..... 600
Oct. 20—Father's Choice 400
Oct. 20—All On Account of Daisy..... 600
Oct. 21—Her First Offense.....1000
Oct. 23—The Evil Eye.....2000
Oct. 24—The Man in the Hamper.....1000
Oct. 25—Mother Love 1000
Oct. 27—The Man of Him.....1000
Oct. 28—Making Good 400
Oct. 28—Giving Bill a Rest..... 600
Oct. 30—The Rattlesnake (2 reels).....2000
Oct. 31—A Momentous Decision 1000
Nov. 1—When the Prison Doors Opened...1000
Nov. 3—The Double Chase (Com.).....1000
Nov. 4—Magic Melody (Dr.).....1000
Nov. 6—The Price of Victory (2 reel Dr.)..2000
Nov. 7—Cocoanut Industry (Edu.)..... 400
Nov. 7—Getting The Best of Dad (Com.).... 600
Nov. 8—Hiawanda's Cross (Dr.).....1000

G. MELIES

Sept. 18—Home Life in Japan (Manners and Customs).....1000
Sept. 18—A Japanese Funeral.....
Sept. 25—A Cambodian Idyll (Dr.).....1000
Oct. 2—Things Japanese (Edu.).....1000
Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000
Oct. 16—Scenes of Cochin-China (Sc.).....1000
Oct. 23—Old and New Tahiti (Dr.).....

PATHE FRERES

Sept. 29—Pathe's Weekly .....
Sept. 30—Lillie's Nightmare .....
Sept. 30—Deschutes Canyon (Washington)....
Oct. 1—Oxygen .....
Oct. 1—Along the Padas River.....
Oct. 2—Pathe's Weekly .....
Oct. 2—The Depths of Hate.....
Oct. 3—A Clever Story.....
Oct. 4—A Wall Street Wail.....
Oct. 4—Riding the Flume.....
Oct. 6—Pathe's Weekly No. 56.....
Oct. 7—Plants Which Eat.....
Oct. 7—How Mountains Grow.....
Oct. 7—A Journey Through Crimea (Travel)
Oct. 8—The Smuggler (Dr.).....
Oct. 9—Pathe's Weekly No. 57.....
Oct. 9—Two Mothers (Special—2 Parts—Dr.) .....
Oct. 10—The Millionaire's Ward (Dr.)....
Oct. 11—Talkative Tess (Com.).....
Oct. 13—Pathe's Weekly No. 58.....
Oct. 14—A Yankee in Mexico (Dr.).....
Oct. 14—The Petrified Forests of Arizona (Geology) .....
Oct. 15—The Bullet's Mark (Dr.).....
Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II).....
Oct. 16—Pathe's Weekly No. 59 (News)....
Oct. 17—Her Hour (Dr.).....
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany) .....
Oct. 18—St. Claude and Its Environs, France (Sc.) .....
Oct. 20—Pathe's Weekly .....
Oct. 21—The Poisoned Stream (Dr.).....

Feet

Oct. 22—Dodging Matrimony (Com.).....
Oct. 23—The Death Song (Dr.) Parts I and II .....
Oct. 23—Pathe's Weekly No. 61 (News)....
Oct. 24—Breeding Trout by the Million (Ind.)
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel).....
Oct. 25—Gypsy Love (Dr.).....

SELIG

Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000
Oct. 6—The Conscience Fund (2 reel Dr.)..2000
Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.).1000
Oct. 9—Saved from the Vigilantes (Dr.)....1000
Oct. 10—Ceylon Tea Estate (Edu.)..... 500
Oct. 10—Only Five Years Old (Dr.)..... 500
Oct. 13—The Bridge of Shadows (2 reel Dr.).2000
Oct. 14—The Silver Grindstone (Dr.).....1000
Oct. 15—As a Father Spareth His Son (Dr.).1000
Oct. 16—The Golden Cloud (Dr.)..... 500
Oct. 16—The Abduction of Pinkie (Com.)... 500
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger-Print (2 reel Dr.)....2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.) 500
Oct. 21—Dishwash Dick's Counterfeit (Com.) 500
Oct. 22—Dorothy's Adoption (Dr.).....1000
Oct. 23—Life for Life (Dr.).....1000
Oct. 24—Destiny of the Sea (Dr.).....1000
Oct. 27—The Pendulum of Fate.....
Oct. 28—When May Weds December.....
Oct. 29—Two Sacks of Potatoes.....
Oct. 29—A Muddle in Horse Thieves.....
Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose.....
Nov. 4—Slipping Fingers .....
Nov. 5—The Probationer .....
Nov. 6—The Conversion of Mr. Anti.....
Nov. 7—The Schoolmarm's Shooting Match..

URBAN ECLIPSE

George Kleine

July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000

VITAGRAPH

Sept. 30—Which? (Com.) 1000
Oct. 1—The Autocrat of Flapjack Junction (Com.) 1000
Oct. 2—Salvation Sal (Dr.).....1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.) 1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.) 2000
Oct. 6—Ann of the Trails.....
Oct. 7—A Homespun Tragedy.....
Oct. 8—When Friendship Ceases.....
Oct. 9—Heartbroken Shep .....
Oct. 10—Cutey's Waterloo .....
Oct. 11—The Test (Special Two-Part Feature) .....
Oct. 13—Mrs. Upton's Device.....
Oct. 14—The Ballyhoo's Story.....
Oct. 15—Master Fixit .....
Oct. 15—Buddhist Temples & Worshippers..
Oct. 16—The Outlaw .....
Oct. 17—Matrimonial Manoeuvres .....
Oct. 18—The Pirates (2 Part Special).....
Oct. 20—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
Oct. 25—The Next Generation (2 Part Special) .....
Oct. 27—At the Sign of the Lost Angel.....
Oct. 28—In the Shadow .....
Oct. 29—Father's Hatband .....
Oct. 30—Bianca .....
Oct. 31—Fatty's Affair of Honor.....
Oct. 31—Performing Lions .....
Nov. 1—The Warmakers (2 part Special).....
Nov. 3—The King's Man.....
Nov. 4—His Silver Bachelorhood.....
Nov. 5—The Hoodoo Umbrella.....
Nov. 5—Scenic .....
Nov. 6—A Broken Melody.....
Nov. 7—Flaming Hearts .....
Nov. 8—The Diver (2 part Special).....

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THE THIRD FLORENCE LAWRENCE FEATURE WILL BE RELEASED FRIDAY, Oct. 31st, a 2-reel Victor entitled "The Spender." Remember that your exchange will have to charge you extra for it. Book it at any cost. YOU'LL MAKE A CLEAN-UP!

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"Captain Kidd," the most daring 3-reel Feature ever made in America, will be released Tuesday, Nov. 4. The first of the great Pirate Series taken under the direction of Otis Turner on San Francisco Bay. Most stunning 6-sheet, 3-sheet and two kinds of one-sheet posters ever used for moving pictures. **REMEMBER** to demand it from your exchange!

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Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

HELEN GARDNER
A Warner's Features Star

Volume VIII
No. 17

Published by
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220 West 42nd Street New York

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***JANET OF THE DUNES

From the novel by Harriet T. Comstock.

When Devant deserts his country bred wife she flings herself into the sea, leaving little Janet in care of Captain Billy. The girl finds a secret entrance into a deserted house—Devant's—and is discovered there by him although he does not suspect her identity. An artist friend of his paints Janet, and falls in love with her. Devant learns who she is and, overcome by remorse, swears to atone for the desertion of her mother.

Released Friday, October 31st

Coming Edison Single Reels

**A PROPOSAL FROM—NOBODY

Being the fourth story of "Who Will Marry Mary?" Mary falls into the hands of a half crazed Maine guide.

Released Saturday, October 25th.

*A HORNET'S NEST

A case of mistaken indentity.

(On the same reel)

ACROSS SWIFTCURRENT PASS ON HORSEBACK

Released Monday, October 27th.

*A DAUGHTER OF THE WILDERNESS

A powerful dramatic tale of the Canadian woods.

Released Tuesday, October 28th.

*THE HORRIBLE EXAMPLE

Picturing the downfall of a rabid prohibitionist.

Released Wednesday, October 29th.

**A WOODLAND PARADISE

Beautiful settings add to the charm of the comedy.

Released Saturday, November 1st.

*PORGY'S BOUQUET

A terrible warning to jealous husbands.

(On the same reel)

WILD WALES

Released Monday, November 3rd.

*TOMMY'S STRATAGEM

Tommy wins a home and unites a drifting couple.

Released Tuesday, November 4th.

**ARCHIE AND THE BELL-BOY

The bell-boy makes a man of pampered Archie.

Released Wednesday, November 5th.

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A dramatic incident of the Civil War

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A wonderful melodrama of the sea coast

"PARTNERS IN CRIME"
Three-Reel Thursday, November 20th
A powerful story of a gang of swell yeggmen

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400 Feet Tuesday, October 28th
An odd courting episode with lots of laughs

"A MOMENTOUS DECISION"
1,000 Feet Friday, October 31st
A dramatic story in which a woman's honor is sustained

"GIVING BILL A REST"
600 Feet Tuesday, October 28th
The sorrows of a husband who is too big for enjoyment

"WHEN THE PRISON DOORS OPENED"
1,000 Feet Saturday, November 1st
A new and beautiful life is opened to two unfortunates

"THE RATTLESNAKE"
2,000 Feet Thursday, October 30th
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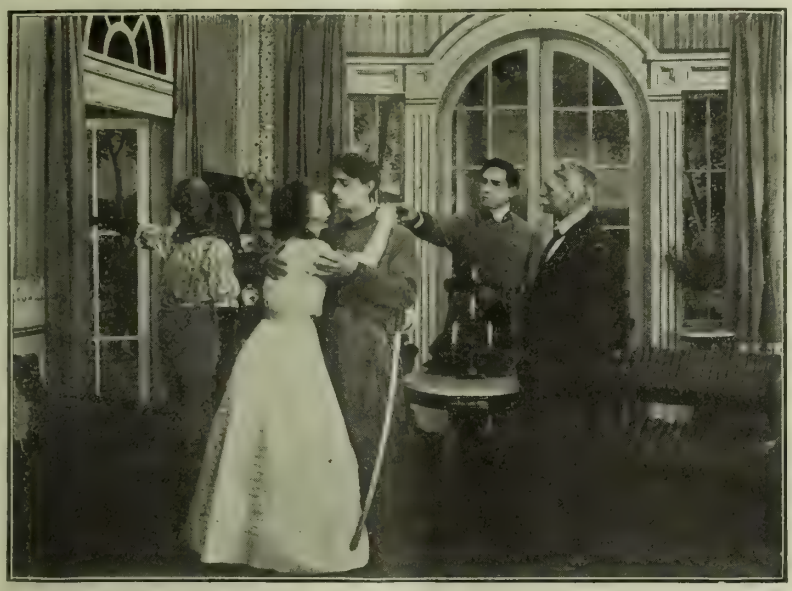

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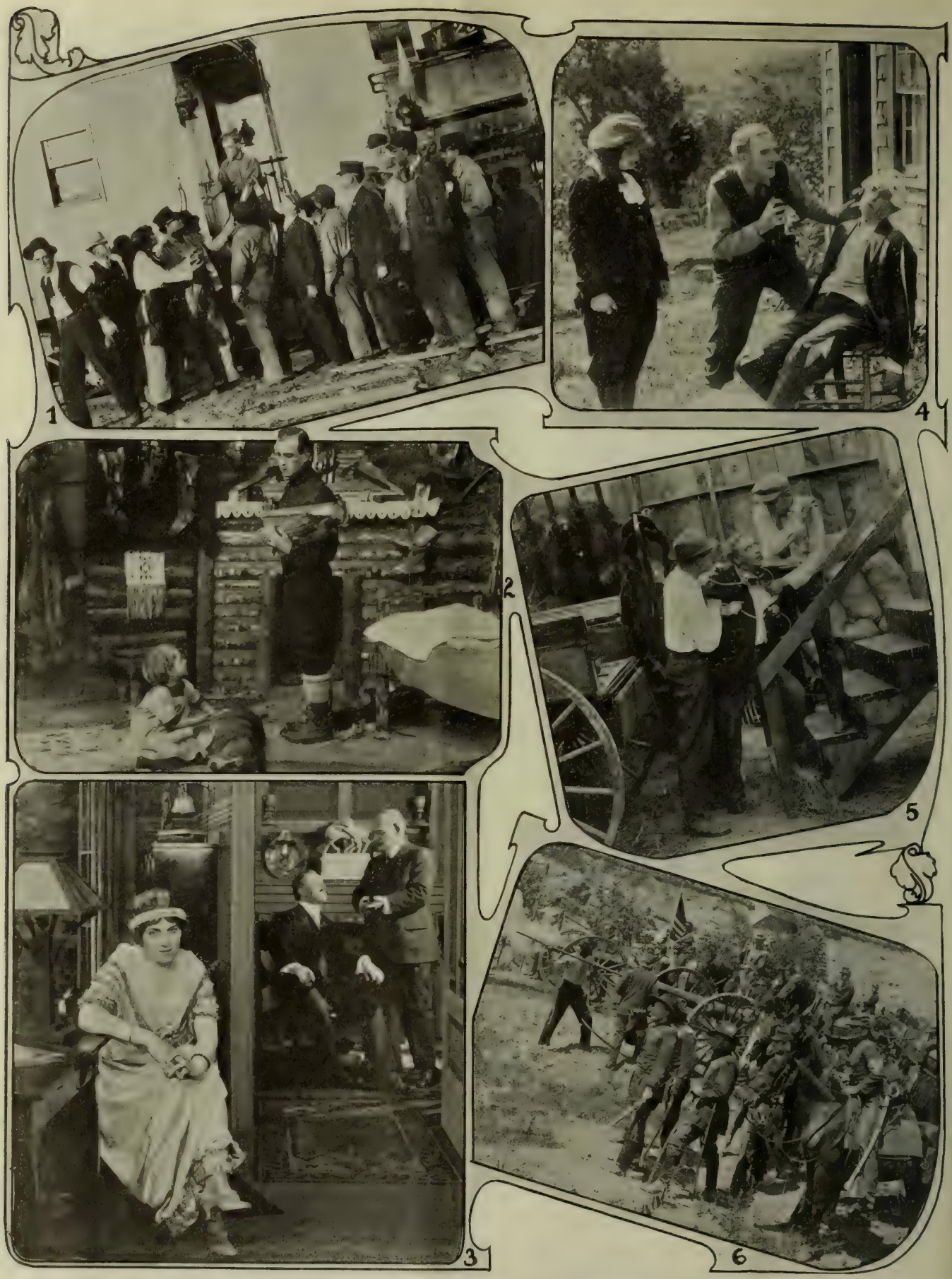

CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY (Inc.)

1. The Runaway Freight.—Kalem.
2. The Frozen Trail. Pathe.
3. A Leader of Men. Lubin Mfg. Co.
4. A Face from the Past.—Edison.
5. The Death Weight.—Essanay.
6. The Price of Victory—2-Reel.—Lubin Mfg. Co.

The
Motion Picture News

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Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | November 1, 1913 | Number 17

"BIG BILL" STEINER

North American Film Corporation Takes the Field

UNLIKE the poet of whom I wrote last week, the film man can be made, given a modicum of inherited intelligence—brains; in other words, experience, hard work and devotion to the business, you can produce a film man who will be a credit to himself and the business. In this class I place William F. (Bill) Steiner, one of the best and most experienced film men in the business today. A real pioneer. A man to be respected, a man who deserves to "get his" (in the local vernacular) in right of hard work. Billy is a young man—he is still under forty — and should achieve, as he deserves, success.

WILLIAM F. STEINER

Mr. Steiner is a product of the epochal year of 1896 when the great chemico-scientists, A. & L. Lumiere, made the modern motion picture possible by their beautiful productions. The world owes much to the genius of France, and in my humble opinion certainly owes much to French readiness to demonstrate the artistic possibilities of the motion picture. This the Lumieres, in my opinion, were the first to do. Mark what I say, the artistic possibilities. Other great workers dealt with the industrial, the commercial, the business and other ends, but it is French genius and French artists' work that made motion pictures possible.

In those days Billy Steiner "slept under the counter." He began to sell motion pictures imported by himself and others. Then a little later he began to make them in a small way. Then still later he began to handle them commercially. So much so that five or six years ago Mr. Steiner was at the head of the largest film exchange in New York City. He not only ran exchanges but he ran theatres and ran them successfully.

It was a sight to go in any morning into the Imperial Film Exchange and see the floor black with operators changing films. In this way Mr. Steiner made money and friends and popularity, and added to his experience and knowledge.

Four and a half years ago the Edicts and Ukases from 80 Fifth avenue put Billy out of business. By way of complimentary return he had several suits for damages amounting to a million or two against 80 Fifth avenue. Number 80 made Billy bankrupt, but Billy smiled. He made and sold Yankee Films, he made and sold feature films. He can operate a camera (he teaches camera men), he can develop pictures, he can arrange scenarios, he can direct pictures. There isn't a nook or cranny in this business into which Steiner has not penetrated by hard practical experience.

Mr. Steiner is the practical head of the North American Film Corporation which is shortly to assert itself as a potent factor in the motion picture business of the world. With Mr. Steiner there are associated good practical picture men and makers. These men under Bill's guidance have been quietly at work for months past making stock in various parts of the country.

I went down to the North American studio the other day. It is the old Reliance studio in working order. I was greeted by many film friends there who are basic parts of the North American organization. I saw prints of some forthcoming releases. These are well-acted pictures built around fine stories, well photographed. They will please the motion picture public of the world because they are good motion pictures.

The North American controls twenty of its own exchanges. Now the owning of twenty exchanges makes any combination a powerful factor in the business. And the North American is to be also, I think, a good factor. I am betraying no secrets when I say that Billy Steiner's vicissitudes in this business have been almost contemporaneous with my own. "A fellow feeling makes us wondrous kind," and I freely say that I feel friendly disposed toward Mr. Steiner. There are many less worthy than he, less experienced than he, less deserving than he, but who have been well advertised who are more successful. But Billy should and will get his.

Mr. Steiner has hosts of well wishers throughout the world. He is loyal, free handed and good natured. He is a good fellow and a good man and beyond all he is a good film man.

Some of Mr. Steiner's pupils are doing exceedingly well. He knows how to train them. Many an actor, actress and producer owe their first chance to him. He has helped them to success in the film business. He is a thoroughly practical man and a hard worker. Above all things, if popularity be an asset, the subject of this sketch has a large stock of it. So large indeed that it would be difficult to estimate the number of his sincere well wishers. He has a band of loyal helpers. A better and more experienced director than Pierce Kingsley you could not find in a day's march. And Pierce is loyally helping the North American by producing some fine well-acted pictures. But Pierce himself, good boy, will form the subject of a separate sketch by and by. Then there is Jimmie Maher and he, good boy, will figure in these pages. Moreover, there are other prominent men of affairs taking a hand in the business end of the North American. Their names and ratings, when they are made known, will inspire the fullest confidence in the efficiency of what is designed to be a great film organization. But chiefest interest, of course, centers this moment in the practical figure, and that is W. F. Steiner. You cannot put a good man down. The fact that he is a good man is almost a certainty as it as an assurance that he is bound to make good. He is making good pictures, and is going to distribute them throughout the world.

The North American program isn't ready—but it is nearly so, and when it is ready it will be seen that it is worth handling, and that the pictures are being shown in the best motion picture theatres. There is always room at the top, and there is room for W. F. Steiner and his organization to take a topmost place in this great business. "'Tis not in mortals to command success, but we will do more. We will deserve it." This line was written by William Shakespeare. It is applicable to the subject of this sketch. It seems very repellent to write of such an engaging personality in this form and style. He is just plain Bill. He always was Bill and always will be Bill to his friends. He is one of the few men in the business of whom you never hear a harsh or unkind word said. When adversity came he faced it like a man and paid up. Some men face adversity and don't pay.

The offices of the North American are at present in the Exchange Building. I believe that new and large offices are in course of being taken. The old Reliance studio at present, well adapted for the work of staging and developing, is to be enlarged. There is plenty of spare ground space round about it. It is down there at Coney Island, facing the water. It is well situated. Within short distances from the studio, you may get material for a variety of settings. Small beginnings have great endings or rather very frequently have great developments. There is no reason at all why this Reliance Studio should not vastly expand and become as I think it will become, as big as any similar building in the country. You need a big studio and printing plant when you start in to make a program of motion pictures. The North American has made a good start, as I can testify. The world is all before it, where to choose, and in my opinion it has chosen a path which will lead it to great and every expanding success.

* * * *

IT is all the more desirable that pioneer men of the type of Steiner should be encouraged in this stage of the motion picture business because of the entry into it of many who have neither his knowledge nor experience. To the pioneer belongs or should belong the spoils. The newcomers will "get theirs" in course of time when they have brought or paid for their experience. The fittest will survive and Bill is one of the fittest.

In course of time, we shall have a central institution devoted to the archives and records of motion picture progress and Billy, good man, will surely figure in those archives. It must be nice when you die to feel that you are going to form part of the history of the place you are leaving. Some certainty about that. After you leave the earth there is still, it seems, some uncertainty as Mr. Law is finding out.

Good luck, Bill!

RIGHT OFF THE REEL

By J.B.

"ST. PATRICK was a gintleman; he came of dacent people; he built a church in Doublin town, and on it put a stheeple." He was a grand man, St. Patrick. Patrick is one of the several names which should come between the T. and B. of this page. Only I don't use it or them. His Majesty of England has quite a number of Christian names in front of his surname. He, however, prefers to be called plain George; as I prefer to be called plain Tom. When I saw, some time ago, that a film on the subject of St. Patrick was to be made and released, I was genuinely interested. I am a bit of an Irishman myself and also a member of the ancient faith, though English. I have lived in Ireland and know the Irish intimately. Without laboring this point, I can see the extreme importance and value of such a film.

* * * *

THE patron saint of Ireland was, if I have my history correct, a Roman patrician. He was a missionary and he converted the heathen. He was the first primate of Ireland. The primate of Ireland resides in the See of Armagh. It is one of the most illustrious sees in the world. Cardinal Logue, the present occupant, is the hundredth and something successor of Patrick. You get an idea of the antiquity of the See of Armagh—its comparative antiquity—when I tell you that it is very near the Papacy in point of age. The present Pope is the two hundredth and something occupant of the Papal throne; the present successor of St. Patrick is the hundredth and something, so you see the latter is a pretty old job compared with the oldest position of its kind.

* * * *

OF all people on the globe, the Irish are probably more devoted to their patron saint than any other. The English have a very tepid devotion to Saint George. But then the English are tepid people; cold and phlegmatic. The patron Saint of Scotland is St. Andrew. The Scotch don't enthuse much over their man. The Scotch enthuse very little over anything but the haggis. Nobody but a true Scot can eat haggis. St. Patrick was a good man, judged by any standard of comparison, and his life is a lesson for all. Some saints have been violent persons, according to history. He was not. He not merely represents a pattern of sanctity; he is a national sentiment, and, being a sentiment, any picture around his personality makes a strong appeal to the Irish race—who are emotional, imaginative, generous and irrational.

* * * *

IF I were to go on at any length writing about this particular subject I might get garrulous. So I will refrain. But being a bit of an Irishman myself, I love argument. It is one of the traits of the Irish race, that they love arguments. Have you ever been to Donnybrook? Here the typical Irishman is said to trail the tail of his coat so that somebody may tread on it and start a row. The Irish race labors under many misapprehensions, the chiefest of which is that all other people want to row with them. The English are their pet aversion. Per contra—the English love the Irish. They love them so much that they never will grant them home rule for the simple reason that they know the Irish would fight themselves to death.

* * * *

TO be serious, Ireland is properly known as the Isle of Saints. Through all the vicissitudes of the ages, the majority of the Irish people have, rightfully or wrongfully, as the case may be, stuck to the faith of their forefathers. The north of Ireland people are not true Irish in the so-called meaning of the term. In England the greater proportion of the Roman Catholics there are Irish. In the United States, of the fourteen million Roman Catholics in the country, the greater majority are Irish, and the same proportion applies to Canada, Australia, Africa and other parts of the world.

* * * *

SO a film on the subject of St. Patrick appeals to a large percentage of motion picture theatregoers, and, being on a good theme, it cannot but do good. The life of any good man is a fit theme for a motion picture, but when you come to a supereminent man like Saint Patrick why, then, the good that is to be done by influencing the minds of those who look at the film is not easily to be measured. I think I am well within the mark in saying that this is the first film made on the subject of a life of a saint. We have had Pagan Rome, Greece and other scenes of ignorant profligacy made into pictures and now the balance is to be adjusted and we are to have a life of a saint, i.e., that of a good man.

(*Continued on page* 17)

The
Motion Picture News

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. President, Wm. A. Johnston; Vice-President, Henry F. Sewall; Sec'y, E. Kendall Gillette; Treas., Wentworth Tucker. The address of the officers is the office of the publication.

TEACHING THE SUBJECT

IF to Syracuse University belongs the credit of being the first academical body to institute a professorship of the motion picture and to afford its alumni the opportunity of graduating in the science and obtain, presumably, degrees, it is to another country that the credit must be assigned for taking a step which places the study of the art and science of motion picture making within the reach of people of limited means. Last week we printed a letter and an article dealing with the suggested formation of a motion picture society, college or institute. It must be evident to all men of intelligence from this data that the question of the proper study of the motion picture art and science is in the air. The work is passing out of the empirical or trial and error stage and the demand is for real definite, concrete knowledge applied to the subject. This knowledge can only be obtained by hard study under proper guidance.

* * * *

IN various parts of Europe for the past twenty-five years there have been founded polytechnics or technical institutes—we refer especially to Germany, Austria, France and England—where for a little money you could study photography in many of its branches. You could qualify by examination and get honors. Many photographers and photo-engravers throughout the world obtained their knowledge that way, and this has led them to successful business. These places are just like colleges where the casual day or evening student can work up his subject.

* * * *

NOW we see with feelings of pleasure that the Polytechnic Institute in London under Professor E. Howard Farmer is opening classes for the study of the motion picture or cinematography, as it is clumsily called across the Atlantic. Professor Farmer is a personal acquaintance and correspondent of our own. In the last quarter of a century he has taught thousands of photographers. Some of the finest photographic artists in the world owe their original tuition to Professor Farmer and his efforts. Now we know that the subject of the motion picture at the London Polytechnic will be handled in such a way that the classes of students will be able to gain a practical insight into the subject. We wish we could persuade the authorities of the polytechnics or high schools in this country to do as Professor Farmer is doing across the Atlantic; that is, to give young students desirous of studying the principles of the art and science of motion picture making the opportunity of doing so for a small fee of a few dollars. It is apparent to us that there are many thousands who would freely avail themselves of the chance.

* * * *

WE feel so strongly on this subject, we realize so fully its importance that we shall bring this issue of The Motion Picture News containing this article to the notice of eminent educational authorities in the hope and the expectation that the proper facilities for studying the subject will be provided.

* * * *

THE more the pre-eminence of the motion picture is studied the more clearly intelligent men will see that even in the study of its making so many sources of human knowledge must be tapped that it is in itself an educative stimulator. Take anybody with a perfectly clear mind and with natural intelligence and start to make him a maker of motion pictures. Just consider what branches of knowledge you will oblige him to familiarize himself with. He must "get acquainted" with chemistry and physics, with theoretical and practical optics; he must be well equipped with what is conveniently called general knowledge. He should certainly have more than a nodding acquaintance with literature. The picture maker in a sense must be looked upon as an author and scholar, and film manufacturers and makers as in a sense publishers. That is to say, those who are competent to do the work from beginning to end, or at least supervise it, must be, as it were, the possessors of all possible knowledge. They make the picture; the film manufacturer sells it.

"RIGHT OFF THE REEL"

(*Continued from page* 15)

FOR saints, as I understand them, were just good men, plain good men who worked, lived, suffered and died for a cause. Such a film, therefore, in making this wide appeal should be assured of a long career. I hope the churches will take it up or rather the church interested in this subject. I went through years of training of a theological kind. I used to breakfast, luncheon and dine on lives of the saints, and I retain, I think, a pretty good idea of the salient points in the lives of all the great saints. And, of course, millions of others are in like mental degree with me. But I think had I as a child and youth looked upon motion pictures illustrative of their lives I might have been more influenced. I might have led a better life which is easily possible. And I might have been by way of being a saint myself. But I have entirely given up THAT idea. By the way, the reader may not know that the United States has produced one real saint. It might be a good thing to film his life for the information of American Catholics.

I ASSERT that this film cannot possibly be a bad one because it is on a good theme. It is a good feature film subject. Not many weeks ago I was lashing the unsuitability of theme chosen for these feature films. I put it to you, reader, who would you rather see in films, Harry Kendall Thaw or St. Patrick? I know what you will say in reply. Now we are coming to the difference between a good and bad feature film subjectively. Thaw is and was a degenerate. You cannot possibly make a good film out of his stupid adventures and misadventures, but out of the life of a man like Patrick, who at least was a civilizer, you cannot fail to make a good film. The theme being good, its treatment must be good in greater or less degree. That stands to reason. There is a great Ireland in the United States—a great Ireland of sentiment and feeling. One of the greatest pleasures I have had in New York City was to listen to Cardinal Logue, the successor of St. Patrick. He is an old gentleman and a witty old gentleman, although a Cardinal. With true Irish wit, he said when I heard him talk, that he came to this country to discover a new way of being killed—that is, by kindness.

ALL THE STARS AT THE ALL STAR NIGHT

Harry Raver Directs a Multiple-Reel Filler

TO wish Mr. Philip Klein, of the All Star Film Corporation, bon voyage, there was held on Tuesday evening last a beefsteak supper at Healey's restaurant, Sixty-sixth street and Columbus avenue, New York City. About twenty-five friends of Mr. Philip Klein appeared to support him and give him a send-off.

Mr. Harry R. Raver, president of the All Star Corporation, introduced Mr. J. W. Farnham as toastmaster. Guests included Mr. and Mrs. Philip Klein, Mr. and Mrs. G. J. Cooke, Mr. and Mrs. L. McGill, all of the All Star organization; Mr. Joe Miles and Mrs. Miles, Exclusive Film Company; Mr. J. B. Clymer, Mr. J. L. Hoff, Mr. L. Reeves Harrison, Mr. McArthur of the Moving Picture World; Mr. William Allen Johnston and Mr. Thomas Bedding, of the Motion Picture News; Mr. Fred Beecroft, Dramatic Mirror; Mr. and Mrs. A. Butler Graham; Mr. G. D. Proctor and Mr. Wendell Milligan, Morning Telegraph; Mr. Arthur Selwin, Mrs. Raver, etc.

Joe Farnham, newly associated with the All Star Corporation in an executive capacity, revealed unsuspected powers of oratory, introducing each speaker very tactfully.

It was suggested by Mr. L. R. Harrison that the function being so agreeable, it should form the nucleus of a weekly social gathering. Mr. Hoff, on being called on to speak, protested against being disturbed. On Farnham expressing surprise that Thomas Bedding and J. L. Hoff should be seated side by side, the two shook hands cordially. He called the former the Disraeli of the business, and in his reply Disraeli told stories implying that there was hope for motion picture editors to enter heaven. George Proctor scored the oratorical success of the evening by a witty speech in which he keenly criticised the toastmaster, who was paid by the pound for his services that evening.

Mr. Cooke, of the All Star Corporation, spoke appreciatively of his association with that body. At the end of it all, Philip Klein spoke feelingly of

(*Continued on page* 19)

ALL THE STARS AT THE ALL-STAR DINNER

The Toll of the Marshes

Essanay

A PHASE of life which is every day experienced by many unfortunates whose love of nature has compelled them to answer the "Back to the Land" call, but through the evil schemings of land agents are victims to unscrupulous money grabbers.

"The Toll of the Marshes" hits a human strain and makes an interesting story.

John Hammond, a young man whose activities in a commercial way have been confined to the city, but whose remuneration was not big, determines to take his mother south to buy a small piece of property, work a piece of farm land, and be independent. Mrs. Hammond, who knows more of the world than her son, pleads with him to continue where he is, arguing that the future would probably be brighter. John, however, like most sons, prevails upon his mother and wins out. He secures her permission to invest their savings, a few hundred dollars, into some land in the Southern states.

Enthused over their new acquisition, they leave for the farm country immediately. Their confidence in men and the good things in life are shattered when they discover that their farm is nothing more or less than swamp land. Without funds they are forced to remain there until they can earn enough to take them back to the North.

We are taken back to the office of the land president, where we see him gloating over his victims and furnishing his wife with the hard sweat and blood-stained money his investors had so willingly given up to him. John and his mother manage to make a bare living harvesting flags, but this does not last long, as Mrs. Hammond is gradually becoming a victim of malaria. The swindling land agents think little of their suffering victims, of those little ones death is claiming because of the terrible disease that so easily is bred in the low, swampy marsh land.

Rogers, the president of the land company, takes a trip to the South. He secures accommodations in the best hotel the town affords. Rogers' wife and child have accompanied him. The daughter, at a time she is not being watched, wanders off and gets lost in the marshes. Mrs. Hammond, completely worn out from her hard work and the ravages of the on-creeping fever, is compelled to have medical attention. John goes in search of a doctor. On his return from the doctor's house he finds Josephine stuck fast in the treacherous marsh, clinging to the weeds for her life.

Rogers is notified that his child is lost. The man who had robbed the poor for his own selfish sake, forgets his wealth and risks his life in Swampville, searching for his daughter. His land victims try to shoot him. He offers reimbursement to all in case his child is restored to him. Hammond carries the child to his tent, where the doctor is attending his mother. Medical attention is given her. Mrs. Hammond pulls through all right. Rogers returns the money for the land to Hammond. Mother and son agree to return to the North and Josephine is returned to her father.

SCENE FROM "THE TOLL OF THE MARSHES"

THE GENERAL FILM CO.'S EXCLUSIVE PROGRAM

The General Film Company has announced the addition of two more reels to its Exclusive Service program.

The original idea was to furnish twelve reels a week, divided into three programs of one multiple and two singles every second day.

The first release of the Exclusive Service twelve-reel plan was made on October 13th and proved a success, so great that the General Film Company wizards who had, in solving the Exclusive Service problem, accomplished a feat that has been considered impossible, were driven at top speed to keep pace with the progress of their idea.

Three months' hard work had been put in by the committee in working out the details of the new service, and it was thought that every wrinkle had been so well smoothed out that their plans would slide along without a jolt. But even the most confident of the wizards had not looked for the rush of bids which came in from all parts of the country the first week the service was turned loose.

Next week Exclusive Service program will be made up of fourteen reels, and it will be possible for any exhibitor whose business requires it, to secure a complete exclusive entertainment without resorting to a single "filler."

The General Film Company has received, in addition to orders, many letters expressing the gratification of the exhibitor over the assurance that the Exclusive program is not being prepared at the expense of the regular program, which will continue to be made up of the best quality films that the ten licensed manufacturers are able to produce.

Most of the letters express satisfaction with the statement made that Exclusive Service would not be furnished in any locality where its use might work a hardship on the exhibitor who is already using licensed service.

Mason Hopper, director, has been engaged by the Universal Company to produce comedies. Mr. Hopper's experience as a director has been extensive, having been associated for the past three years with the Essanay Film Manufacturing Company in the same capacity. Prior to entering the film game he started in vaudeville.

OVER THE CLIFFS

In a forthcoming Eclair release, "Over the Cliffs," Lindsay J. Hall made a jump during the taking of one scene from the top of a 228-foot cliff down a distance of 30 feet. This jump was taken from a pinnacle of rock, extending out 17 feet, the surface of which was but 6 inches wide. This narrow space was all that stood between Hall and eternity, and it is absolutely one of the most daring risks that has ever been taken by a photoplay artist in order to add realism to the same.

The camera operator confessed afterwards that he was unable to watch the man jump, as he expected to see him dashed to pieces on the rocks below, and when the picture was over the entire company was so unnerved that operations were declared suspended for the rest of the day.

This is but one of many such thrilling and hair-raising stunts which are pulled off in this picture, and photoplay patrons throughout the country have something coming to them when this Eclair production, "Over the Cliffs," is thrown on the screen for their edification and enjoyment. It will be a three-reel Eclair American feature film.

SCENE FROM "OVER THE CLIFFS"

ALL THE STARS AT THE ALL-STAR NIGHT

(*Continued from page* 17)

the great heartiness of his reception.

There was dancing in which Mrs. Klein, Mr. Clymer and others distinguished themselves. Mr. Raver danced for the first time, and it is understood that the writer of this article is about to emulate Harry by and by. After the dancing there was a lavish shedding of champagne and more good wishes for Mr. Klein.

Then the whole of the party motored to ship side and literally saw Philip Klein off the premises. There is no doubt in our minds that he will be cordially welcomed by the London film trade, as he is the possessor of an agreeable personality and has an intelligent grasp of the possibilities of the motion picture business.

We heartily congratulate the All Star on the success of a most enjoyable little function.

The Great Northern Film Company announces that the film production of Gerhart Hauptmann's "Atlantis" has cost $100.000. The feature will in all probability reach twelve reels. The sinking of a ship in mid-ocean and the rescue of many of her passengers is one of the exciting incidents of the photodrama. The offices of the Great Northern Company, in the World's Tower Building, 110 West 40th Street, is being asked for information concerning this feature, but as yet Mr. Oes is not prepared to make public his plans for its handling. A circular is being prepared which will be sent to the trade within a short time.

When Branch No. 11 of the Motion Picture Exhibitors' League met in convention at Rochester, N. Y., last week their attention was directed on one evening to an exhibition of Warner's features, staged in the Hotel Rochester by D. J. Chatkin, local manager for the Buffalo office of Warner's Features, Inc. Mr. Chatkin scored a hit with "The Way to Happiness" and "Francesca da Rimini."

POWERS NO. 6-A PROJECTS GEO. KLEINE SPECTACLE

The Geo. Kleine big production, "The Last Days of Pompeii," opened at the Bijou Theatre, New York, last Monday. The show was well attended, and the six-reel spectacle was beautifully projected by Powers' Cameragraph No. 6-A. It is to be a four-a-day show.

Arthur D. Gans, representing the National Feature Film Co., of Baltimore, has purchased the rights on "The Voice of the Wild" for Delaware, Maryland, District of Columbia and Virginia.

CAMERA MEN OF THE COMMERCIAL MOTION PICTURE COMPANY WHO FILMED THE RECENT WORLD'S SERIES BASEBALL GAMES

WARREN KERRIGAN IN "THE RESTLESS SPIRIT"
(Victor 3-reel Drama, October 27)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

William Lord Wright

Sir Herbert's Confession

THEATRICAL managers are noted for the poor quality of the drama they offer us. To quote "The Film Man," of the Dramatic Mirror: "Manufacturers of motion pictures, the men who exhibit the films, and the public that pays to see them, are within their rights in demanding treatment on a par with that accorded purveyors of stage entertainment." One almost believes that stageland managers would do better if they produced the plays they reject. A drama that they believe possesses popular appeal is put on the stage and immediately shunted off either by the police or an unappreciative public. Every season Broadway has been strewn with such wrecks. On the other hand, we read of plays, such as "Paid in Full," which went begging for months and was then produced only in a half-hearted manner by obscure managers, who afterwards reaped a fortune. Indeed, the query is pertinent—how many plays which we would have enjoyed have been suppressed by managers who seemingly have one hand on the till and the other on the public purse? Sir Herbert Tree, according to the Cincinnati Times-Star, has made a confession that will perturb the theatregoer, for Sir Herbert's sins must be few compared with those of his less intelligent rivals. The English actor-manager admits having refused production to "Peter Pan," "Kismet," "The Prisoner of Zenda," and "If I Were King." It is a matter of theatrical history that they eventually found production and great success. This leads us to the inquiry: How many good plays have been refused in both stageland and filmland and have never found production, because, mayhap, the technical development was not such to suit some fastidious reader? How many "Paid in Fulls" and "Great Divides" have died premature deaths because of editorial rejection? It is something on which statistics are impossible, but it is nevertheless interesting as a suggestion. We dare some village Barrie to send a "Peter Pan" to the ordinary (we said ordinary) New York producer. If it ever appeared it doubtless would be expurgated of poetic charm and its name significantly changed to "Peter Punch."

BENJAMIN F. WILSON
as Cleek in "The Chronicles of Cleek"

Kinemacolor Treatment

"Kinemacolor Treatment" has become a significant expression among photoplaywrights. It means the best of treatment. We receive hundreds of complaints weekly, of all kinds and designs, but the magic name of Kinemacolor is conspicuous by its absence. It is a record to cause pride. Mr. Perry N. Vekroff, editor for Kinemacolor of America, writes the following interesting communication to the department:

"Being somewhat overstocked at present, the Kinemacolor Company of America is considering such scripts only as excell in originality of treatment and strength of plot and situations. We prefer stories that can be developed into one or two-reel comedies and modern dramas. An occasional melodrama, Western or otherwise, is also acceptable, providing it is written around some theme which can elevate as well as thrill and entertain. While the value of a scenario is determined according to the strength of the plot and originality of its treatment, the preparation of the script itself is also an important factor. The less editing a manuscript will require, the more its value will be when the check is made out to the author. In fact, technical perfection in this respect is fast becoming one of our principal requirements, it being the policy of this department to be abreast with the progress of up-to-date and efficient production. A concise yet comprehensive synopsis is generally the first ear-mark of conscientious effort in scenario writing. This should so outline the salient features of the story submitted as to enable our readers to grasp its value at once. Subtitles and the description of the action itself should likewise be short and clear. The author must bear in mind that the director will endeavor to 'put over' the story in as few feet of film as possible. Indulgence in details, other than those essential toward development of the plot, are quite unnecessary. The sad deficiency of most authors in this respect is perhaps largely responsible for the delay in their being credited upon the screen. Technically perfect scenarios are few compared with those that must be edited and practically rewritten that it would hardly be just to make a general practice of a courtesy to which only a limited number of authors are entitled. In the instance of our own department, the privilege of screen publicity is extended only when the benefit thereof promises to be of equal advantage to ourselves as well as to the author. As to the question whether directors should best confine themselves to directing and editors to editing, the writer's experience in both capacities has taught him to believe that best results can be obtained through the close co-operation of editor and director, rather than through any arbitrary arrangement between the two. During the course of production many a contingency is likely to arise whereby the play may be marred or improved, as the case may be. It would be a pity, indeed, if the director, for fear less he infringe on the editor's province, hesitated to make a change here and there which would improve the play as a whole. No matter how carefully a scenario may have been prepared at the editor's desk, parts of it are bound to turn out differently at rehearsals. The director, therefore, should be invested with sufficient authority to alter according to the dictates of his better judgment. For, after all, when all is said and done, it is he who is held responsible for the success or failure of the production."

Editor Vekroff puts the proper relationship of editor and director concisely and logically. Anent his argument as to film and poster credit for photoplaywrights, we differ. If an

author writes an excellent script he should be credited therefor. To credit only those names "which will be a benefit to both author and manufacturer" is rather a selfish attitude. If an obscure writer turns in deserving work and receives poster and film credit therefor, his name ere long will possibly prove valuable to the producer, just as his script has proven of value. Mr. Vekroff's statement is valuable to all writers, particularly the question of script preparation.

The Woes of Authorship

Here is a letter from a lady who has experienced the woes of authorship. We have endeavored to tear away some of the tares and thistles that have obstructed her upward journey along the literary path, and predict that she will be heard from sooner or later, now that she is started right: "I've come to you because I have not been able to get the help I need from people who, generous or not, never fail to collect in advance. Not wanting to work in the darkness, I paid the 'school' $22.50 to teach me the art of photoplay writing. Among my exercises was a play about a woman whose husband objected to equal suffrage. He is nominated, becomes ill, and his wife jumps into the fray and wins his election for him. I thought it was a comedy, but the 'faculty' said it should be developed along serious lines. I acted upon the suggestion, but the editors would have none of it. Later I sent it to an 'expert.' He tore it to pieces and told me to write it another way. I did so and sent it to him, and he said, 'It is too weak.' If he had told me how to strengthen the weak points, I would still have my faith. Now I am at the beginning again. I feel that my money has been spent in vain, and that I am as much in the woods as when I started. I want to know the truth about my work, and how to bring it up to standard. I have done my best to make a good play, and have bought all the 'expert help' I can. It's up to you and your generosity." We violated a necessarily strict rule in this particular instance, and read the play that accompanied the above letter. It was written in longhand, good handwriting, but nevertheless longhand. The script proved the author a careful student of technic and familiar with proper lay-out. For the first script it was exceptionally well prepared. The story was too long for a single reel and too short for a multiple-reel production. The plot was hackneyed as a drama, but the idea could be turned into comedy, and by its very nature succeed excellently well. We advised the writer to forget the "school instruction," to rent a typewriter, to take a notebook and visit the motion picture theatre and dissect the playlets; we urged her to subscribe for and read all motion picture publications, and, finally, to be independent of "professors" and "sharks," and to use her own ideas, which, in this instance at least, might have won her an early market and saved her the expenditure of $22.50. The advice we gave this lady is applicable to hundreds of others of our readers.

Hennessy Is Ill

George Hennessy, the only man who ever had the courage to state, after trying the game, that photoplaywright correspondence courses are impractical, has been very ill in Bellevue Hospital, New York. Word reaches us that he is slowly improving. We are glad to hear it, for the game could ill afford to lose so versatile and voluminous an author as Hennessy. He will probably be glad to hear from his friends. We said friends—not "pull-seekers."

The Hall of Fame

James Dayton, head of the Western Universal script department, is doing some extraordinary work. According to Universal press sheet, he wrote twenty-seven scripts during July and August, every one of which was produced.

Jack Byrne, staff reader under Editor-in-Chief Calder Johnstone, of Universal, is doing some fine commercial work. He is also a splendid director, and is producing the commercial features in great shape.

Universal employs eleven scriptwriters on the coast.

The screen adaptation of "Tess of the d'Urbervilles" is a triumph of silent art. Everyone is wondering who wrote the picture story. It was Benny Schulberg, of course, and he did it under pressure, and that is just when he works the best.

Maibelle Heikes Justice stopped writing two-reel features just long enough to dash off a vaudeville one-act sketch for Robert Drouet, who was waiting for it, and there are more coming. Then Captain Peacocke is going to do it again. Verily, it seems that stageland's stars are turning to photoplay writers for material.

Miss Louise Lester, better known in filmland as "Calamity Anne," writes all her own scenarios in which she plays this character.

The Slough of Despond

Four heads of correspondence schools, incldng Eugene Berry Watts, whom we here and now dub "Kilowatts," are in the slough of despond. Uncle Sam has been taking the "course." "Everybody cannot do it." If you have any complaint to make anent any particular "schools," making money through misleading advertising, write to the Postoffice Department, Washington, D. C.

Word from Buffalo

C. E. Horton, 361 Normal avenue, Buffalo, N. Y., wishes Mr. Sargent to inform him about his Inquest Club, and we suggest that Mr. Horton address Box 70, Madison Square Station, New York City. Horton also says "I have noticed in several of the magazines, devoted to writing in general, some articles on 'How I Wrote and Sold My First Photoplay,' which were apparently written by persons knowing little or nothing of the game in the least. Now I haven't exactly arrived yet myself, but I do feel that I could write a very good article on how I did write and sell my first one. I read three of Charles Van Loan's interesting and instructive stories in the Saturday Evening Post." Horton has read the entire series, then. We never read those "first photoplay essays" he mentions because they frequently make us weary. The clipping Mr. Horton encloses from a newspaper "syndicate" page advises an "amateur producer" to write to Nell Shipman for information as to how to "present a motion picture play in some leading theatre."

You Can Afford It

A photoplaywright stated recently that he could not afford to revise his scripts at present prices. Present prices are not ideal, we admit, but you can afford to revise your scripts for no price at all. Whatever is worth doing is worth doing well. One out of a hundred writers can send out stuff first draft, and send it out complete and intelligently. Have pride enough to send out finished work, and when the halycon days come you will be among the first to profit thereby.

From a Script Reader

A manuscript reader on the editorial staff of one of the best known film concerns sends us this: "I like to give any assistance in my power to budding scenario writers because I agree with you that it is to them the picture producers will have to look in the coming future. I admit that the 'free lance' writer at present has a difficult time to place his stories, except they be of exceptional merit and embrace very original ideas, as the staff writers are in touch with the directors and know exactly what description of stories are required by them. Then, also, each director has usually some star in his company who has to be exploited, and the staff writer has the opportunity of studying their requirements. All this mitigates against the chances of the 'free lance' writer, but the staff writers have nearly all been 'free lances' and have served their apprenticeship. Writers must recognize that nothing is gained except by hard and continued effort.

I believe that giving credit to authors on posters will assist in stopping plagiarism, and it will be an inducement to the better class of writers to enter the field." This letter is interesting, coming as it does from no editor-in-chief, but one of a staff of men who frequently decide whether or not a script is meritorious enough to merit the attention of the editor-in-chief. In commenting thereon, we assert that there is entirely too much "star exploiting" on the motion picture screen. This evil has been carried from stageland to filmville. Stories are written in certain studios purposely to exploit and pamper some high-priced lead who howls to high heaven if a good, consistent plot is submitted in which he fails to have the lion's share of business. Many star writers of yesterday are not star writers of to-day. The work of several is noticeably hackneyed. The course of natural events makes it so. The "free lance" writer of to-day may be the staff writer of to-morrow, and the evils of the "leading man" system we hope to see overcome sooner or later, although in justice, it must be stated that Edison and several other companies do not countenance the evil which mitigates very often against the true worth of output.

Short Story Writing

A Milwaukee, Wis., correspondent writes: "Your advice has proved very valuable to me, and now I am going to take another step forward. I am going to try my hand as a short story writer. It will not be my first effort, as I have been writing stories for practice for over a year, but now I would like to write for publication. What form do you use in writing the short story? Do you place a synopsis before the story proper? What books would you advise me to read, and where would you advise me to secure a lot of competent publications in the field? I am fighting shy of 'schools,' and want to get started in the business right, just as you started me a year ago in the script-writing profession, in which I have achieved some success, thanks to your departments." There is a great demand for good short stories up to about 5,000 words. Any magazine editor is glad to read original work that shows talent. Many script writers are turning to the short story field, just as fiction writers are entering the photoplaywriting profession. Because one has achieved some success as a script writer is no argument that he may win in fiction. The work is not similar only that in both you must be familiar with the writer's tools and trade, and know how to put pen on paper. Many are versatile in both fields of endeavor, the latest and most notable instance being Maibelle Heikes Justice, who devotes one month to fiction work and another to motion picture plays. We have utilized several rejected photoplay plots for short story plots with success. We have also, with permission from kindly magazine editors, utilized our magazine stories for motion picture plays. In fact, the first photoplay we ever sold was taken from a magazine story we had previously sold to a magazine. However, in such instances the permission of the editor in question must first be gained, and this permission had become difficult the past year Dr. Esenwein's "Short Story Writing" and Phillips' "The Plot of the Short Story" are recommended to those ambitious to succeed in the field of fiction. A subscription to "The Writers' Magazine" is also money that is well spent.

What Her Diary Told

American

IN this one-reel picture the American Film Mfg. Co. is releasing another good subject played by their second company. They are to be commended for the inside scenes, which are nicely finished and furnished. The exteriors also are of the kind that are evident in so many American pictures and noted because of their beauty and picturesque background effects.

Miss Winifred Greenwood and Edward Coxen in the leading roles carry their parts well. The photography is of the kind for which the American Film Mfg. Co. is famous. It is clean-cut, shows splendid detail, and is always well in focus. The picture is well constructed and has an interesting story running through it.

Although Janet Warren is in love with Harold King, her desire for wealth and position has taken deep root and leads her to marry John Wilbur, a young man of high social standing. Janet, like many other impressionable young ladies, keeps a diary, and on the night of her marriage confides the story of her love for Harold to her little book. As the weeks pass John is puzzled by her indifference, never dreaming that she had married him for his wealth and position.

One evening, as John chances into her boudoir, he finds her diary on the dressing-table and reads it. He comes across the paragraph relating her love for Harold King. He is stunned and heart-broken and decides to leave her immediately and make it possible for her to marry the man she loves.

Through his attorneys he arranges for a monthly allowance of two thousand dollars to be given her and all his wealth at his death. He then leaves for the mountains, where he becomes a prospector. His absence causes Janet to awaken to the love she bore him. Her efforts to trace him, however, prove futile, and her pining for him makes her ill. On the advice of her physician she goes into

(*Continued on page* 26)

SCENE FROM "WHAT HER DIARY TOLD"

FAKES IN MOTION PICTURES

(From the Scientific American)

A KNOWLEDGE of the various methods by which photographs may be produced is of no small value to the amateur and professional worker. The well-nigh insatiable demand which exists for curious and interesting pictures makes it necessary for the latter to be up-to-date and original in his output, while the former is always desirous of surprising his circle of acquaintances by some new evidence of his skill. By following hints readers will be able to produce an almost endless number of strange and deceptive pictures, not a few of which will be provocative of mirth.

Moonlight effects in photography are generally gained by trickery. Of course it is possible to take photographs by moonlight, the exposure varying from thirty minutes to two hours; the results, however, are rarely satisfactory, owing to the movement of the shadows producing a blurred effect in the finished print. To obtain a moonlight picture of the approved sort—a fine cloud effect with the moon casting a long line of brilliant light upon water—special preparations must be made.

A rather cloudy sunset must be chosen. Then, when the sun drops low on the horizon and is partially obscured by the cloud bank, one seizes the opportunity to secure a snapshot (the lens being well "stopped down") right into the eye of the light. The plate thus obtained should be slightly under-developed. If all has gone well, the resulting negative will supply a picture exactly resembling a moonlight effect, and by carefully gumming a small circle of opaque paper upon the film, one is able to print out the "moon" into the bargain.

Photographs in which the snow appears to be falling are usually produced by artificial means. If the subject is to be a portrait, the sitter should be garbed appropriately and placed before a wintry background. When the negative is obtained it should be dried and well varnished, then place flat upon a table with the film side uppermost. Take a soft toothbrush charged with rather thick India ink and carmine mixed up with water, and draw it over the teeth of a comb, which should be held some little distance from the negative. If this operation is carefully managed the result will be an irregular spattering of the pigment upon the varnished film, and when this is dry a print will be produced which looks just as though the negative had been taken in a snowstorm.

Photographs of the class in which ghosts or visions appear may be "faked" in several ways. The first of these may be described in the duplicate exposure method. Suppose, for example, we wish to photograph a man inside a bottle which will hold no more than a pint of liquid. To accomplish this apparently impossible feat, proceed as follows:

First, photograph the bottle standing upon a dull black support and with similar background. While focussing take care to mark out what will be the bottle's boundaries on the plate by fixing little pieces of gummed paper to the ground glass screen of the camera. Then get your man to stand or sit in a chair upon a black cloth, with a smooth black curtain behind him. Focus upon him so that he falls within the boundaries of the bottle—this being easily managed by means of the gummed paper guides. Finally, expose the plate which has already been used to photograph the bottle; and when this is developed, your friend will duly appear—inside.

This method will be found in practice to explain many pictures which at first seem very astonishing. To make a "vision fake," arrange a little scene, such as a bare room with an empty hearth, with your model sitting listlessly in the foreground. Make your first exposure on this scene, being careful to mark out on the ground glass screen the space into which the vision must fall. A dark curtain, or dark woodwork, should occupy this space in the first picture. Now procure a sheet of dead black paper, mount it evenly upon stiff card, and with a little Chinese white sketch out an appropriate vision.

If you cannot do this yourself, get an artist friend to help you; but see that the sketch is placed in the correct spot, i.e., the spot which you have arranged for it to occupy in the finished picture. When the sketch is finished, set it up before the camera, focus and see that it falls within the required boundary upon the screen. Then expose again the plate which has already done duty, and—if no miscalculations have been made—an interesting "vision" picture will result.

The ghost "fake" may be made in exactly the same way, only in this case an appropriate scene would be a deserted churchyard, with your model posing in awestruck attitude beside a tomb. In all photographs of this kind the reader should bear in mind that a dead black background does not appreciably affect the sensitized plate, but a show plate should be used whenever this is possible as by this means any slight tendency to "fog" will be obviated.

Another way of obtaining this particular k'nd of freak photograph is to fit a tube in front of the lens. Instead of using a cap, the tube should be closed with a kind of folding door

SCENE FROM "THE BARRIER OF BLOOD"
Ammex Feature Film (2 Parts).

arrangement, so that one-half of the lens may be uncovered at a time. A still more simple plan is to use a cap which covers only one-half the aperture, and to control the exposure by means of a shutter behind the lens. This method, however, makes it necessary to "stop down" the lens to at least 1-3, and a long exposure is thus rendered inevitable.

It is well known that the nearer an object is to the camera the larger it appears to be in proportion to other objects in the picture; and by taking advantage of this fact some astonishing pictures may be obtained, particularly if a lens of somewhat short focus is employed. Not long ago the writer saw reproduced in a popular magazine a photograph which was described in all seriousness as depicting a cabbage of gigantic proportions.

Doubtless, most people who looked at the picture were deceived for the cabbage partially obscured a whole family of five or six persons who stood somewhere in the background. Yet in reality the vegetable was of only ordinary proportions, and merely looked large in proportion to the human beings because of its nearness to a lens of short focus. In the same way, if a fisherman has caught a fish six inches long it may be made to appear gigantic in the photograph. By means of his rod and line the fisherman may hang the fish a good six or eight feet nearer the camera than he himself is, and the lens does the rest.

Very laughable caricature photographs may be made by simply moving the "swing back" of the camera out of the perpendicular. Your friends may be made to look like reclining giants, or dwarfs with big heads. In fact, an almost endless variety of quaint deformities may be devised by varying the elevation of the camera, and the angle of the back. Care must be taken, however, to "stop down" the lens as much as possible, in order to bring the whole picture well into focus. This, of course, means that a good light is required, otherwise the exposure must be a long one, and your model may move and spoil it.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, left New York to open branch offices in St. Louis, New Orleans and Dallas, Texas.

HOUSE-ORGANS

We (The Bioscope) have pleasure in giving publicity to the following:
To the Editor:

Sir—The exhibitor's life is such a busy one nowadays that he has perforce to limit his reading to the absolutely essential for the well-being and good running of his business. In these circumstances it certainly seems to me that many of the elaborate house-organs and magazines issued by some of the manufacturers are weary reading, and serve no good purpose, unless it be to the printers. It is true that many contain good advertising and useful information, but, alas! both these are only too frequently lost amongst a number of biased so-called "articles," and a mass of excerpts from various papers, the latter, of course, always being stale by a good week. I, for one, have always read them beforehand in the papers or periodicals in which they have originally appeared, and, doubtless, hundreds of other exhibitors find themselves in the same position. As to trade "news," will the trade papers give me the real thing, not the spurious article—manufacturers' advertising. Of course, I want to read, but why shouldn't it be plain and sensible? After all, honest advertising need not be disguised, nor spoiled like good fare is with a poor sauce. Yours, etc.,

London. AN EXHIBITOR.

The Feature Photoplay Co. has transferred its offices from the Exchange Building to the Candler Building at 220 West 42nd Street. The program which the Feature Photoplay Co. has mapped out for its future includes the best product of foreign manufacturers and many productions of its own make. Mr. H. A. Lande is, as usual, at the helm of the Feature Photoplay Co.

Motion Pictures in Teaching Children

(From the New York Tribune)

IF Thomas Edison's theories, borne out by actual test, are to become a general medium in the public schools of the land, it is goodby to the time-honored primer and the phonetic method of grouping A B C's. Weighty treatises on physics, chemistry, astronomy and botany will become the understandable playthings of the youth not yet in his teens by means of the motion picture.

For instance, Mr. Edison proposes to show to the children of the land a cat. Further, that cat will walk, trot, switch its tail, lap its milk from a saucer, nurture its young and creep stealthily on its rodent prey. Its form and habits will be instilled into youth so that when the ability to tell of it is acquired cats will be an open book to the juvenile student.

Mr. Edison has gone about evolving the most astounding method of mental culture in history. His staff of specialists is being constantly enlarged and his photographers have been given carte blanche to obtain material from any point in the world.

How carefully and understandingly he has entered upon the development of this new step in education may best be determined by the admission of the inventor himself that he listed between 700 and 1,000 of the subjects for child study, and so far only 50 or 60 have actually been developed into film form.

These subjects are assigned to experts in the particular field they cover, and these experts devise the way and the material to put them in scenario form. Finally they are taken to the laboratory of Mr. Edison and a class of children is brought in. The reels are run off, and Edison and his corps of assistants plainly can see what stands the test and what does not. Then comes the revision—the cutting out and the adding to—in an effort to make every point clear.

Mr. Edison takes an ordinary housefly, magnified thousands of times, and with the aid of the motion picture he teaches the child its every motion, and its habits of living.

Twenty-five years ago a primary teacher stood before a chart on which was a line drawing of a dog. Beneath this picture were phrases similar to these:

"I see a picture."
"It is a picture of a dog."
"The dog can run."
"It can bark, and also it will bite."
"It has long hair and a tail."

Naturally the child acquired those facts concerning the dog with rapidity. He probably had a dog at home and studied its habits. But when he came to the subject of the elephant it was a different story. He had only the picture to rely upon. If that child could have had an elephant for close inspection the result would have been more quickly accomplished.

That is just what Mr. Edison purposes to supply. He's going to bring the elephant from its jungle haunts in South Africa and put it on a screen in action before the child.

Child interest is one of the greatest problems of school life. Truancy has been the bane of educators for years. Those who have investigated declare that motion picture instruction will remove much of this delinquency. It will create a tremendous interest in education. The child, instead of abhorring the coming of a school day, will hasten to classes with expectancy.

"WHAT HER DIARY TOLD"

(*Continued from page 23*)

the mountains to seek comfort and new environment

John, while working his claim, is injured by an unexpected explosion. As they carry him toward his cabin, Janet passes in her auto. In gazing on the victim of the catastrophe she is shocked to recognize her husband. He is placed in her care and hurried to the shack and medical aid secured. On the earnest pleadings and sincere protestations of love on the part of Janet the two are reconciled.

PLAYERS' ELECTROS FOR EXHIBITORS' USE

A unique plan has been put in active service by the New Process Electro Corporation, of New York, whereby the exhibitor may get cuts of the screen players at a much smaller price than he has hitherto been paying. These cuts are especially available for program work, or for use in the local newspapers. It is the experience of the writer, on small papers, that a city editor will always use a story if a cut is to run with it. He will not put his paper to the expense of making the cuts for free advertising, but he will always use the cut, even though he does not wish to use the story.

The plan of this company is to supply cuts of any player in their catalog, in any company, at a very nominal fee, together with an authentic biography. The scheme should be most successful.

ARIZONA IN MICHIGAN

Arizona and the next eleven of the big feature productions to be made by the All Star Feature Corporation will be handled in Michigan by the Casino Company, of Detroit. The deal was closed after the members of the Casino Company had made a special trip to New York to conclude the negotiations. Eight large theatres in Michigan are directly controlled by the Casino Company, which is beginning to rank as one of the largest and most successful of the firms renting feature films to exhibitors in the Middle West.

TRADE NOTES

Mack Sennett, managing director of the Keystone films, has added a new burden to his shoulders. He has taken twenty boys and girls, ranging from the age of four to twelve years, and is training them for motion pictures. They will be seen shortly in "kid" comedies.

A picture just finished, "Love Sickness at Sea," was made upon the Pacific Coast Steamship Company's boat "Harvard," the fastest passenger-carrying ship that floats the American flag. This ship was chartered by the Keystone Company, and during a run down and up the coast, a full reel was made. This picture portrays the improvements that have been made in fire drills aboard seagoing vessels, and this was used as a basis upon which a great comedy was made. A company of fifty people made this trip, and over two hundred of the employees of the boat were used in the films.

A Keystone comedy, "Speed Kings," just finished, shows Santa Monica and the Coronada races, Earl Cooper, winner of both, is used in this subject, as well as his Stutz No. 8, present holder of the world's road race record. Teddy Tetzlaff, another world's speed champion, is also used, along with Barney Oldfield, Ralph De Palma, Spencer Wishart, and several more of the racing celebrities of this and foreign countries.

Mr. James Cornelius, formerly of Kansas City and the Famous Players Film Co., has been appointed manager of the St. Louis office of Warner's Features, Inc., succeeding M. J. Goldbaum. On October 17th, Mr. Cornelius, assisted by Mr. Samuel Grant, district manager for Warner's Features, Inc., in the middle Western States, gave an exhibition of the new and future Warner releases to a large gathering of exhibitors from St. Louis and surrounding territory in the Lafayette Theatre.

The World Special Films have just bought the marvellous Eclair film, "Protea," and will have it ready for the exhiibtor about November 1st. This is one of the most remarkable films ever brought out.

Walter MacNamara is the latest to be added to the staff of Universal directors. For the past year he has been connected with the Universal as photoplay writer, and for the past few months has been acting in the double capacity of assistant-director and author.

Mr. MacNamara has had a good record as a film author. He has written King Baggot successes and most of the later successes of Miss Jane Gail.

Cecilia Loftus has been added to the gallery of Famous Players. The Famous Players Film Co. has engaged this artist to appear in the novel and play, "A Lady of Quality," by Frances Hodgson Burnett. Miss Loftus began her dramatic career under the direction of Daniel Frohman. In two years she had succeeded so capably that Mr. Frohman made her leading lady with E. H. Sothern, then under his management. By a coincidence, as in the case of James K. Hackett, Miss Loftus returns to Mr. Frohman's direction under new conditions, through the medium of the motion picture.

The organization of the World Special Film Corporation is gradually assuming large proportions. Branch offices have been opened in Chicago, Cincinnati, Atlanta and Kansas City lately. For the Chicago office F. H. McMillan, formerly of the M. & F. Feature, has been engaged as manager. In Cincinnati, G. J. Trask; in Kansas City, S. J. Berman, and in Atlanta, C. G. Bailey. Extensive alterations have been made in all of these offices, and they are now ready for business.

Daring exploits are performed in the Eclipse films, released in America by George Kleine. The Eclipse Company never asked an actor to perform a more daring bit of work than that done by "Arizona Bill," leading man for "Eclipse," in a coming two-reel, the name of which has not yet been determined. There is a spectacular touch in this film as the Bleriot monoplane in which are seated "Arizona Bill" and his wife blows up and falls to the earth, taking the two performers with it. This occurs in full view of the camera.

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Here's to George Du B. Proctor. **Hopp Hadley.**

To George Proctor. You Have Our Best Wishes For a Long and Happy Association. **Kessel & Bauman.**

The Motion Picture News Is to Be Congratulated.
Irving Cummings and Oscar Apfel.

Best of All Good Wishes. **A. Blinkhorn.**

It Looks Like a Great Team—Proctor and the News. **Bob Daly.**

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

I AM pleased to be able to state that once in a while an orchestra will try to do justice to a picture and show what can be done to enhance the beauty of certain productions.

When the film of Essanay, "Tony the Fiddler," was shown at the Circle Theatre, Broadway and Fifty-ninth Street, New York, the orchestra surprised me in the efforts of its leader to take advantage of certain features.

Each time that Tony was shown on the screen, playing his fiddle, the musicians would stop, except the violinist, who would accompany Tony on his violin. The effect was great, as the sentimental tunes of Tony's playing were not drowned by a full and noisy music, but on the contrary, the soft playing of the violinist gave the impression that the notes were coming from the picture on the screen and not from the orchestra pit.

As there was no noise, no crash of cymbals, bass-drums and other instruments, the audience enjoyed greatly the production, and the comments heard in the house were favorable.

On October 9th I had the misfortune to witness the same Essanay film, "Tony the Fiddler," at the Bijou Theatre, of Providence, R. I. I say "the misfortune" as the good impression I had retained of the production vanished at the miserable piano playing. It was not the same picture, all the sentiment was gone. It was a common picture.

Mrs. J. Clement, of the Bijou Dream, of Boston, has some strong views on music. She is opposed to a pipe-organ and to a full orchestra, as she claims that the party accompanying the picture must not only memorize much, but must improvise most of the time. Mrs. Clement claims that no matter how efficient can be the members of a full orchestra, it is impossible to have them improvise the same kind of music at the same time, especially when the jumps from one scene to another are so quick on the screen. Mrs. Clement claims that all that is needed is just enough music to follow the actions of the picture and create the desired impression on the audience. She believes in a good pianist, and she is paying the highest wages to her lady pianist, she insists also on having the piano tuned each week and changed every six months.

If Mrs. Clement was not right in her views she would not have the best patronage of Boston, and the fact that the most cultured class patronizes the Bijou Dream is a proof that Mrs. Clement fully understands the music question for motion picture shows.

I met in Norwich, Conn., at the Colonial Theatre another manager, Mr. Chas. McNulty, who has views identical with those of Mrs. Clement. He believes in a good pianist and a drummer, but Mr. McNulty wants the drummer to follow the pianist's orders and not to go by himself. The pianist is Mr. Chas. A. Dowsett, whom I was pleased to meet, get his views and hear him play a picture. Mr. Dowsett studies the theme of the picture, and he seems to put his whole soul into his work. While his fingers run on the keyboard, his mind is not on something else, but on the picture alone. The lovers of motion pictures of Norwich so well appreciate the efforts of Mr. Dowsett that they come to the Colonial Theatre in preference, and, as they like to compliment him on his clever way of playing the picture, he is greatly encouraged, and tries to better himself day after day.

Why are the photoplay houses of small towns far ahead of the ones of the big cities? Merely because in a small town everybody knows everyone. A good picture, a fine projection, appropriate music go from one person to another. The manager, the pianist, the operator are praised, and all these praises are a constant encouragement to do better. In a large city it is selfishness, it is indifference. The patrons, strangers to the manager, to the pianist and to the operator, walk away without a word of praise.

I had the pleasure of hearing the Wurlitzer Unit Orchestra at the new "Heights" Theatre, on Wadsworth Avenue and 181st Street, New York. When such a wonderful instrument is in the hands of a competent pianist, like the one of the "Heights" Theatre, great effects can be obtained. I was charmed with the rendition on the Unit Orchestra.

The new "Olympia" Theatre, of Boston (in course of construction), announces a full orchestra and a pipe-organ to cost $150,000. I could hardly believe the sign, as I cannot see the advantage of such an expensive musical instrument to accompany the picture. When I asked some persons of Boston if the announcement was not a bluff, I was told that generally Mr. Gordon means what he says.

The only argument I can offer on this wonderful pipe-organ is that it will put a stop to the fad of pipe-organs to accompany Western scenes of fighting cowboys and Indians. The pipe-organ has been a fad like the abuse of posters, and as long as a pipe-organ could be purchased at $2,000 or $3,000 on the installment plan, many exhibitors took up the fad, and to be able to meet their obligations, they placed a cheap dance-hall

MARGUERITE RISSER
Of Pathe Freres.

pianist at the keyboard of the organ. Now that Mr. Gordon comes up with a pipe-organ to cost in the six figures, it will be so prohibitive that the exhibitors will not follow the fad and will even stop buying organs to cost in the four figures, as a pipe-organ of $3,000 will not compare favorably with the one of $150,000. The pipe-organ has been a mere fad—because Jones had an organ, Brown had to have one, etc.

Critics are not always fair, and in their haste to find fault, often overlook a kind action.

This was the case at the Herald Square Theatre, of New York, on a Thursday evening, when the drummer, animated by a great desire to save motion pictures from the constant slurs of the enemies, tried to shield what in his good judgment was a cruel scene.

The film in question was "When the West Was Young," a Vitagraph. When the kind Indian takes care of the settler's little girl, who had befriended him and who had been killed, is attacked by other Indians, he defends the little girl by killing one of the pursuers. While the Vitagraph gives us to understand that there is actually a murder, they do it in such a manner as to avoid any bad feelings on the part of the spectators. They show the Indian raising his tomahawk and dropping it on the head of the other Indian, and it is done so quickly that no one has time to see the actual blow.

The drummer of the Herald Square Theatre thought that such a scene would unnerve the audience and perhaps create a panic, so, full of good intentions, he made up his mind to change the chill that would have gone through the audience into a laugh. He was clever and succeeded beyond all expectations, as when he used something like a mallet on an empty dry-goods box, he created a genuine sensation. What a sound! Yes, it was a sound that called for a laugh, and women, instead of taking their handkerchiefs to wipe off some tears at the sight of the Indian falling dead, had to hide their faces behind their hands to try to suppress a laugh. I have seen so many pictures that I consider myself self-proof, but in this case the laugh was too general, too contagious, and I had to join the crowd.

While I said in other pages that it would be far better to omit certain sound effects than to produce them incorrectly, I must admit that improper effects, as in the above case, have the advantage to detract the attention from the picture and consequently allow some supposed objectionable scenes to pass unnoticed.

One fault with many drummers is that they do not reason the sound effects, and have the wrong idea that they must exaggerate their effects to create the impression that they are working.

Many drummers are like many exhibitors who want to show a big picture to please the persons sitting in the rear of the house, to the detriment of the patrons of the front and middle seats. The drummer wants to make much noise to be heard from the last seats, without realizing that he is a bore on more than half the audience.

When he gives the horse trot, he never considers if the horse is in the back or foreground, if he travels on grass, muddy roads, snow, asphalt or pavement, it is always the same trot effect. He does not even look if there are one or more horses.

J. M. B.

Movie Scribblers Move in Love Feast

Stan Twist a New York Host

MORE than a year ago Stan Twist, in Chicago, entertained his brethren of the "gray goose quill" on the ocsation of the Chicago convention. Now on assuming a position with the World Special Film Corporation, he sets in to keep up the character. On the evening of Wednesday, at the Café de Paris, he gave his second annual love feast, at which there were present, besides himself and Mr. E. Mandelbaum, the president of the company, the following: James J. Hoff, The Moving Picture World; William A. Johnston, The Motion Picture News; Mabel Condon, the "Shy Girl" of Motography; Arthur Leslie, Ernest Shipman, J. W. Farnham, and George D. Proctor.

Mr. Mandelbaum, whose long and honorable association with the business entitles his words to respect, stated that his company had in preparation a series of pictures of a highly artistic nature, details of which he preferred at present to withhold. Mr. Mandelbaum is conservative in his methods and prefers to conduct his business along sure and well-defined lines.

He is in the business for the good of the business, and not merely as a temporary speculator of the in-and-out kind—a far too common figure in the motion picture field hitherto. Moreover, he believes in co-operation between motion picture press, manufacturers and exhibitors—a policy which is entirely that of this paper. We desire to say that the policy of the World Special Film Corporation as outlined by Mr. Mandelbaum has our support.

Stan Twist, as usual, made himself agreeably evident to his brethren of the pen. His début in New York, if we may so put it, was an entire success. As we made clear last week, he is well equipped, mentally and artistically. Moreover, he is a sincere picture man—a factor which entitles him to our commendation.

The World Special held a most successful function, indeed. Stan Twist has the savez of making his fellow "movie scribblers" his friends. In return they of the craft extend to him their best wishes for success personally; and success also to the World Special and its amiable president, Mr. E. Mandelbaum.

The following is the menu:

The Movie Scribblers' hardest task —"To eat, when there's drinking to be done."

Hors d'œuvre à la World; Oysters à la Mirror; Soup à la Billboard; Fish à la News; Entree à la Syndicate; Green Peas, Telegraph style; Potatoes Motography; Squab à la Pompeii; Salad La Miserable; Ice Cream Worlds Special.

Cocktail; Chateau St. Bris; Pommery.—Cafe de Paris, New York.

Guglielmo Marconi, the electrical engineer generally credited with the invention of wireless telegraphy, like our own Edison is not content to rest his laurels upon the invention and the corralling of sounds ne'er before heard o'er land or sea, but has gone on in other directions of science. One of his latest discoveries is the production of an explosive, known as the Marconi dynamite, which is instinct with terrible energy, yet subject to control that does not have death as a resultant from its vibration. An exemplification of this new and powerful explosive was given at Chicago recently at the La Salle Hotel as an entertainment feature of the banquet to State bankers. In this experiment Mary Ruth Newkirk, a clever tot who has appeared in Selig motion pictures from time to time, was incarcerated in a safe, and the door was blown off with a charge of Marconi dynamite, and the little lady stepped forth, smiling and unharmed.

E. Mandelbaum, president of the World Special Films Corporation, returned from Cleveland this week, reporting big business on "Les Miserables" and "The Betrothal," which they control for Ohio, Indiana and Kentucky. At the Knickerbocker Theatre, in Cleveland, "Les Miserables" played to close to $3,500 on the week.

On the Road

Attleboro, Mass.

I HAVE always claimed that the big cities have the poorest motion picture shows, while the small towns are far ahead in the game.

Attleboro confirms this statement, as it was a genuine pleasure for me to find two well-managed theatres in this small place, after my rather poor experience in the crooked and narrow streets of Boston.

When I entered the Bates Theatre, of Attleboro, the atmosphere was so clear and everything was looking so bright that I knew the house to be spotlessly clean. The fresh gray walls, relieved with neat gold mouldings, the dusted chairs, the well-polished brass railings, the curtains at the windows, hanging on brass poles, in fact, everything denoted the greatest care.

While the theatre is on the second floor of a brick building, it is large and well ventilated, and fitted with all the latest improvements, like the Von Duprin Self-Releasing Doors, the Indirect Lighting System, etc., features not always found in the theatres of the larger cities.

The neatly-uniformed and most courteous attendants added a great charm to the place. The doorman seems to know everyone and everyone, even the children, knows him, yet while answering all questions, he does not show any undue familiarity; he knows how to keep his place and be respected.

Mr. John F. Patten, the manager, is a perfect gentleman, extremely polite, courteous. He does not wear his hat nor does he smoke or chew while on duty, and, like his doorman, Mr. Patten seems to know everyone and the patrons seem to like to meet him in the lobby.

The Columbia is a smaller house under the management of Mr. A. H. Allen and leaves nothing to be desired as to cleanliness, comfort and safety. Like the Bates Theatre, the Columbia would be a great credit on Washington street of Boston.

While the Bates Theatre shows licensed pictures, the Columbia shows the Mutual program, and as both houses change their pictures three times per week, Monday, Wednesday and Friday, they do not conflict with each other, but, on the contrary, they give a chance to the patrons to see all the pictures shown in Attleboro.

As both Mr. Patten and Mr. Allen work in harmony, motion pictures will be prosperous in Attleboro, and there is no danger to fear long shows of from ten to twelve reels for five cents. Few posters are used.

Providence, R. I.

With a population of over 200,000 inhabitants, Providence has more pawn shops than motion picture theatres. I had to do a lot of tramping before I could locate six picture houses, while I could see the three balls in every direction.

As I could not believe that Providence was so much behind the times in the game of motion pictures, I questioned three exhibitors. Two of them gave me the number of shows to six (6), while the third one claimed seven. My census is six, as follows:

Straight pictures:
- Casino Theatre.
- Bijou Theatre.
- Nickel Theatre.

Vaudeville and pictures:
- Union Theatre.
- Bullock's Amusement Co.
- Scenic Temple.

The Union is the finest and newest vaudeville house, entirely fireproof, with a seating capacity of over 2,000 chairs.

The Bullock's Temple of Aumsement is an old church remodeled. On the first floor is a large billiard parlor, while the theatre proper is on the second floor. Bullock's Temple is resplendent in a fresh coat of paint.

The Scenic Temple—here again the word "temple" is used as the building is also an old church transformed into a theatre.

In the three above named houses, vaudeville is the backbone, while the pictures are the side line.

The Casino, the largest motion picture house of Providence, is located on the second floor of an old building, but the manager is doing a good business because his projection is the best and due, as he claims, to a mirror screen.

The great advantage of the mirror screen is its high cost, which practically prohibits the use of a too large screen, and we all agree that a moderate sized picture is always richer in details and photographic quality.

The Bijou is the most beautiful photoplay house of Providence. It has a white front of a neat and simple design with a fine electric lighting display. The interior does not correspond with the exterior. It is sombre of color with nothing to relieve the eye. There are too many ceiling lights. The floor is not inclined, and as the curtain is too low on account of its great dimensions, the heads of the persons sitting on the front chairs show on the lower part of the picture.

The Bijou, as the finest theatre, has not the courage to ask a straight ten-cent admission, but the cashier sells a five-cent ticket and the patrons have to pay an extra five cents for a reserved seat, as more than half of the house is in reserved seats. The ten-cent front seats of the Bijou should not be the reserved ones, as we know

HOW GEORGE KLEINE'S "QUO VADIS?" IS BILLED

The above gives one a partial idea of how George Kleine's "Quo Vadis?" is being billed throughout the country. The cut shows the corner of Fulton Street and Fourth Avenue, at the entrance to Golden Gate Park, San Francisco. The photograph was taken August 3, 1913.

that the best seats in a motion picture theatre are not in the front rows but in the rear of the house.

The Nickel has a less pretentious front, although it has been freshly renovated and painted. The lighting under the balcony is poor and gives too much illumination of the heads of the spectators to enjoy a good picture. The five clusters of four lights each, or twenty lights, could be replaced advantageously by two indirect light fixtures.

Providence needs a first-class motion picture theatre to show a first run of good pictures and less of the imported sensational supposed features, with appropriate music, etc.

Notwithstanding the numerous pawn shops, Providence is a rich, prosperous town, and even if conservative, there should be enough lovers of motion pictures out of a population of over 200,000 inhabitants to support a first-class ten-cent photoplay house.

New London, Conn.

New London has only three motion picture theatres. To be correct, I should say two, as the Lyceum is the general playhouse for vaudeville, road shows, etc.

At this writing, the Lyceum is showing vaudeville and the Universal program.

Licensed pictures are shown at the Empire theatre, while the Orpheum shows the Mutual productions.

The three houses average a seating capacity of one thousand chairs each. They all show vaudeville and while they each complain of the competition of the others, not one of them is willing to give up vaudeville to show straight pictures only. While the manager of the Orpheum believes that there is more money in showing straight pictures, he is afraid to try the experiment.

The Orpheum is the only theatre with a front of some importance, the exterior decorations are in good taste, original, and could be make very attractive with effects of colors.

Norwich, Conn.

Like New London, Norwich has three houses. They all show pictures but they do not follow the same idea of their neighbors of New London.

The Auditorium is the regular vaudeville and shows pictures of the Universal program.

The Davis Opera House is the big theatre devoted to passing road shows and pictures of the Mutual Corporation, when no special show is booked.

The Colonial is the straight photoplay house with the licensed pictures.

This arrangement is far superior to the one of New London, as real lovers of motion pictures—and we have plenty of them—can go to the Colonial where they can see a better run of pictures, well projected and accompanied with appropriate music. Those who like pictures as a side line and prefer vaudeville, can go to the Auditorium. There is no doubt that even in small towns we have enough lovers of motion pictures to support a straight photoplay house. It if was not so, Mr. Charles McNulty would not have gone to the expense of remodeling his Colonial Theatre. If Mr. McNulty spent much money in fixing the whole building, repainting and refurnishing the Auditorium, it is that he has a prosperous theatre, it is that there is a class of persons in Norwich who do not care much for cheap vaudeville, and we find such classes everywhere, even in New London.

Our friends of New London should take the hint and one of them at least should abandon vaudeville to his competitors and give all attention to a perfect projection of the best pictures.

J. M. B.

A MESSAGE FROM MARS

Charley Hawtrey in Motion Pictures

The release of the picture entitled "A Message from Mars" by the United Kingdom Films Co. will serve to introduce to the motion picture public of this country one of the most finished comedians on the other side of the Atlantic. This is Charles Hawtrey. Mr. Hawtrey has for many years been the acknowledged light comedian par excellence of the English stage. He is another John Drew. He will be remembered as having made a great success in the "Private Secretary" over twenty years ago. He is debonair, alert, fascinating. The play, "A Message from Mars," on which the film is made, is popular with the public. In the character of Horace Parker, Hawtrey made one of his greatest successes. The supporting company in this film includes many of the original performers in the play. Mr. C. Holman Clark, Mr. Hubert Willis, Miss Kate Tyndall are thoroughly well-known artists.

LUNG YI-SUNG, A WEALTHY TRAVELER, VISITS KLEIN OPTICAL CO.

One of the visitors at the offices of the Kleine Optical Company recently was Lung Yi-sung, a wealthy Chinese, now touring the world in search of information concerning American pictures and picture-makers which he can use to advantage in the new China. Mr. Yi-sung says that picture theatres in Shanghai do not open until nine o'clock and run until midnight, that the cheapest seats are 75 cents in American money and $1.75 for the highest. Needless to say, the motion picture show is a rare institution and patronized only by the wealthy. Mr. Yi-sung believes that a splendid opportunity exists in China for the same character of picture theatres that he finds here, and thinks that the remarkable interest in pictures evinced by his fellow-brothers on the coast can be duplicated among the five hundred millions of his native land.

EDISON TO START NEW SERIES

Edison is shortly to begin releasing a new series of detective stories under the title "The Chronicles of Cleek." They will be mystery tales, founded on the stories by Thomas W. Hanshew, which have been all the rage in England. They will be published in this country simultaneously with the film releases by the Short Story Magazine. Each film will be released on the last Tuesday of the month, beginning November 25th. Ben Wilson will appear in the title role.

MARGARITA FISCHER RECOVERING FROM ILLNESS

Margarita Fischer, a popular motion picture actress and a delightful personality, has been sick, so sick that a slight operation was necessary. This little lady found out what a wonderful favorite she was with the general public, as well as with her studio companions. She received flowers and cards from people she never heard

of and her stage companions, even many of the extra people, sent beautiful bouquets of flowers. One little tot gathered a bunch of field flowers and sent them up with a little note, full of real affection and bad spelling. So many flowers were received that the hearts of many sufferers in the other wards were made happy. She is around again and hopes to be in harness soon.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

SOME time ago I visited a new theatre. Not a five-cent house, but a supposed refined photoplay theatre.

The theatre must represent a large investment, as everything is first-class and nothing has been spared to insure the comfort of the patrons.

Yet there was something queer in the atmosphere of the place, something that did not seem to harmonize with the rest. The best illustration to my mind is the country boy dressed in an evening dress and making his first appearance in society. His clothes may be of the finest material and workmanship, but he does not know how to wear them, he does not feel at his ease and he is the target of everyone.

The doorman and the ushers had new uniforms, very neat in pattern and well-made, but somehow they did not seem to fit, because the men did not know how to wear them, and, like the country boy, they did not feel at ease. To tell the truth, the men were not the clean-cut fellows to make efficient and courteous attendants, they were of a low type, most likely engaged because they were willing to work at low wages.

As I said in a previous issue of this magazine, good manners are born with the man and, while they can be taught to a certain degree, the vulgar man will always show his true nature at one moment or another.

You cannot expect good manners from the attendants if the manager has no manners himself.

The manager of this new theatre is a man who was lucky to make some money, but in gaining wealth he did not change the manners of his former days.

When the manager saw me seated and enjoying the show, he came to shake hands and to thank me for having called on him. Keeping his hat on and still holding a smoking cigarette between his fingers, he took a seat next to me and started to give me some details on his new theatre. His voice was not muffled, and, as he could not see that he was annoying the patrons, who had paid an admission to enjoy the pictures and not hear someone talk, I had to excuse myself so as to put a stop to the conversation.

When in the lobby in the full light, I was surprised that the manager, after spending so much money on the building and even on uniforms for his attendants, had not bought a new suit of clothes for himself. He was looking very shabby in his personal appearance, and he did not look like the manager, at least not a man to be approached by the patrons.

The result will be a poor business, and the manager will wonder why his patrons go somewhere else and shun his beautiful theatre. He will say: "I have done everything, I have spared neither money nor pains to build a most refined theatre."

I know a number of successful managers, who, while they do not wear the regulation uniform, have a special dress to wear while on duty. They keep in the office a fresh suit of clothes, and they don same before the opening of the show, so as to look neat and inspire confidence.

The question of personal appearance does not seem to enter in the mind of the motion picture exhibitors and managers. They do not seem to realize the importance of good manners and neat appearance, even in places where the admission is five cents only.

Appearance and manners have made great progress in the United States during the last twenty years. I remember when waiters, sales-people, etc., were allowed to go to work in any sort of clothes, as long as their forms would be covered. To-day it is a different question.

Hotels, restaurants, lunch-rooms, cafés, soda-fountains, etc., compel their employees to wear either black

SCENE FROM "THE LURE OF NEW YORK"
Four-reel Feature Film, New York Film Co.

or white jackets, to wear clean linen, in other words, to take care of their personal appearance. Same with the sales-people. The department stores compel their employees to wear certain dresses. It is general all over the country, good manners and neat appearance is the keynote to success.

The owners of a big department store in a suburban town, who are strict on the personal appearance of their sales-clerks, cash-girls and other employees, yielded to the temptation to erect a photoplay theatre on a vacant lot adjoining their stores. They placed a manager who does not seem to know much about appearance, as the attendants of the theatre are a great contrast to the employees of the stores. I don't see why the owners, so strict on the personal appearance of the employees of the stores, do not enforce the same policy on the attendants of the motion picture theatre. It cannot be a question of the price of admission. The patrons paying ten cents admission to see motion pictures are entitled to as much courtesy and clean service as the women who purchase a spool of thread, a paper of pins or a glass of soda.

It is, I am sorry to tell it, that the same prejudice exists in the minds of the exhibitors as in the minds of the enemies of cinematography, viz.: Motion pictures are the low amusement of the common people, consequently do not call for good manners or appearance.

This is the whole secret. Too many of our exhibitors, and of our manufacturers, to tell the truth, have this wrong idea, that motion pictures are to be classed with the side-shows of the fairs and circuses, or to be the ornament of the Bowery and of other such thoroughfares. With such a belief, the exhibitors do not see the need of a polite, clean, neat and courteous service. The manufacturers, on their side, do not want good, uplifting scenarios, but on the contrary, they will produce any scenario, no matter how unnatural it can be, as long as it is sensational.

Evidently, as every rule has its exceptions, we have a number of manufacturers and exhibitors who are doing their very best to uplift cinematography, but they are few, and some of them in course of time fall by the wayside because they lack faith in a better future for motion pictures. Yes, when men with no means, men who have been known to hide themselves so as to avoid a collector, can brag of making a little fortune by putting out feature films and claim that they never spend over one thousand dollars on a production but get the money by putting out sensational posters, it is enough to discourage the honest manufacturer, who spends thousands on a single negative. Unless this manufacturer has a great faith in the future he will fall and imitate the unscrupulous little manufacturer by making sensational films to please the passions of the low classes. Same with the exhibitor who tries to uplift the business. He goes thus far and because he sees his neighbor make an ugly display of posters, give souvenirs, he is tempted to do likewise.

The day is coming when this wrong prejudice will make room for a better sentiment, and it is because motion pictures are here to stay that many men are working hard for the uplifting of the industry by investing large sums of money in the building of fine theatres and the production of high-class films. These men, with enough faith in the future, will naturally and gradually push out of the field both the unscrupulous manufacturer and exhibitor. J. M. B.

Boosting the Business in Berlin

THE Berlin motion picture shows, or "Kinos," as they are called more frequently there, have finally found the panacea which makes the multitude storm the ticket office.

Up to a few weeks ago they seemed to belong to the past, for the people did not patronize them any longer. Thirty or more had to close their doors. Then for a while the managers did some thinking and experimenting. They combined a vaudeville show with their theatres, engaged acrobats and songstresses of whom the audience always was in doubt whether it would not be better if the song birds handle the heavy dumb-bells and the strong man try to sing the "Last Rose of Summer."

It was of no avail. The public did not stream en masse, the sheriff finally arrived, unmercifully attached the cash box receipts and closed the doors. And in many instances the kino show ended with a free-for-all fight.

Necessity, however, the greatest inventor on earth, finally found the ways and means to change the conditions in favor of the impoverished manager. The great achievement of technical sciences was pressed into service, and to-day the kinos again are overcrowded, and that state of affairs has been reached which the manager in Goethe's Faust dreams of:

"When to our booth the current sets apace,
And with tremendous, oft-repeated urging,
Squeeze onward through the narrow gate of grace:
To reach the seller's box, a fighting host,
To get a ticket break their necks almost."

You sit in the kino and look at a series of pictures of a detective story. The bloody murderer is chased and jumps in the swiftest touring car that is in existence. The police get in an express train.

And now reality sets in. The mad race between the two machines is depicted. The spectator hears the noise of the approaching beasts, the thundering of the heavy locomotive on the steel rails, the whistling of the steampipe and the chug-chug of the auto. The two monsters draw nearer and nearer. You hear the mewing and spitting and groaning and notice the approaching glaring lights. The noise increases, steam and sparks are emitted into the stage, and finally a rattling and crackling auto and a screeching and squeaking locomotive stop at the stage in front of the dumbfounded spectator. The detectives jump from the machine, the fleeing rogue is caught and the play goes on according to the plot. The melodrama that commenced with pictures is now finished by real actors. So far the people in this nerve-tearing center of over civilization have to go to attract a crowd.

But if the teel-tempered thoughts of a new era spontaneously enter the world of imagination, if Thalia is visited by Count Zeppelin, then such a wonderful scene may happen as we had the pleasure of witnessing last week at the open air theatre in little Wannsee.

Hebbel's monumental Gyges drama was given in the presence of a small but artistically inclined and appreciative community of connoisseurs. The spectators were deeply moved by the strong prehistorical and mythical play when suddenly, from the distance, near the end of the show, a howling and roaring noise was heard that drew nearer and nearer. Was it old Helios himself who drove up with his several fiery stallions to witness the scene so familiar to him? When the people looked up they saw a big Zeppelin cruiser sweep by at the height of not more than about 300 feet

It was the most unique demonstration and object lesson of the wonderful development of human genius within 3,000 years.

The new era greeted the far past.

Advertising the Picture

IT is a fad. Nothing else than a fad to display too many posters.

A new theatre has opened its doors on Eighth avenue. It is not an old common store transformed into a photoplay house. No, it is a specially constructed building. The Drury Lane is the name. This name means something and reminds us of the famous old London theatre where so many famous dramas and spectacular plays have been staged.

The owners of the new theatre did not, like others, adopt an architecture contrary to the meaning of the name, but they have an entrance and lobby of ancient English construction, to conform to the name of Drury Lane.

The antique woodwork, decorations, ornaments, lamps, and even the poster frames, give an odd appearance to the building which is rather pleasing and that would denote that the Drury Lane is a theatre devoted to the refined class of lovers of motion pictures.

We know that this part of Eighth avenue is not what could be considered one of the best districts of New York, as the colored element is very strong and it is frequented by certain characters. For this reason, the persons who have to reside in the immediate neighborhood were praising themselves at the sight of having a refined motion picture theatre, conducted for the benefit of the best element.

The dissatisfaction is that the managers of the new theatre could not resist the poster fad and thought that they had to copy their neighbors, the small dumps in which you have to hold your nose and feel that you have to scratch yourself during the show. Yes, the Drury Lane has most of its antique woodwork and decorations covered with posters, not as many as the theatre a few doors below, but in course of time they will come to it.

Evidently the colored and low elements, the frequenters of the cheap dumps, were delighted to see that the Drury Lane would not be a refined photoplay house in which they would feel out of place, but, encouraged by the vulgarity of the display of posters, they came in force.

The projection is excellent. To be correct, I should say the light is excellent, as no good projection can be obtained when the managers, not able to give a show of over forty-five minutes, crowd four full reels in less than forty minutes. This is the show that the low element wants, plenty for the money without considering the quality. The two-reel drama feature of Selig, "The Conscience Fund," was butchered on account of the speedy actions. It was ridiculous, not to say out of place, to see nuns in the parlor of the convent running like mechanical toys. A regular Punch and Judy show. How could it be otherwise, as, by my watch, the operator gave nine (9) minutes to each reel.

The exterior of the Drury Lane is odd, fine, and has an atmosphere of refinement; the light on the screen is excellent; the music, although not following the picture exactly, is of the best and far superior to what is heard on Broadway. With all these advantages, it would have been easy for the managers to cater to a better element, with less posters and less reels. Three reels at a speed of eighteen or twenty minutes would have assured a good steady patronage and would have kept others out.

On my right side I had an Italian woman with a baby in her arms. While the baby was not crying (he was sleeping) I could smell that it was Saturday evening, waiting for the weekly wash. On the left I had a colored man, who must have been on his way from work. In front of me I had two characters that you meet on the Bowery. One was sleeping and the other insisted on keeping his cap on his head during the whole show.

Yes, there was a sort of usher—a tall young man in his Sunday clothes and a high fashionable collar, more on the order of a cuff. It may be that on account of his high collar, the young fellow could not lower his head, and this would explain why he could not see the sleeping man and the one who insisted in keeping his cap on.

When will the exhibitors reason the question of posters and realize that this great abuse is doing more harm than good to the prosperity of cinematography?

Even the six and eight-sheet posters do not seem to answer the purposes any more, as the exhibitors who have no respect for their neighbors

SCENE FROM "THE GAMBLER'S RUIN"
Gaumont (2 Reel) Feature Film.

add now to their large display of posters, banners with big black and red letters that can be seen at a great distance.

The other day a theatre in Fourteenth street, near Broadway, displayed the following banners:

Indian Blood.
Convict's Sweetheart.
From Out of the Depths.
The Kid Gloved Crook.
Sentenced to Jail.
The Wages of Sin Is Death.
The Exposure of a Great Crime.
How to Make an Innocent Victim Guilty.
Woman in Black.

Is there any wonder that the clergy, the press, and our best citizens are opposed to motion pictures when they see such titles flashed on our main thoroughfares?

While these films may be good and contain no objectionable scenes, the titles convey an unfavorable impression and seem to say that motion pictures are scenes of murders, assaults, crimes, prisons, tortures, infidelity, injustice, etc.

We claim that motion pictures are to become the great educator of the world, and to this effect several of our manufacturers are already producing films to show scientific experiments, industries in operation, scenic views from all over the world, pages of ancient and modern history, passages from the Scriptures, etc. On the other hand, Fourteenth street raises its voice and says: "Motion pictures are the school for crimes." Read over the above titles and let us know if such a list of films is not enough to convey the impression that motion pictures are a teacher of crime.

What opinion can strangers have of New York when they cannot pass our main streets—Fourteenth street is considered a main street — without having to blush at such posters.

Is it advertising motion pictures? No. It is not even advertising the show, as these posters and banners are, in most cases, very deceiving; they are there to catch a number of the suckers and hayseeds who come to the metropolis to see the sights. Regular lovers of motion pictures do not patronize Fourteenth street much. While we know that thousands of good members of the numerous small towns and villages surrounding New York come to the city to visit places that they would not patronize at home, I don't know if it is good for the industry in general to allow certain exhibitors to give such a black eye to cinematography.

If we have a number of outside visitors with money to burn and who want to see things that have been kept away from them, we have, on the other hand, many schools, churches and other institutions wishing to adopt motion pictures for an educational purpose and who send delegates to study the question. These delegates, most of them strangers to New York, do not know their way to the uptown respectable theatres, like the Regent, Riverview, Heights, etc., but follow the crowds and find themselves in the congested districts, where they have to face motion pictures under the worst conditions. One failing of man is to go by the first impression, and if these delegates have the misfortune to pass Fourteenth street and see the sensational posters and banners, they are liable to give up the task of investigating and to return home with an unfavorable report.

Such unfavorable reports, and many have been made, retard the progress of the little pictures such as the Universal Educator. If, on the other hand, these delegates could see some of our best films, like "Quo Vadis," "Oxygen," "The Lagging Industry," "The Culture of Cocoa," "Last Days of Pompeii," "Arizona," "David Copperfield," etc., they would return home delighted with motion pictures and make a favorable report.

As I said, these posters and banners do not advertise the pictures, not even the show, but they retard the progress of cinematography. J. M. B.

Joe Miles Talks of the Exclusive Program

BY following the line of least resistance the program of the Exclusive Supply Corporation has achieved a great growth. That line of least resistance is that of the feature film.

The foresight of the officers of a number of film manufactories some time ago has resulted in the establishment throughout the country of a program which meets the needs and wants of exhibitors and spectators.

Five months ago the Exclusive was inaugurated. It then began with a monthly output of nine feature subjects and twenty-one single-reel releases of the Gaumont, Great Northern, Itala and Solax brands. Since that time several standard brands have come under the Exclusive banner, forming a program of balanced weight and strength.

Free from politics, with fair-minded business men as its officers, and a staff of reputable employees, its clean-cut methods have earned for the Exclusive a good reputation.

A few days ago, before a meeting of representative motion picture men, Joseph R. Miles, general manager of the Exclusive Supply Corporation, in commenting upon the demand for high-class feature subjects, spoke well of the productive results of the Exclusive Manufacturers in their efforts to meet this demand with quality subjects. Mr. Miles said: "While I am proud of the success of our program, I attribute the attainment of that success alone to the fact that our brands are of such recognized quality that the names alone assure their sale. The character of our organization is such that not only is competition not eliminated but is encouraged to such an extent that a keen rivalry exists among our manufacturers to break sales records.

"Strength is being added to the strong. The addition of two more American brands, the Laclede and Great Western, with two feature releases each monthly, beginning early in November, and the New Ammex, beginning November 1st with a Western feature every two weeks, will give balance to the aggregation of foreign brands, including as they do, the pick of the pick from the studios of Gaumont, Great Northern, Itala, Eclectic, Film Releases of America and Lewis Pennant. The American brands now on our program include Solax, Blache American, Dragon and Ramo.

"The decadence of the single-reel release seems inevitable. Its length does not allow the picturization of stories of cumulative power and thus variety of plot is limited.

"In the widening of the Exclusive program's distribution has been exhibited the ever interesting and somewhat amusing trait of human nature that one always wants what the other fellow has. In certain territories our program for some time went begging, but just as soon as the Exclusive rights were secured by an individual or company, every competitor in that territory realized that he also wanted the program."

A noted star to soon be presented in motion pictures will be James O'Neill, the romantic actor, in the characterization he has interpreted for more than five thousand times on the stage, "The Count of Monte Cristo," to be released by the Famous Players Film Co. November 1st.

Influenced by the quality of the subjects thus far imported by the Film Releases of America, Harry Samwick, representing Exclusive Features, Inc., of New York City, has contracted for the entire output of this feature company for Greater New York, New York State and Northern New Jersey.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

CONSTRUCTION, APPEARANCE, ADVERTISING—THREE IN ONE

THE Motion Picture News reproduces in cut No. 1 the outline plans and in cut No. 2 the exterior of the "Bellevue," of Newark, N. J., devoted mainly to photoplays. It was designed by Architect Nathan Myers, of the Woolworth Building, New York, and Cort Theatre Building, Newark, N. J.

Cut No. 1 Plan—A, commercial building, stores, offices; B, entrance to theatre; C, the lobby; D, the foyer; E, ticket office; F, resting room (ladies'); G, smoking room; H, emergency exit through commercial building; I, auditorium; J, exit on alley; K, operating booth; L, M, exits; N, stage and screen; O, dressing rooms.

The reader will note that the architect has a practical experience in the planning of theatres, as in the accompanying plan it is shown that he provides a long and narrow auditorium, the best disposition to insure a good projection. At the same time, the most valuable part of the lot is devoted to a commercial building, reducing much the rent on the theatre proper. A very spacious and handsome vestibule, followed by a fine lobby and a foyer, off of which are located the men's and women's retiring rooms and ticket office, occupy the wing having frontage on the main street.

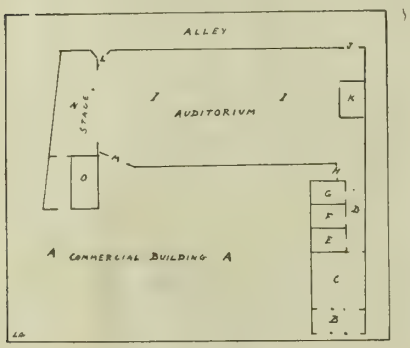
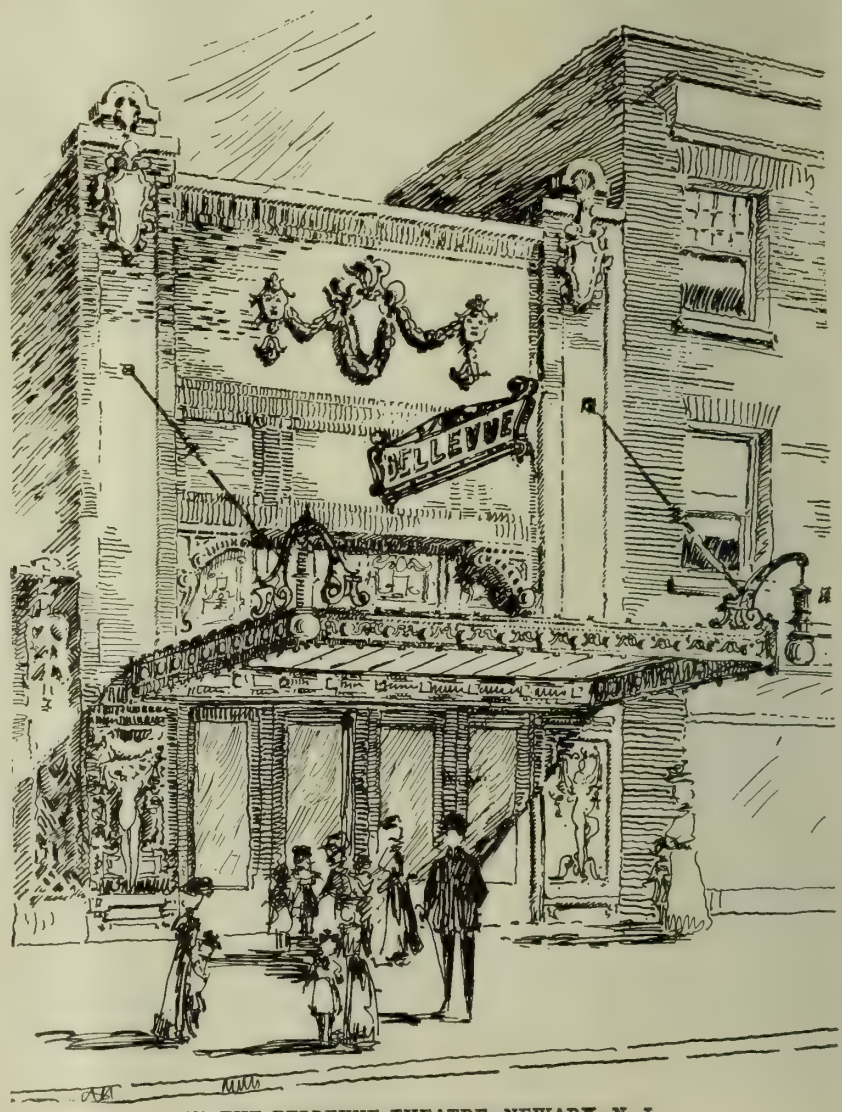


ILLUSTRATION NO. 1

The auditorium is 36 feet by 91 feet, and comfortably seats almost six hundred. A mirror screen of size the largest ever made is one of the features of an otherwise perfectly equipped vaudeville stage. The screen is hung on six steel cables and is counterweighted the same as elevators, and is safely and easily raised and lowered by one man. The building is

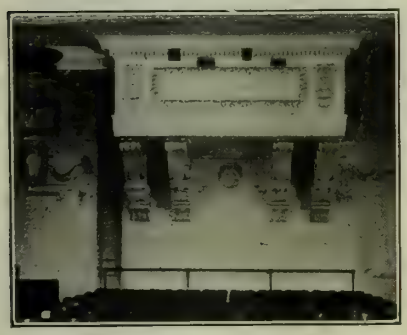


(2) THE BELLEVUE THEATRE, NEWARK, N. J.

absolutely fireproof in all parts, and is provided with sprinkler and standpipe systems, and receives the best insurance rating on the local exchange. The most minute care has been taken in all details of the house, inclusive of seating, ventilating, lighting and electrical work.

Architect Nathan Myers has overcome the great drawback of the mirror screen when used for a combination vaudeville and picture house. To my knowledge, many exhibitors desirous of showing their pictures on the celebrated mirror screen, had to give up the idea because no practical device had been suggested for the raising and lowering of the said screen.

The small cut, No. 3, shows the



(3) OPERATING BOOTH, BELLEVUE THEATRE

beautiful operating booth of the "Bellevue" Theatre.

The "Bijou" is the most successful motion picture theatre of Springfield, Mass. There is not a more inviting home for motion pictures. Larger houses exist, but none more artistically complete in all details for the comfort of the patrons. The exterior is simple but dignified, with concrete walls and stained-glass windows. Perhaps a resemblance to some building in Mexico is first suggested. On either side are the steps leading to the balcony; then the enclosure on the right side of the lobby is comfortably furnished as a ladies' parlor, while on the left side is the ticket office and the smoking room. Six swinging doors leading directly into the foyer.

As stated in "Advertising the Picture," the Bijou does not display posters or banners, but the advertising is done, as shown in the illustration, through two frames and easels; one containing a card sign of the programme, the other a few photographs of some of the actual scenes of the pictures or of actors.

Cut No. 5 shows part of the interior of the said Bijou Theatre, with the private boxes. Three of these private boxes are on each side of the auditorium. The curtains and potted

(5) INTERIOR VIEW, BIJOU THEATRE

plants around the stage show how particular Mr. Knight is with respect to all the details that can improve the appearance of the place and please the patrons.

Cut No. 6 shows the beautiful Broadway Theatre of Messrs. Goldstein Bros., of Springfield, Mass. This illustration represents the coming architecture for photoplay houses. Substantial buildings free from the ginger-bread decorations of old days, something to impress the public that motion pictures are no more a fad of a few days, but are here to stay. Real palaces to house the great artistic films produced to-day.

The appearance of such a building is a better advertisement than posters and banners, and is a safe guarantee that the picture shown within can be nothing else than the refined in every respect. The men who are looking for highly sensational films to thrill their degenerate passions need not stop in front of such buildings.

The Broadway Theatre is not exactly a motion picture house, as it is devoted to passing shows, but when the Goldstein Bros. show films, they are the best that can be secured.

Cut No. 7 is an illustration of the arrangement of the screen at the Washington Theatre, of Boston.

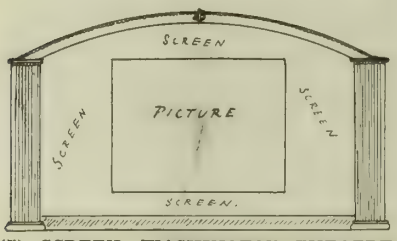
The curtain or screen occupies the entire opening of the proscenium arch and is painted white. The curtain is not only too long and too wide, but is out of proportion and larger than the picture. The picture, as shown in the illustration, occupies only a portion of the curtain, and as there is no border to separate the picture proper from the balance of the white curtain, the projection is dull. The white sides around the picture are hard on the eyesight.

Another drawback to this arrangement is that for a curtain set on the rear of the stage, the proscenium arch is entirely too low. It is true to state that the auditorium has a rather low ceiling.

Cut No. 8 gives an idea of the present floor space of the Washington Theatre: "A" too wide an auditorium, "B" space wasted for a foyer, "C" the ticket booth, "D" the office of the manager.

(6) BROADWAY THEATRE, SPRINGFIELD, MASS.

If the architect had followed the plan shown in cut No. 9: "E" auditorium long and narrow, "F" space for stores on busy Washington Street,



(7) SCREEN, WASHINGTON THEATRE

"G" ticket booth and lobby, he would have made an auditorium better adapted for a motion picture show, and would have gained much valuable space for stores. The stores would have yielded more rent than the second floor, which floor could have been used to give more ceiling height to the auditorium, provide a balcony, office and storerooms for the theatre.

While the Washington is not a bad theatre, it cannot be called the finest and best equipped of the United States, as smaller towns can show far superior motion picture theatres.

Cut No. 10 shows the arrangement of the curtain at the Pleasant Theatre, of Worcester, Mass.

As I said in my letter, "On the Road," Mr. E. W. Lynch is a gentleman who fully understands the exhibiting game, who studies every device and always tries to improve, so as to increase the beauty of the picture and insure more comfort to the patrons.

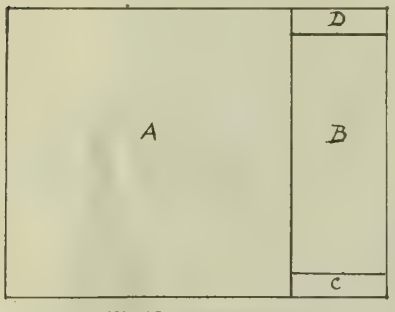
Mr. Lynch is a strong believer in the "Mirror Screen" as the best curtain to bring out all the details and give a depth to the picture. In addition, Mr. Lynch claims that the very best screen will prove a failure if it is not surrounded properly.

(10) CURTAIN, PLEASANT THEATRE

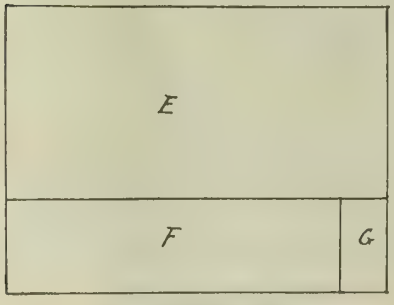
Mr. Lynch knows that unless the screen is set back on the stage, the picture is too close to the front seats to be enjoyed by the patrons. Instead of having the wings of the stage fitted up with regular scenery, as is too often the case, Mr. Lynch draped the whole stage with heavy dark curtains, and by so doing, formed not only a very effective shadow box, but made it very pleasing to the eyes of the audience. The mirror screen is incased in a beautiful, handsomely-carved frame, painted in a dull black, with just enough old gold to relieve the monotony.

A projection under such conditions is bound to be the very best and enhance the beauty of the picture several-fold.

This arrangement does not only



(8) ILLUSTRATION



(9) ILLUSTRATION

(12) AUDITORIUM, PLEASANT THEATRE

benefit the picture, but gives such a taste of refinement to the place as to command the highest patronage.

Cut No. 11 shows one side and the balcony of the theatre, and the surprise is that a good picture can be shown with such light-painted walls. It is true that white-colored walls have the tendency to dull the picture, but in the present case the admirable setting of the screen overcomes the drawbacks of light walls. The beautiful delicate decorations of the walls and cornices add to the refinement of the place.

Cut No. 12 gives a general view of the auditorium from the stage, and it will be seen that the same rich effects of the stage are carried all over the building, even in rich, heavy portieres over the doors.

Cut No. 13 shows a corner of the ladies' retiring-room.

The Pleasant Theatre was destroyed by fire last March from crossed wires under the stage. There were no casualties, as with the admirable service organized by Mr. Lynch, the patrons walked out without the least sign of a panic. After the fire, Mr. Lynch tore out the whole inside of the theatre and rebuilt the present beautiful palace for motion pictures.

I am sorry that I could not secure a photograph of the splendid white marble lobby, with its monumental staircases, and a photograph of the uniformed attendants, to show that everything, under the able management of Mr. Lynch, works in perfect harmony.

We hope to see more of these beautiful theatres, they will do more than anything else to uplift the industry, provided the manufacturers take up the hint and improve the pictures as the exhibitors improve their theatres.

J. M. B.

(13) LADIES' RETIRING-ROOM, PLEASANT THEATRE

Jules Burnstein, of the World Special Films Corporation, returned from the convention at Rochester Monday, having shown to the exhibitors their new film "Protea." It was voted one of the most sensational and thrilling ever shown on the screen. Jules made quite a hit. [Jules always does.—Ed. M. P. N.]

(11) BALCONY, PLEASANT THEATRE

EARL METCALF

Earl Metcalf was born in Abergavenny, Wales. Educated in Cincinnati University, also studied for West Point. He organized a company of Kentucky State Militia during the night rider troubles in that State. Metcalf has been twelve years on the stage, with stock companies in Cincinnati, Indianapolis, Memphis, Chicago, New York City, Montreal, St. Paul, etc. He was leading man for Stella Hammerstein, and juvenile man for Zelda Sears. Earl never appeared on the screen except in Lubin films.

The Secret of the Mine

IN THREE PARTS **LENGTH 2750 FEET**

Copyrighted 1913—Infringers Beware

See the Thrilling Mine Explosion
See the Daring Holdup of an Express Train
See the Spectacular Leap for Life
See the Marvelous Escape From Death

These are only a few of the gripping scenes in this beautiful feature.

TERRITORIAL RIGHTS ARE NOW ON SALE

Write at once for your territory. Artistic one-, three- and six-sheet posters, heralds and photographs for lobby display.

VERNON FILM COMPANY

Bell Phone, Walnut 3150

1134 Vine Street, Philadelphia, Pa.

The "LIFE OF ST. PATRICK"
FROM THE CRADLE TO THE GRAVE
A Part Feature Film.
Piano Score & Specially Arranged Music, Highly endorsed by THE CLERGY
PATRICK'S MOTHER TELLS HIM THE STORY OF THE CROSS
Every scene taken on the exact spot made memorable by Ireland's Apostle and enacted by Irish peasants in Ancient Historical Costumes
BEAUTIFUL LITHOGRAPHS, ONE, THREE AND EIGHT SHEETS, ALSO CUTS AND SLIDES.
FOR STATE RIGHTS, APPLY TO PHIL. P. BENEDICT.
1402 Broadway, New York
Knickerbocker Theatre Bldg.

Since the purchase of "The Palace of Flames" for territorial rights in Alaska, the gold-seekers have become so enthusiastic about motion pictures that A. R. Thorne has purchased another Itala subject, "The War Correspondents," and is also negotiating for exclusive rights on all Itala future features.

Arthur D. Gans, representing the National Film Exchange, of Baltimore, has purchased the rights for "Unmasked" for Maryland, Delaware, District of Columbia and Virginia. The Sedeg Feature Film Co., of New York City, has purchased another copy of "Tigris" for Greater New York City and Northern New Jersey.

Among the purchasers of state rights on "The Gypsy's Kiss" are the Golden Gate Film Exchange, of San Francisco; Northwestern Feature Film Co., of Portland; Union Film Company, of Chicago; Big 4 Feature Film Co., of Dallas; Weiland Feature Film Co., of Pittsburgh; Electric Theatre Supply Co., of Philadelphia; Exclusive Features, Inc., of New York City, and Famous Players Film Co., of Boston.

Joe Welch, whose Hebrew impersonations have been delighting vaudeville audiences for many years, will appear shortly in a three-part Warner's feature, entitled "The Struggle for Wealth."

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Troublesome Telephone.—Kalem. Oct. 17.)—A comedy which presents several new features which are clever and productive of mirth. Something of a burlesque on real life. A dentist is annoyed by his wife's continuous telephoning. He is always having to leave his work and answer her calls. Most of them are merely assurances that "baby is not fretting." or "baby shows signs of getting her first tooth," etc. Finally when he has a patient firmly ensconced in the chair, and has administered gas to him, he has to go home and get rid of an annoying rat. The story is sure to amuse.

The Boston Floating Hospital. Kalem. (Oct. 17.)—This interesting picture is on a split reel with "The Troublesome Telephone." Boston, ever a city of innovations, has here set a precedent which might be carried out by all the other cities, so successful has it worked. The Kalem Company states that it is the only hospital of its kind in the world, and for this reason it should be most interesting.

There are two classes of nurses in the hospital's employ, the "shore" nurse and the "floating" nurse. One follows up the work of the other. Both the mother and child are looked after by this hospital, and when they have been nursed back to life and happiness and are again sent ashore, the shore nurses follow up the good work by showing the people how they should live to be conducive of good health and morals.

A most philanthropic labor which is appreciated by all whose good fortune it is to get in their care, instead of going to the regular hospitals. Fire drills and other safeguards are demonstrated.

A Stolen Identity. Powers.—This opening paragraph is not intended as a "knock," for "A Stolen Identity" is really a good story, but why certain companies on the Universal program will always use the engravings representing the "Roman Ruins" of "The Coliseum." I don't know. Whatever the interior scene is, it seems these decorations are bound to crop up. Of course they are standard pictures, etc., but are there not others? As before mentioned, this is not a "knock," merely a kindly suggestion.

"A Stolen Identity," although a most improbable story, is one of great interest, and holds the attention of an audience right through. It is the tale of two men who are so exactly alike that one steals the identity of the other in order to get some property in the other's name. Just as he is about to receive the money, however, the rightful owner intercepts him, having broken lose from his prison. A very thrilling automobile ride against time is one of the featured parts. Very cleverly acted in duplicate by Edwin August. Jealousy also has much to do with the story.

Wynona's Vengeance. Bison.—A tale of the Indian warfare in the West, probably about the time of General Custer. The Indians are on the warpath massacring everyone, until they are stopped by the soldiers, who fire their village. Wynona is adopted by the Colonel's daughter and sent away to school. Her father, the Chief of the Indians, in an encounter with an officer of the fort disfigures him for life, thus turning the man's hatred forever his way.

Wynona, on her return some years later from school, inherits this hatred and is badly treated. The chief, her father, insists on the whites giving up the girl, and upon their refusal attacks them. The fight is going against the whites when Wynona, in order to avenge herself for the insults she had received, blows up the fort and all within it. The story thrills with action and excitement, the finale particularly being very good.

Lasca. Bison.—A clever and pretty effect is gained in this picture by having the sub-titles enclosed in boxes made of bark and moss. The story is a very beautiful one in poetry and tells of the love of a man and its result. An old ranger is supposed to be telling the tale of two companions. He had once loved a girl and been dearly loved in return, so much so that when he roused her jealousy she had stabbed him.

Later they are on the desert when a storm breaks and drives a herd of cattle on a stampede. The two of them ride away on one horse, but are unable to keep ahead of the herd. When they dismount the horse gallops away and the girl, Lasca, forcing him to the ground, lays on top and protects him from the hoofs of the galloping of the cattle, losing her own life in the attempt. A pretty story and well told.

The Buccaneers. Bison.—The third and last of an interesting historical series of the Bison brand, dealing with the lives of "famous pirates." The stories are all historically correct, and are most interesting. Capt. Jean La Fette and the notorious Blackbeard are the subjects of this last effort. They are rival buccaneers, but the latter is defeated by La Fette, so they join hands and form a terrible alliance. On one of their marauding cruises La Fette adopts a little boy. The years pass by and John is forced to take a part in their looting, but refuses to kill anyone, though there is a reward out for his capture, as well as that of his masters. His manhood finally awakes, however, through the persuasions of a girl, and he refuses to take any part in their future transactions. The two are captured through the treachery of Blackbeard, but La Fette escapes, and when he hears that John is to suffer through the maliciousness of Blackbeard, he returns and tells them that John had been forced to take a part in the work of the pirates and John is let free. As he finishes his tale La Fette is shot by his rival and dies in the courtroom.

The Dread Inheritance. Victor, Two-Reel.—A splendid story, well told and dealing tenderly with a forbidden topic. It is something on the order of "Damaged Goods," but is so told that young people in general will have difficulty in understanding the subject. The reviewer believes it to be safe to show anywhere, and it should have a big tendency to produce good results. A father in dying imparts to his son the knowledge that there is a possibility that he (the son) may have inherited a terrible disease from him, as in his youth he was rather wild. The son goes aghast at the news and breaks off his engagement with his fiancee, deeming himself unworthy to associate with her. He is examined by a doctor, who is also his rival for the girl's hand. The medical man withholds an opinion, thus leading the younger man to believe himself afflicted. Prayer finally accomplishes what other efforts would not, and he knows he has miraculously escaped. The mother of the girl seemed a bit young for the part, but played it well. J. Warren Kerrigan and Jessylyn Van Trump played the leads.

Animated Weekly No. 84. (Oct. 15.)—Containing nine news items of interest. The photography is excellent and the subjects taken very good. The news is as follows:

1. Pontoon Bridge Accident—A series of accidents threaten to mar the annual exhibition and manoeuvres of the British Army Engineers at Portsmouth, England.

2. The Louisville Handicap—Iron Mask creates a new world's record when he travels the six furlongs in 1.10 2/5.

3. Unveiling Ceremonies at San Diego—Many notables, including the representatives of President Wilson and the King of Spain, assist in the dedication of a cross to Serra, first white man to settle on the Pacific Coast.

4. Aviation Carnival—World's famous aviators compete for the greatest prize in aviation—the International Aviation Cup—Rheims, France.

5. Weekly Fashion Hints—Suits and dresses of velveteen and corduroy are popular for Fall.

6. Battle of the Thames—Is re-enacted by prominent citizens of the city of Louisville and is the feature of the Kentucky Perry Centennial Celebration.

7. Great Liberal Rally—Sir Wilfred Laurier, ex-Premier of Canada, attends the Liberal rally at St. Martine, Quebec. Sir Wilfred Laurier lost his Premiership through his advocating the reciprocity treaty between the United States and Canada.

8. Remarkable Marathon Race—Many remarkable athletes participate in the classic race of the South—the Times-Despatch Marathon — Richmond, Va.

9. Exciting Motor-Boat Races—The fastest motor-boats in the world race for the International Motor-Boat Trophy—Osborne Bay, London, England. The race was won by the Maple Leaf at the remarkable speed of 57 miles an hour.

The Mate of the Schooner Sadie. Lubin. (Oct. 17.)—The moral of this story is a little overdrawn, so that the good effect that it should have is greatly lost. It is, however, with the exception of this an excellent drama. Lute Drew is the mate of a schooner, and is affianced to the daughter of his captain. Knowing that the love of drink must be in his veins, he assiduously keeps away from its lure, until one day he is forced to take a drink to honor his approaching wedding. He immediately becomes a raving maniac and tries to kill the father of his sweetheart, failing in which, and being chased by the police, dives overboard and swims to the "Sadie," which he boards. He immediately proceeds to fill himself with whiskey and then attacks the captain again, this time injuring him seriously. He then dives overboard again, but does not reappear.

Pathe Weekly No. 59. (Oct. 16.)—An unusually interesting number of the semi-weekly, containing much news of moment. The motor-boat races in Oregon show some very speedy traveling. Much trouble has been experienced in Colorado, and especially in Denver, because of the poor irrigation facilities. Governor Ammons and Secretary Lane are shown studying the situation. James Whitcomb Riley, the beloved poet, is seen in his home in Indianapolis on his birthday, receiving the plaudits and tokens of affection from the children of that city.

The most interesting part of the film was the chance offered to compare the German soldiers with those of this country. There was a review before the Kaiser and his sons in Berlin, and another in Washington before the President. It must be admitted that in foot soldiery the Germans were perfect, while the American troops aroused a cheer by their wonderful cavalry work. Scenes from Oskaloosa, Iowa, and New York were shown. The Panama Canal, nearing completion, was very good. These pictures, incidentally, have been accepted by the United States Government as official documents. The closing baseball scenes were fair.

The Bridge of Shadows. Selig. Two Reels. (Oct. 13.)—The great desire of the manufacturers to produce more than single reels has led to the padding of several dramas that hitherto have not had more than one thousand feet. Not that this is necessarily one of that class, but it does seem that the picture above mentioned would have greater strength were it confined to the single reel. The story deals with the failure of a large insurance company through the recent floods in the West, and the consequent poverty of the companies' employees. The daughter of the president, now by herself in the world, loses her position and wanders from one thing to another, finally landing in a gypsy camp. From this position she is adopted by a wealthy family through having brought back their lost child. The hero, who had been a detective in the employ of the company, is wrongfully accused of theft and sent to jail. After his release he cannot obtain work and is desperate. Finally the girl and he are brought together again by force of circumstances, his innocence is established, and she regains her wealth through the findings of the court. A. M.

The Cursed Drug. Eclair. Three-Reel.—The terrible curse of the drug habit cannot be too plainly demonstrated to an unknowing public. The word "unknowing" is used advisedly. This feature of the Eclair Company tells of the terrible effects of opium upon a man of strong will and character, whose whole life and future is wrecked through the baneful influence of a drug.

Roberts parts tenderly from his fiancee and goes to India to look after some of his father's interests. While

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he is there he falls into the drug habit quite by chance and it is no time before he is a total wreck. Two coolie girls, whom he has brought on the ship with him on his return voyage, find a pair of gloves that the girl at home had given him as a memento, and the sight of them causes him to have his last vision, in which he sees his sweetheart dying at home, and the shock is such that it causes his own death. A strong picture, which carries a good moral.

The Veteran. Broncho. (Nov. 5.)—A two-reel feature of the Broncho Company which does not in the least follow their regular style of production, inasmuch as it is a drama of modern days, referring to the days of the past, when the North and South were fighting one another. Amos Hood is a veteran of the war, but is living at his own home with his wife, Martha, and his daughter on the pension received from the government. Owing to an error the pension is held up and Amos sees the possibility of poverty and the old home going. He is invited to a banquet, and there presented with a medal. It is pitiful to see him stealing food from the table to take home instead of eating it. On his arrival home he finds that his wife has died in the meantime, and life seems dead to him from then on. His comrades have in the meantime taken up a collection for him and arrive at the house when he is in the middle of his sorrow, accompanied by a brass band. The situation is explained to them and they mourn with him. A sad tale, but well acted and moves our sympathies.

From Out of the Storm. Broncho. (October 29.)—If one-half of the criminals who leave prison were to reform, there would still be needed another twenty-five per cent to catch up to the number of convicts who turn good in motion pictures. Of course it is necessary, once in a while, but to quote the New York American, "in 'real' life they don't, but in 'reel' life they do." A noticeable difference. This drama is the story of a girl who formerly was a crook, has turned good, and is married to a ranch foreman when her old pal turns up. She starts to leave with him, but on their way they rescue her husband, who has just been injured. The crook reforms now. Indians are introduced, with cavalry against them, which supplies some action. The former crook is killed by the redskins. A fine realistic rainstorm is also introduced.

The Passer-by. Rex Two-reel.—A quaint picture, which, although utterly dissimilar, somehow reminds one of "The Servant in the House," which is probably still fragrant in the minds of all. There is a little difficulty experienced in following the thread of the story. As the title shows, the hero is just a passer-by who joins a merry throng, and after settling a love affair in which he has to fight a duel, disappears down the road. A strong drama and well directed.

The Jew's Christmas. Rex Two-reel.—An original and good story written by Lois Weber, who, together with her husband, Phillips Smalley, produced and acted the leading parts. The cast is made up carefully and the interpretation excellent. How Rabbi Isaac, who cared naught for any Christian and disinherited his daughter for marrying a Gentile, but who later became reconciled to the Gentile, is well told. The rabbi has been reduced to poverty, and is living almost a pauper's life when he meets his little grandchild and expends his last cent to buy her a Christmas tree. He does not know her name, nor her relationship to himself, but he loves her. Through the child reconciliation is brought about. The Jewish praying in the tabernacle is most instructive, the ceremony being genuine.

The Pink Granite Industry at Milford, Mass. Edison. (Oct. 8.)—The post-office at 33rd Street and Seventh Avenue, New York, as well as the new Pennsylvania Railroad Depot, nearby, are notable examples of the uses of this stone. The mine or quarry at Milford has been in operation for seven years and makes a good picture. The stone is seen in the various stages, from blasting to the finished article. The drilling with pneumatic tools, which cut a 1½-inch hole at the rate of 12 feet an hour, and the smoothing and splitting processes are well demonstrated.

Buddhist Temples and Worshipers. Vitagraph.—Among the hundreds of religions and creeds of this earth, there is none more intricate and interesting than the belief of all of the Indias, Buddhism. Possessing many features similar to that of Christianity, yet on the whole totally different, it is indeed a most interesting topic for anyone, whether he possess the mind of the theologian or not. Their method of worship, their various hopes and beliefs, and a comparison of these with the expectations that the Christ taught, form a deep study. The Vitagraph is, of course, unable to go into the matter as deeply and earnestly as they would have liked, but the most vital points are shown.

MOVIE CENSORS

If Company Owning 3,000 Films Succeeds in Its Contest May Be Minus Jobs

The legality of the act creating the Ohio State Board of Motion Picture Censors may have to be determined by courts, and there is still a possibility of the inspectors losing their jobs, according to developments at Columbus, O., recently.

A large film company, with headquarters at Cleveland, has refused to abide by the law requiring all pictures shown after November 4th, to be inspected by the censors and will not allow the board to inspect any one of its 3,000 films.

Two scenarios accepted by the Reliance for early release are by actresses of the company, and in both cases the authoress has been cast for the leading role.

Carey Lee is responsible for the photoplay "For Love of a Man," or "The Woman Who Began Again," in which she will appear in the star part. Writing scenarios is not a new departure for Miss Lee, as several of her literary efforts have found their way to the screen.

With Irene Hunt, who will be seen in her own drama, entitled "The Other Woman," however, photoplay writing is a new line of endeavor, "The Other Woman" being her first attempt at writing.

Western features, long wanted to balance the Exclusive Supply Corporation Program, will now be available. Three companies releasing aggregately six and eight features monthly have signed contracts with Joseph R. Miles, general manager of the Exclusive Supply Corporation.

One of the companies, the Ammex, is not unknown, but the two others, the Laclede and Great Western brands, will start fresh.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of Motion Picture News, published weekly at New York, N. Y., required by the Act of August 24, 1912.

Editors, Thomas Bedding and John M. Bradlet, 220 W. 42nd St., N. Y. City; Managing Editor, Wm. A. Johnston, 220 W. 42nd St., N. Y. City; Business Manager, Wm. A. Johnston, 220 W. 42nd St., N. Y. City; Publisher, Exhibitors' Times, Inc., 220 W. 42nd St., N. Y. City.

Owners (If a corporation, give names and addresses of stockholders holding 1 per cent or more of tota lamount of stock): Wm. A. Johnston, 220 W. 42nd St., N. Y. City; Wentworth Tucker, 220 W. 42nd St., N. Y. City; H. F. Sewall and P. S. Alden, 1 Liberty St., N. Y. City; E. Kendall Gillett, Pelham Manor, N. Y.

Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities: None. WM. A. JOHNSTON, Business Manager.

Sworn to before me this 10th day of October, 1913.

C. E. FRANCIS,

[SEAL] Notary Public, Kings County. Certificate filed in N. Y. County. (My commission expires March 31, 1915.)

Making Pig-Iron. American. — A subject which always holds the interest of the audience. We can see iron every day in its hard state, but to see it melting and running like water is indeed a novel sight. The American Company first shows the loading of scrap-iron which is lifted by means of a powerful electro-magnet. Blast-furnaces having a capacity of five hundred tons are also shown full of molten metal. The loading and shipping is also novel. A good release.

Making of an Auto Tire. Keystone. (Oct. 27.)—Twenty years ago the rubber industry in this country was in its infancy. A few manufacturers were prosperous, but the market had not grown. To-day, with the great demand for bicycle, motorcycle and automobile tires, the business has become one of the country's greatest. The Keystone Company shows all the processes the rubber passes through, from ordinary Para to "non-skid" tires. The vulcanizing, baking the rubber for three hours at 290° F., and the final tread.

The Primeval Test. Universal.—A suggested new method for curing wives of unfaithfulness, and for bringing them back to the husband thoroughly chastened. Whether the method would really work in life is a matter of surmise, but it makes a good story, and that is what we are after. There is plenty of action to the two reels, and the work of Marguerita Fisher and Bob Leonard is of their usual standard.

Imagine yourself with an unfaithful wife, or rather a wife that wants to be unfaithful, and in order to cure her, you take her to the mountains, far away from civilization, and there give her the clothes of the prehistoric cave dweller, and inform her that until she had learned to love you there she will stay. Would it work? Too much work is the cause of the husband's carelessness and the reason for her seeking comfort from others. But when her would-be lover finds her later when the cure has been accomplished, he is no longer "in the swim." The photography and settings are good.

Captain Kidd. Bison.—The life of the historic and notorious Captain Kidd is the foundation of an interesting drama by the Bison Company. It is the second of a series dealing with the lives of celebrated pirates, and is interesting, if from a historical standpoint only.

Captain Kidd was a gentleman, his actions to the contrary. How he became the scourge of the high seas, simply because he believed himself to have been jilted by his fiancee, is graphically told in this drama. He receives a commission from the King, William III, because of his great powers of persuasion over men, to go out to sea and rid the highways of the pirates that were such trouble to the sailors. In taking leave of his sweetheart, he finds her in the arms of another man, who was really her brother, but whom Captain Kidd had never seen. In anger he goes away, and when out at sea becomes the monster that we now know him.

The photography in the hold of the ship was not up to par. The mechanical rocking of the ship was done very well and was most realistic. His first act was to cruelly put to death two men whom he had caught conspiring to steal the ship by provoking a mutiny among the crew. Peggy all this time was bemoaning her lover, and finally decides to go to America. She is captured by Kidd, and in her dying breath she makes him realize that she is innocent.

Widow Maloney's Faith. Domino. Two reels.—A quaint old Irish tale with a touch of the Irish romanticism showing throughout. The picture seems true to life, and the acting is good. Widow Maloney and her son, Dan, whom she idolizes, live together. Dan is in love and is loved by a girl. Mike also loves her. The latter is a villain and plans to get the girl, so he hires the local innkeeper, Dougherty, to dope Dan and then shanghai him aboard ship.

This is done and Dan's ship is wrecked; after a series of mishaps he reaches his native land with plenty of money. The old house is for sale and Dan buys it and then makes his identity known, giving the house to his mother and the girl. Mike is then shanghaied in turn, together with his mates. Full of action from start to finish, with a pleasant mixture of Irish humor.

A GIRL OF THE SUNNY SOUTH

American Kineto Company. Four Reels. Adapted from the Play of the Same Name by Travers Vale

THE story of this motion picture is placed about the time of the Civil War in this country, scenes from which are included in the tale with effect.

Searelle and Raymond, a lawyer, are in love with the same girl, the latter, however, losing to his rival, who marries the girl amid much celebration on the part of the negroes, who are not at all fond of Raymond and his aide-de-camp, Le Roy. The latter adds much humor to the various situations, and one feels that despite his villainous intentions he is worthy of sympathy. The two go away to the war together, but Raymond and Le Roy, in order to disgrace Searelle, forge a letter and so get Harry to desert. He is caught and is shot, immediately after being found by the Federals and rescued half dead. He has lost his memory, and after the war wanders from place to place, finally landing back at his own home. Here, although no one knows him, he sees Raymond and Le Roy kill the girl's father when he had caught them in the act of stealing some money, but as his mind is a blank he forgets it, and as he is on the spot, is sentenced on circumstantial evidence. Le Roy is caught with the money in his possession and is sent to jail as his accomplice. The two escape and go to sea as stowaways. Through the carelessness of Le Roy the ship

catches fire, and they take to a raft. Then, after a number of exciting and animated adventures, they arrive back home and take part in helping to convict Raymond for his crimes.

The Judgment. Domino.—Two reels. Richard V. Spencer, the writer of a number of excellent scenarios, has produced one of his very best in this story of the stern law of the Puritans and their interpretation of the "unwritten law." The tale tells of the ruining of a girl, Mercy, the daughter of a cobbler, by a dandy who has just arrived in the settlement. When he learns of her trouble he leaves and the girl is banished from the colony and wanders away.

Forty years pass by and Mercy, now an old hag, is tried before her own son in Salem for witchery. She is found guilty and writes her confession, which she asks to be delivered to her son after her death. The magistrate, upon reading the truth, learns of his identity. An unusual picture, which although not at all resembling Hawthorne's "Scarlet Letter," manages to recall the latter to our mind. The photography is excellent.

Matrimonial Manœuvres. Vitagraph. One reel. (Oct. 17.)—It is a pleasant change to see Maurice Costello in comedy—not that he is not good in drama—but because the writer believes him to be a most versatile actor, and so ought to be given a chance. In this comedy, however, he does not excel, the part apparently not suiting his style.

The story is not a very good one. A young man promises to introduce his aunt to a nobleman, for which she suggests that she will pay handsomely. He gets an actor friend to impersonate a lord, which he does very well. The aunt, however, discovers that she has been "buncoed" when she sees this same erstwhile lord on the stage in town. She gives her nephew just time enough to make the next boat out.

A Woman of the Mountains. Selig. One reel. (Oct. 17.)—A very fair melodrama, with plenty of action and several new features. Stella is engaged to a man named Brice, but loves the foreman of a mine where she lives. Brice is sent as a secret agent from the Power Company to try and put this smaller company out of business.

On his way he loses a paper in a novel way, and this is found by Stella, who sees that Brice intends to commit a villainous action. Brice with a helper has placed a load of dynamite in the tunnel, and is to set it off at 12 M. Stella arrives just as the fuse is to be touched off, and the foreman gets there a second later, having ridden through on a rope incline. A thrilling ending.

Phantom Dungeon, or The Treasure of Baux

Union Features—Three Reels

THE very name itself is alluring to a public demanding and insisting on melodrama. And there is plenty of excitement in this picture, although there is a generous amount of romance to do with it. The story is of a young fellow who has had plenty of money, but through adverse circumstances is rendered penniless. Because of this his engagement to the daughter of Banker Stern is broken off by both father and girl, and in a moment of despair he is going to kill himself when he has a vision of his ancestors burying their treasures in the old family castle, when Richelieu was Cardinal of France and all was terror.

The vision was so real that he sets out for the now ruined castle in search of the fortune. While he is there he meets with an accident, which brings him in contact with a girl of the quarries, who helps him and shows him a secret way into the bowels of the castle.

SCENE FROM "THE PHANTOM DUNGEON"

After much searching he recovers the hidden valuables, but as he starts out he finds that the men of that neighborhood, having discovered his secret, have walled him in. The girl blasts the wall and sets him free. Together they return to his home, where he marries her, and when the banker and his daughter try to make advances, he introduces them to his bride.

McENNERY REFUTES FROHMAN'S STATEMENT

A deal of interest is being taken in the threatened suit of Charles Frohman against the United Kingdom Films and the future disposition of "A Message from Mars." A few days ago McEnnery received word from Charles Frohman in which it was claimed that he, Frohman, held the sole playing and picture rights to the film, a statement which McEnnery strenuously denies.

Speaking on the subject to a Motion Picture News man, Mr. McEnnery said: "Mr. Frohman's claim is absolutely ridiculous, and outside of instructions issued to my lawyers I am ignoring it entirely. 'A Message from Mars' as a picture subject is the property of the United Kingdom Films, and we have ample evidence to prove it. Furthermore, the United Kingdom Films is a reliable concern which would never lend its name or give consideration to any doubtful business proceeding."

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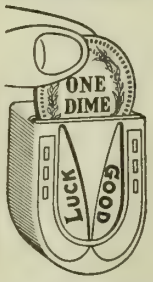

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INDEX TO ADVERTISERS

A

American Cinematograph Co..... 53
Actors Fund of America..... 51
American Film Mfg. Co..... 6
Amusement Supply Co..... 46
American Kineto Corporation..... 11
Associated M. P. Press..... 50
Associated M. P. Schools..... 51
Annex Film Co..... 58
A. Z..... 50

B

Brady, C. A..... 51
Berlin Aniline Works..... 11
Bennett, Chas. H..... 53
Bosworth, Inc..... 8

C

Calehuff Supply Co..... 53
Cosmos Specialty Co..... 55
Chicago Song Slide Exchange..... 46

E

Eastman Kodak Co..... 6
Eldridge, E. C..... 47
Essanay Film Co..... 53
Enterprise Optical Co..... 49
Edison Company..... 7
Eagle Features..... 48

F

Famous Players Film Co..... 52
Fulton, E. E..... 51
Frohman, Charles 50

G

General Special Feature Film Co.. 52
Greater New York Slide Co..... 49
General Film Co..... 60
Gunby Bros..... 55

H

Harding Photo Eng. Co..... 6
Hart Booking Bureau..... 51
Hymes, Sol..... 51
Helfer, Paul..... 50
Howell Sales Co..... 47
Hotel Martinique 46

I

Illinois Theatre Supply Co..... 51
Italian American Film Co..... 47
International Ind. and Ed. Film Co. 42

K

Kinematograph Weekly..... 50
Katin Motion Picture Supply Co.. 51
Kleine, George..... 3

L

Lakeside Film Exchange..... 51
Le Courrier Cinematographique... 51
Lubin Manufacturing Co..... 9
Location for Moving Picture House 46
Life of St. Patrick..... 40

M

Motion Picture Story Magazine... 11
Mirror Screen Co..... 9
Manhattan Slide Co..... 55
Manufacturers Catalogue Pub. Co. 58
Midgar Features..... 5
Mestrum, Henry..... 51

N

Novelty Slide Co..... 52
Niagara Slide Co..... 53
Newman Mfg. Co..... 51
New York Motion Picture Co.... 59
New York Film Co..... 52
New Process Electro Co..... 4

P

Pan-American Film Mfg. Co..... 52
Photoplay Company..... 51
Power, Nicholas 50
Precision Machine Co..... 2
Proctor, George 40
Picture Theatre Equipment Co.... 26

S

Special Event Film Co..... 55
Schneider, Eberhard..... 51

T

Theatre Specialty Co..... 53
Thomson, A. E..... 52

U

United Kingdom Films..... 6
Union Features 2
Universal Film Mfg. Co..... 10

V

Vernon Film Co..... 40

W

World's Best Film Co..... 52
World Special Film Corp..... 46
Wurlitzer Organs 46

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Brand of a Thief	3
Broken Hearts	3
Driven from Home	3
Thaw-White Tragedy	1
The Critic	3
Child Labor Traffic	2
For Her Sake	2
Dante's Inferno	2
Steps of A Throne	4
Dagmar	3
Spectre of the Sea	2
Revolutionary Marriage	2
Salome	3
Hidden Message	3
Brennen of the Moor	3
Pit and Pendulum	3
Foot of the Scaffold	2
Red Powder	4
Tony the Simpleton	2

Name	Reels
Martin Luther	2
Romance of a Poor Girl	3
Her Vengeance	2
War of the Plains	2
Gambler's Victim	2
Tom Butler	3
Who Was Guilty	2
Temptations of a Great City	3
Robin Hood, Outlaw	1
Cleo and Phelcates	2
Red Rose of the Apache	3
Tristan and Isolde	2
In the Claws of the Vulture	3
Red Julia	3
East Lynne	2
Secret Treaty	3
Earl of Essex	3
Kelly from Emerald Isle	3
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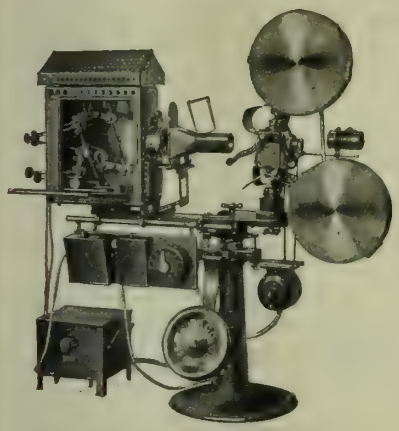

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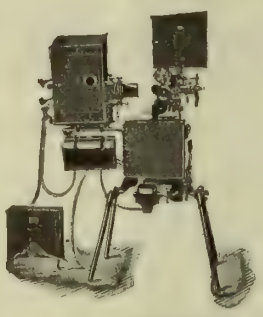

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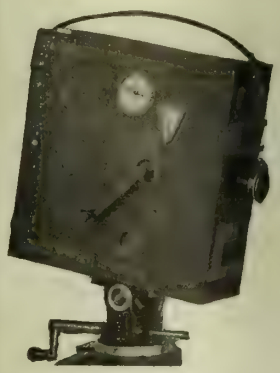

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Oct. 4—The Wild Guardian (2 Parts).....
Oct. 11—Chopin's Nocturne (2 Parts).....
Oct. 18—The Two Mothers (2 parts Dr.)....2000

AMERICAN

Oct. 4—Crooks and Credulous (Dr.).....1000
Oct. 6—A Pitfall of the Installment Plan (2 reels) 2000
Oct. 9—Taming a Cowboy.....1000
Oct. 11—Calamity Anne's Sacrifice (Com.)...1000
Oct. 13—Courage of Sorts (Com.)..... 625
Oct. 13—Making Pig Iron..... 375
Oct. 16—The End of Black Bart (Dr.).....1000
Oct. 18—The Making of a Woman (Dr.)....1000
Oct. 20—Hidden Treasure Ranch (Dr.).....1000
Oct. 23—The Step Brothers (Dr.).....1000
Oct. 25—In the Mountains of Virginia (Dr.).1000
Oct. 27—In the Days of Trajan (2 reel Dr.).2000
Oct. 30—In Three Hours (Dr.).....1000
Nov. 1—Follies of a Day and Night (Com.).1000

BISON

Oct. 14—In the Wilds of Africa (2 reels)...
Oct. 18—Through Barriers of Fire (2 reel Dr.) .....
Oct. 21—The She Wolf (3 reel Dr.).....
Oct. 25—The Cowboy Magnate.....
Oct. 28—The Black Masks (2 reel Dr.).....
Nov. 1—From Dawn Till Dark (2 reel Dr.).
Nov. 4—Captain Kidd (3 reel Dr.).....
Nov. 8—The Prairie Trail (2 reel Dr.).....
Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.).....

BRONCHO

Sept. 24—The Silent Hero (2 reels).....2000
Oct. 1—The Greenhorn 2000
Oct. 8—Forgotten Melody (2 reels).....
Oct. 15—The Reaping (2 reels).....
Oct. 22—The Black Sheep (2 reels).....
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels).....

CRYSTAL

Oct. 14—Pearl's Mistake (Com.).....
Oct. 14—Getting the Grip (Com.).....
Oct. 19—Hearts Entangled (Dr.).....
Oct. 21—Willie's Great Scheme (Com.).....
Oct. 21—The Turkish Rug (Com.).....
Oct. 26—Robert's Lesson (Dr.).....
Oct. 28—His Rich Uncle.....
Oct. 28—The Game that Failed (Com.).....
Nov. 2—A Hidden Love (Dr.).....
Nov. 4—Girls Will Be Boys (Com.).....
Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.).....
Nov. 11—Oh! You Pearl (Com.).....
Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Oct. 9—God of Chance (2 reels).....
Oct. 16—Romance of Erin (2 reels).....
Oct. 23—Heart of Kathleen (3 reels).....
Oct. 30—Widow Mallney's Faith (3 parts—Dr.) .....

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Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Oct. 8—One of the Rabble (2 reel Dr.).....
Oct. 15—From the Beyond (3 reel Dr.).....
Oct. 19—He Loves to Be Amused.....
Oct. 19—Oxygen .....
Oct. 22—Big Hearted Jim (2 reel Dr.)....
Oct. 26—The Terrible Outlaw (Com.).....
Oct. 29—Cynthy (2 reel Com. Dr.).....
Nov. 2—Success With De-feet.....
Nov. 2—Organisms Which Inhabit Stagnant Waters .....
Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.).....
Nov. 9—Amber Stone (Edu.).....
Nov. 12—Lade Babbie (3 reel Dr.).....
Nov. 16—Unforeseen Metamorphoses and Does Max Snore (Split).....

ECLECTIC

Sept. 8—The Voice of the Wild.....
Sept. 18—When Paris Loves.....
Oct. 2—Vendetta .....
Oct. 16—Message of the Dead.....
Oct. 30—The Doom of the Ocean.....3000

FEATURE RELEASES

Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life.....2700
Oct. 31—Gallows of Gods.....3000

FRONTIER

Oct. 11—Harmony and Discord (Dr.).....
Oct. 16—Curing the Doctor (Com.).....
Oct. 18—The Brute (Dr.).....
Oct. 23—Miss Fairweather Out West (Com.).
Oct. 25—Jim's Atonement (Dr.).....
Oct. 30—When Spirits Walk (Com.).....
Nov. 1—His Conscience (Dr.).....
Nov. 6—Slim Gets the Reward (Com.).....
Nov. 8—The Girl and the Bandit (1 reel Dr.)
Nov. 13—Caught at His Own Game (Com.)..
Nov. 15—The Bond that Binds (Dr.).....

GAUMONT

Oct. 16—Simple Simon's Grizzly Hug (Com.)
Oct. 16—The Venom Institute of Sao Paulo (Edu.) .....
Oct. 21—Dolly's Strategy (Com.).....
Oct. 23—Tiny Tim Kidnaps a Baby (Com.)..
Oct. 28—The Accusing Eyes (Dr.).....
Oct. 30—Mexican Pearl Smugglers (Dr.).....
Nov. 4—The Interrupted Message.....1000
Nov. 5—Weekly No. 86.....1000
Nov. 6—Monty and Molly Seek a Divorce (Com.) .....
Nov. 11—The Bank Messenger (Dr.).....
Nov. 13—The Heart of a Doll (Com.).....
Nov. 18—Monty and the Milkmaid (Com.)...

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. .....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).....
Oct. 20—His Double Surprise.....
Oct. 20—A Trip Through Tunis and Algiers..

GREAT NORTHERN

Oct. 11—The Baltic Sea (Sc.).....
Oct. 18—A Husband's Strategy.....1000
Oct. 25—Who Is Who..... 982
Nov. 1—A Dilemma 1000

GREAT NORTHERN SPECIAL

Oct. 14—The Rival Brothers.....3000
Oct. 21—Secret of the Old Cabinet.....3000
Oct. 28—In the Bonds of Passion.....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Oct. 16—The Daredevil Mountaineer (2 reel Dr.) .....
Oct. 18—The Beggar and the Clown.....
Oct. 18—Leaves from Hy. Mayer's Sketch Book .....
Oct. 20—The Big Sister (2 reel Dr.).....
Oct. 23—The Anarchist (Dr.).....
Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) .....
Nov. 6—The Old Parlor (1 reel Dr.).....
Nov. 10—On Pine Mountain (Dr.).....
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.).....

ITALA (Features)

Sept. 25—Unmasked .....
Oct. 9—The Gypsy Kiss.....2200
Oct. 23—Queen's Jewels 3000

JOKER

Nov. 8—Love and Limburger (Com.).....
Nov. 12—Mike and Jake Among the Cannibals (Com.) .....
Nov. 15—Almost an Actress (Com.).....

KAY-BEE

Oct. 3—Loaded Dice (1 reel).....1000
Oct. 10—The Bully (1 reel).....
Oct. 17—Venetian Romance (1 reel).....
Oct. 24—A Woman's Wit (1 reel).....
Oct. 31—Borrowed Gold (1 reel).....
Nov. 7—For Mother's Sake (1 reel).....

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Oct. 2—Billy Dodges Bills.....1000
Oct. 6—Across the Alley—Abelone Industry.1000
Oct. 9—Schnitz the Tailor.....
Oct. 13—Their Husbands .....
Oct. 16—A Healthy Neighborhood.....
Oct. 20—A Quiet Little Wedding.....
Oct. 23—The Janitor—Making An Automobile Tire .....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff .....

KOMIC

Feet

Oct. 2—It Happened in Haverstraw.....
Oct. 9—An Overall Outing.....
Oct. 9—Dobbs Forgot the Coal.....
Oct. 16—The Birthday Party.....
Oct. 16—Old Heads and Young Hearts.....

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Sept. 6—Decreed to Die.....3000
Oct. 18—My Boy .....

LUX
By Prieur

Oct. 24—Terrible Bobby (Com.)..... 235
Oct. 31—Mabel Feigns Indisposition (Com.) 575
Oct. 31—Percy's Heroism (Com.)..... 410

MAJESTIC

Oct. 11—The Ice Man's Revenge.....
Oct. 12—The Van Warden Rubies.....
Oct. 18—The Wedding Write-Up.....
Oct. 19—Through the Sluice Gates.....
Oct. 21—Always Together .....
Oct. 25—Revenge .....
Oct. 26—The Scenario Writer.....

NESTOR

Oct. 22—Under Western Skies (Dr.).....
Oct. 24—Hawkeye's Great Capture (Com.)..
Oct. 24—Tightwad Buys a Laundry (Com.)
Oct. 29—A Man of the People (Dr.).....
Oct. 31—Curses! Said the Villain (Com.)....
Nov. 5—Western Hearts (1 reel Dr.).....
Nov. 7—His Wife's Burglar (Com.).....
Nov. 12—In the End (Dr.).....
Nov. 14—Love Luck and a Paint Brush (Com.) .....

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Oct. 24—A Man In the World of Men (2 reel Dr.) .....
Oct. 27—Playmates (Dr.).....
Oct. 31—The Bee Industry (Edu.).....
Nov. 3—The Lesson the Children Taught (Com.) .....
Nov. 7—The Heart of a Cracksman.....
Nov. 10—From Mine to Mint (Educational)..
Nov. 14—Cracksman's Reformation (Dr.)....

RAMO

Oct. 15—The Current (Dr.).....3000
Nov. 5—Wives 3000

RELIANCE

Oct. 22—The Heart of a Rose.....
Oct. 25—Hearts (2 reels).....
Oct. 27—The Real Mother .....
Oct. 29—Two Men and a Mule (Series 2)...
Nov. 1—The Colonel's Oath .....
Nov. 3—A Sure Cure.....
Nov. 5—The Dress of Lelita.....
Nov. 8—Two Men and a Muler (Series 3)..
Nov. 10—The Power of the Sea.....

REX

Oct. 26—When Death Unites (Dr.).....
Oct. 30—The Clue (Dr.).....
Nov. 2—Jewels of Sacrifice (Dr.).....
Nov. 6—The Pine Needle Test (2 reel Dr.)..
Nov. 7—The End of the Road (2 reel Dr.)..
Nov. 9—The Haunted Bride (Dr.).....
Nov. 13—The Missionary Box (Dr.).....
Nov. 16—The Blood Brotherhood (Dr.).....

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Oct. 10—Handcuffed for Life (Com.).....1000
Oct. 17—Bachelor's Waterloo (Com.).....1000
Oct. 24—Fisherman's Luck (Com.).....1000
Oct. 25—Rogues of Paris.....4000
Oct. 31—Ish Gabibble (Com.).....1000
Oct. 31—The Movies 1000

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Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Oct. 12—The Silver-tongued Orator.....
Oct. 14—A Girl Worth While.....
Oct. 17—A Peaceful Victory.....
Oct. 19—Beauty in the Seashell.....
Oct. 21—The Mystery of the Haunted Hotel..
Oct. 24—The Old Folks at Home.....
Oct. 26—The Silver Tongued Orator.....
Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer.....

VICTOR

Oct. 24—For Old Love's Sake (Dr.).....
Oct. 27—The Restless Spirit (3 reel Dr.).....
Oct. 31—The Spender (2 reel Dr.).....
Nov. 3—The Ring of Sorrow (1 reel Dr.)..
Nov. 10—The Passerby (2 reel Dr.).....
Nov. 14—(Lawrence) A Child of the Streets.

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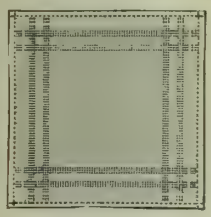

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Oct. 13—Aunts, Too Many (Com.).....
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Oct. 18—The Girl Across the Way (Dr.)....
Oct. 20—The Van Nostrand Tiara (Dr.)....
Oct. 23—The Winning Punch (Com.).....
Oct. 23—A Fallen Hero (Com.).....
Oct. 25—The Madonna of the Storm (Dr.)..
Oct. 27—An Evening With the Wilder Spender (Com.) .....
Oct. 30—A Barber Cure (Com.).....
Oct. 30—Boarders and Bombs (Com.).....
Nov. 1—The Clock Stopped (Dr.).....

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Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special) .....

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Oct. 8—Boy Wanted (Com.)..... 600
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Oct. 11—The Girl and the Outlaw (Dr.).....1000
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Oct. 20—Hiram Green, Detective (Com.)....1000
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Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.) 400
Oct. 22—His First Performance (Com.).... 600
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Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.).....1000
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Oct. 29—The Horrible Example (Com.).....1000
Oct. 31—Janet of the Dunes (Dr.).....2000
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Oct. 15—Their Waterloo (Com.).....
Oct. 16—A Borrowed Identity (Com.).....
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II).....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000
Oct. 18—"Alkali" Ike and the Wild Man (Com.) .....
Oct. 21—The Way Perilous (Dr.).....
Oct. 22—Day by Day (Com.).....
Oct. 23—The Kid Sheriff (Com. Dr.).....
Oct. 24—The Love Lute of Romany (Dr.) Parts I and II.....
Oct. 25—Broncho Billy's Elopement (Dr.)....
Oct. 28—Thy Will Be Done (Dr.).....
Oct. 29—Cupid and Three (Com.).....
Oct. 30—Greed for Gold (Dr.).....
Nov. 1—The Doctor's Duty (Dr.).....
Nov. 4—Quicksands of Sin (Dr.).....
Nov. 5—Their Wives' Indiscretion (Com.).
Nov. 6—The Rustler's Stepdaughter (W. Dr.)
Nov. 7—The Death Weight.....
Nov. 8—Broncho Billy's Secret (W. Dr.)..
Nov. 11—The Man Outside (Dr.).....
Nov. 12—The Last Laugh (Com.).....
Nov. 13—The New Schoolmarm of Green River .....
Nov. 15—"Alkali" Ike's Auto (W. Com.).....
Nov. 18—The Lost Chord (Dr.).....
Nov. 19—The Usual Way (Com.).....
Nov. 20—The Cowboy Samaritan (W. Dr.)....

KALEM

Oct. 13—The Hermit's Ruse (Dr.).....
Oct. 15—The Vampire (Dr.) (Parts I, II & III) .....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) .....
Oct. 20—The Dumb Messenger (Dr.).....
Oct. 22—A Daughter of the Underworld (Dr.) Parts I and II.....
Oct. 24—Jimmie's Finish (Com.).....
Oct. 24—Betty Buttin and the Bad Man (Com.) .....
Oct. 25—A Railroader's Warning (Dr.).....
Oct. 27—High-Born Child and Beggar (Dr.).
Oct. 27—Sports in Merrie England (Sports)
Oct. 29—Motion Picture Dancing Lessons (Special 3 parts).....3000
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Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake.....1000
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Oct. 16—The Taking of Rattlesnake Bill....2000
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Sept. 18—Home Life in Japan (Manners and Customs).....1000
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Oct. 16—Scenes of Cochin-China (Sc.).....1000
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Oct. 7—A Journey Through Crimea (Travel)
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Oct. 11—Talkative Tess (Com.).....
Oct. 13—Pathe's Weekly No. 58.....
Oct. 14—A Yankee in Mexico (Dr.).....
Oct. 14—The Petrified Forests of Arizona (Geology) .....
Oct. 15—The Bullet's Mark (Dr.).....
Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II).....
Oct. 16—Pathe's Weekly No. 59 (News).....
Oct. 17—Her Hour (Dr.).....
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany) .....
Oct. 18—St. Claude and Its Environs, France (Sc.) .....
Oct. 20—Pathe's Weekly .....
Oct. 21—The Poisoned Stream (Dr.).....
Oct. 22—Dodging Matrimony (Com.).....
Oct. 23—The Death Song (Dr.) Parts I and II .....
Oct. 23—Pathe's Weekly No. 61 (News).....
Oct. 24—Breeding Trout by the Million (Ind.)
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel).....

Feet

Oct. 25—Gypsy Love (Dr.).....
Oct. 27—Pathe's Weekly .....
Oct. 28—The Spinners of Speech (Ind.).....
Oct. 29—When Childhood Wins.....
Oct. 30—In Love and War (Multiple Reel).
Oct. 30—Pathe's Weekly .....
Oct. 31—Love's Deception (Dr.).....
Nov. 1—Too Many Tenants (Com.).....

SELIG

Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
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Oct. 28—When May Weds December.....
Oct. 29—Two Sacks of Potatoes.....
Oct. 29—A Muddle in Horse Thieves.....
Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose.....
Nov. 4—Slipping Fingers .....
Nov. 5—The Probationer .....
Nov. 6—The Conversion of Mr. Anti.....
Nov. 7—The Schoolmarm's Shooting Match..

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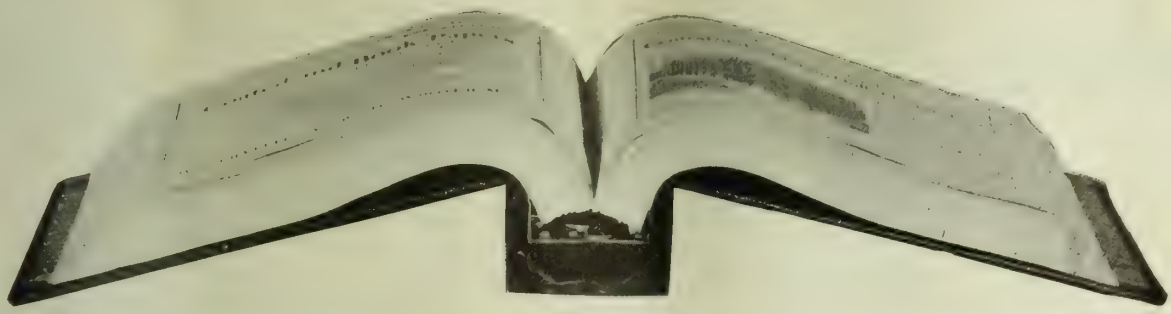
July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000

VITAGRAPH

Oct. 6—Ann of the Trails.....
Oct. 7—A Homespun Tragedy.....
Oct. 8—When Friendship Ceases.....
Oct. 9—Heartbroken Shep .....
Oct. 10—Cutey's Waterloo .....
Oct. 11—The Test (Special Two-Part Feature) .....
Oct. 13—Mrs. Upton's Device.....
Oct. 14—The Ballyhoo's Story.....
Oct. 15—Master Fixit .....
Oct. 15—Buddhist Temples & Worshippers..
Oct. 16—The Outlaw .....
Oct. 17—Matrimonial Manoeuvres .....
Oct. 18—The Pirates (2 Part Special).....
Oct. 20—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
Oct. 25—The Next Generation (2 Part Special) .....
Oct. 27—At the Sign of the Lost Angel.....
Oct. 28—In the Shadow .....
Oct. 29—Father's Hatband .....
Oct. 30—Bianca .....
Oct. 31—Fatty's Affair of Honor.....
Oct. 31—Performing Lions .....
Nov. 1—The Warmakers (2 part Special).....
Nov. 3—The King's Man.....
Nov. 4—His Silver Bachelorhood.....
Nov. 5—The Hoodoo Umbrella.....
Nov. 5—Scenic .....
Nov. 6—A Broken Melody.....
Nov. 7—Flaming Hearts .....
Nov. 8—The Diver (2 part Special).....
Nov. 10—Thieves .....
Nov. 11—The Right Man.....
Nov. 12—Fellow Voyagers .....
Nov. 12—Scenic .....
Nov. 13—Their Interest in Common.....
Nov. 14—Fanny's Conspiracy .....
Nov. 15—Miss Tomboy (2 part Special).....



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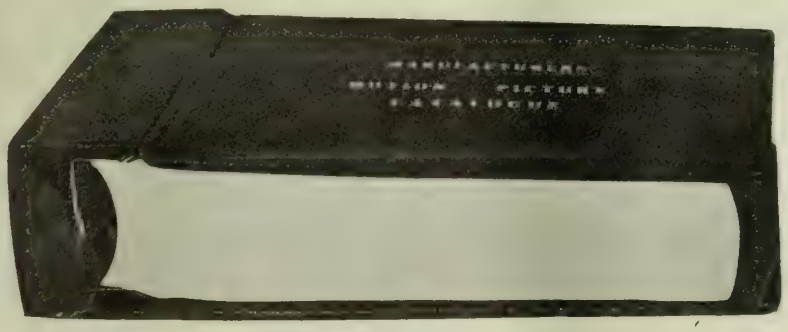

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The Motion Picture News

Exhibitors' Times Est. 1913
Moving Picture News Est. 1908

Volume VIII Number 18

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This now famous Cartoon created such a sensation in Moving Picture Circles when shown privately that it is reprinted here by permission of Arthur Leslie of the Motion Picture Department of the

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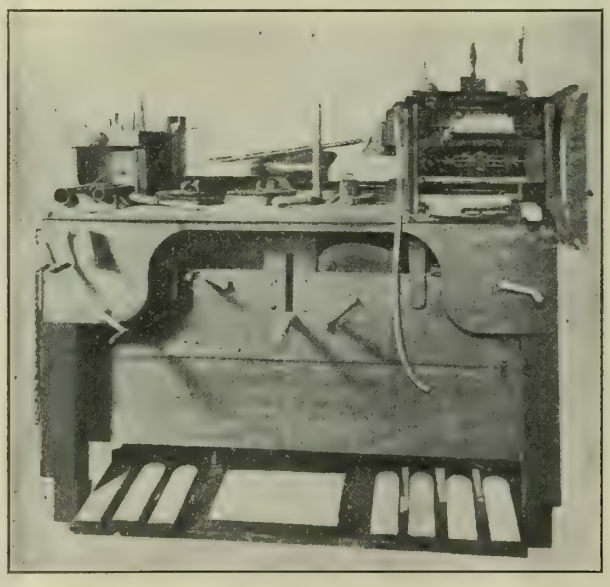

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ONE AND THREE SHEET FOUR COLOR LITHOGRAPHS.

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FREE TO OUR ADVERTISERS

BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.

New York, N. Y.—Moving Picture Theater (600 seats), Lobby & Photograph Gallery: 2 sty. 25x108. $40,000. Archt., Nathan Langer, 81 East 125th St. Owner's name withheld. Plans nearing completion.

New York, N. Y.—Moving Picture Theater: 2 sty. 65x94. $20,000. Owner, Manhattan Avenue Theater Corp., Leon Sobel, Pres. 200 Manhattan Ave. Will soon be ready for bids.

New York, N. Y.—Moving Picture Building: 1 sty. 89x100. Owner, S. B. Eskeson, 149 Broadway. Plans completed; architect will probably take bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 51x112. $26,000. Owner, Concord Photo Play Co., 414 Sackett St., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 48x100. $10,000. Owner, Philip Rosenson, 257 Driggs Ave., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater (capacity 370): 1 sty. 26x100. $9,000. Owner, P. Piscia, 277 Driggs St. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater; 1.sty. 47x100. $8,000. Owner, Chas. N. Ohlan, 788 New Lots Rd., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 20x100. $5,500. Owners, John McKeon & Son, 413 Smith St., are taking bids.

Schenectady, N. Y.—Moving Picture Theater. 1 sty. 24x80. $5,000. Private plans. Owner & Builder, S. P. H. Clute, 1481 State St., is ready to start work.

Newark, N. J.—Moving Picture Theater & Roof Garden: 1 sty. 50x109. $10,000. Archt., Frank Grad, American National Bank Bldg., Springfield Ave. Owner, Atlantic Amusement Co., care Architect. Plans in progress.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 80x116. $20,000. Archt., Herman Miller, 1420 Chestnut St. Owner's name withheld.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 54x130; entrance 25x60. $18,000. Owners, Margolin & Block, 206 South Fifth St., are receiving bids.

Wilmerding, Pa.—Nickelodeon: 1 sty. 40x75. $7,000. Owner, Geo. W. Snyder, Wilmerding. Postponed.

Austin, Minn.—Moving Picture Theater Store & Flat Bldg. (Theater seating 550 and 3 flats): 2 sty. & bas. 75x96. $20,000. Austin. Owner, L. D. Baird, Austin, will soon take figures.

Parsons, Kan.—Picture Theater & Business Bldg.: 2 sty. & bas. 62x100. $40,000. Owner, Harry Strausberger, Parsons. Bids in.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x 121. About $35,000. Owner, H. L. McAllister & J. M. Dobbins. Taking bids.

Los Angeles, Cal.—Picture Theater: 1 sty. 52x100. $15,000. Owners, A. W. & C. S. Lord. Plans completed.

Washington, D. C.—Moving Picture Theater: 1 sty. 138x64. $20,000. Archt., B. Stanley Simmons, 1340 New York Ave. Owner, Mr. Swanson, care architect. Archt. received figures until Sept. 20th.

Washington, D. C.—Moving Picture Theater: 1 sty. $5,000. Archt., B. F. Myers, Bond Building. Owner's name withheld. Plans just started.

Cleveland, O.—Motion Picture Theater (seating 285): 1 sty. & bas. 32x78. $7,500. Archt., Oliver N. Chamberlin, 1105 Schofield Bldg. Owner's name withheld. Preliminary plans in progress.

Columbus, O.—Picture Theater: 2 sty. & bas. $15,000. Owner, J. W. Dusenbury, care Southern Theater, is building foundation by day labor.

East Youngstown, O.—Motion Picture Theater & Store Bldg.: 3 sty. & bas. 25x139. $28,000. East Youngstown. Owner, H. J. Hodgkins, care Archt., Geo. W. Vaughan, 1 Diamond Blk. Architect has revised plans. Held up until next spring.

Lakewood, O.—Moving Picture Theater & Store (store & theater seating 500): 2 sty. & bas. 44x140. $15,000. Lakewood. Owner, William L. Wilson, Druggist, 11600 Detroit Ave., Cleveland. Residence, 1382 West 114th St., Cleveland.

Defiance, O.—Motion Picture Show (seating 300): 2 sty. & bas. 22x126. $5,000. Defiance. Owner, Mrs. R. E. Heatley, Defiance. In abeyance.

Fort Wayne, Ind.—Motion Picture Bldg. (seating 350): 1 sty. & bas. 35x100. Owner, Oscar Wolbrock, 2516 Hoagland Ave.

St. Paul, Minn.—Moving Picture Theater (rem. store): $2,000. Archt., A. L. Garlough, Rosen Bldg. Owner, Hammond Amusement Co., care Archt., is receiving bids.

This bulletin is mailed to all our advertisers and not published, enabling them to get in *immediate* touch with these prospects. *Also* a copy of publication carrying your advertisement, given to each of these *new buyers.*

For further information address:

MOTION PICTURE NEWS

220 West Forty-second Street, - New York

Advertising Department **Telephone, Bryant 7650**

WINIFRED KINGSTON

As Madame Alvarez in the All Star Feature Corporation production of "Soldiers of Fortune." She knows the way to look.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | November 8, 1913 | Number 18

WHY IS AN ADVERTISEMENT?

THE above title is rather a large one with which to begin this informal series of little talks on advertising.

* * *

COUNTLESS reams of paper have been used up in attempts to answer this query.

* * *

THE writer recalls an advertising men's banquet at the Sphinx Club in London in which several earnest young men bored the diners for several hours with this very subject. Then the guest of honor was called upon for the concluding speech. He was a Napoleonic little man, known to a suffering world as Doctor Munyon.

* * *

THE little man slid to his feet and with a sphinx-like smile raised a forefinger. "Gentlemen," said he. *"There is hope!"* The verbose young men told of how and why the other fellow did it—after the other fellow did it. Dr. Munyon made a living image of a trade-mark which he built up to a million-dollar value —and didn't tell.

* * *

IT'S a very big and platitudinous subject—this why of advertising, and here are a few "whys" which may offer some suggestions that may hit home—which is the modest aim of this series.

* * *

"WHY advertise?" said a big manufacturer about two years ago.

* * *

IT is amusing to note that this same man had formerly been advertising manager of a weekly publication and now declined to swallow the medicine he had so often prescribed for others. So he went to the other extreme.

* * *

HE had a force of more than eighty field salesmen, each costing him from $2,500 to $12,000 yearly. They kept his plant overrun with orders. Then he saw a light. He started a small advertising campaign and as he increased it he cut down his sales staff. Now he does more business with thirty-odd salesmen, and his selling cost is almost 50 per cent less.

* * *

THESE two go together, by the way—advertising and field salesmanship. Either is expensive or inefficient without the other.

* * *

"WHY advertise?" asked a well-to-do merchant. He had the leading furniture store in the city of Troy, N. Y. Forty years of hard work had built up a fine business. It was *there,* solid and self-sufficient, with customers enough and permanent. The aged proprietor was about to turn it over to his son, with the feeling that the business was secure—forever.

* * *

"WHY insure?" was the answer. "You wouldn't leave your store to-night if it were uninsured. You wouldn't turn it over to your son, if you felt that he would let his policies lapse."

* * *

"NOW, suppose a new concern with plenty of capital and experience comes here and starts advertising. Where will your son and your business be in two years? Why not insure your store with advertising—*now?*"

* * *

AND the conservative old tradesman did.

* * *

SO here are two "whys" of advertising:

To sell goods economically—if you want to sell them and market is open.

To insure their sale in the future, if you don't need to sell them now and if your market happens to be temporarily closed.

* * *

BOTH of which "whys" apply very intimately, it would seem to me, to a number of makers of films and theatre equipment supplies.

WILLIAM ALLEN JOHNSTON.

The
Motion Picture News

MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by

EXHIBITORS' TIMES, Inc.

220 West 42nd Street, New York City

Telephone Bryant 7650

Chicago Office.....604 Schiller Building

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $3.50 per year.

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Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.
Address Exhibitors' Times, Inc., Advertising Dept.

Vol. VIII November 8, 1913 No. 18

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. President, Wm. A. Johnston; Vice-President, Henry F. Sewall; Sec'y, E. Kendall Gillette; Treas., Wentworth Tucker. The address of the officers is the office of the publication.

PICTURES OR BOOKS?

NO one has ever accused Thomas A. Edison, the wizard of East Orange, of being mentally deficient. 'Twere rankest folly to speak thus of the world's greatest inventor, and one whose glimpses into the future are being realized in a way that is well-nigh terrifying.

So when he predicts that some day motion pictures will replace, at least, partially, text books in schools, it behooves the world to listen respectfully.

His leading argument is that pictures illustrate many subjects far more graphically than text books ever can. Pictures can never teach logarithms or Greek declensions, but as a vehicle for history or geography the strip of celluloid can not be surpassed.

Travel has been called the greatest broadener of the mind. Through the medium of motion pictures one may be mentally transported to Jersey City, Hong Kong, London, and Cape Town, within ten minutes.

The people walking on the streets, their dress, manners and customs, may be seen. Books can not do that. The scholar gets a much more vivid impression of Burma by seeing a Burmese scene on the screen than by reading "the Burmese are a peculiar people who wear their hair in outlandish styles."

To the dull or indifferent scholar a text book is a bug-a-boo. Motion pictures are not. Films may never replace school books, but Mr. Edison is surely right in saying that they will prove an invaluable supplement.

SOURCES OF INSPIRATION

ONE of the recent successes of the art world in Europe was a problem picture, if we may so call it, entitled "The Fallen Idol." This picture was by the Honorable John Collier, a well-known painter who has made a specialty of problem pictures—pictures that in the cant phrase take a note of interrogation as the motive. These problem pictures are easily identifiable—because they excite curiosity. When you are looking at them you are conscious of having a case presented to you. You say to yourself, Well, what is he or she likely to do next? What is likely to happen? What will be the outcome of it? The majority of great paintings, display incidents: historical, dramatic, and so forth. Modern art, however, is turning more and more to the problematical. As in the play, so in the picture. You are left guessing. Writers and painters of advanced methods of thought think it the right thing to leave you guessing.

Now, in this picture (there were reproductions of it in the New York Times and other papers in this country last summer) we see a man seated, as it were, at his study table with a troubled expression on his face. At his feet kneels in suppliant attitude a beautiful girl, presumably his wife. The interior where the figures are placed by the painter shows culture, refinement, if not wealth. The man might have been, in the mind of the painter, a successful professional man—lawyer, engineer, surgeon, or architect.

Thousands of guesses were hazarded by those who viewed the picture as to what it meant. Had the girl fallen from grace? Been found out by the man? Rebuked? Was she asking forgiveness? Would he relent or not?

When we saw this reproduction in the newspaper we realized its dramatic value. In fact, we cut it out of the paper and preserved it as a text for an article which we knew we would one day write. Now we see that a film maker in Europe has taken this picture as the kernel of a film story. He has dramatized it. He has led up to it. He has made the picture motive the principal motive of his film play. He has had it written up and round about. He has taken this simple incident and made a film play of it.

To the best of our recollection, this is the first instance in which a single picture has formed the inspiration of a film play. This film of a "Fallen Idol" seems, by what we read, to be making a success. Have we not here a valuable hint to film makers who are constantly complaining of the dearth of original plots. You have all the great pictures of the world to give you inspiration. Nothing can be simpler than to turn a hack scenario writer adrift in a great picture gallery, tell him to select some of the incidents shown on the canvas and write film plays around them. The painful monotony of theme so evident in these motion pictures would possibly be mitigated by the importation of a little picture gallery variety. Motion pictures FROM pictures seems to us rather a good "stunt." What say you, Messrs. Film Makers?

RIGHT OFF THE REEL

By J. B.

SOMNIFIC! Thank you, Mr. Klauber, of the New York Times. I avow myself one of your constant readers. Theatrical criticism is one of the many trades I have touched at times—God help me. My favorite author, Lord Beaconsfield (Disraeli) stigmatized theatrical criticism as "the last resort of the mentally destitute." I was not mentally destitute when I took up the work; I was broke. At best it is a thankless job. In return for all the appreciatory and critical stuff that I have written in my career, I have received far more kicks than ha'pence. But that is in accordance with the fitness of things. A man who is so far driven as to be a critic (conceding his ability to think and write even Laura Jean Libbey's stuff) deserves no pity.

* * *

SO having been a critic I endeavor to see what the best men in the game are doing, simply, I guess, by way of pity and sympathy. Most of us who have been to school or college revisit those places in after life just to see what it is like; just to see the new fellows suffer as we have suffered. I read theatrical criticism simply because I like in a way to contemplate the mental gymnastics in which a critic is bound to indulge. And now and then I get an idea from these gymnastics, which I can switch for use in my mental survey of the motion picture field.

* * *

MR. KLAUBER'S description of a recent play as somnific is a master-stroke of incisive writing. He tells anybody like myself, who is in the game, that the play was dull, that it would send one to sleep. It was somnific, somnificational, somnificatic. Hey, fellows, here is a fine series of lingual curiosities for you to struggle with. When you read such a description as this in ordinary dramatic criticism, you are driven to wonder whether, outside a terse analysis of the play, detailed criticism is worth a red cent. It suggests to you that the managing editor of the daily newspaper might be content to afford just sufficient space for telling what are the salient characteristics of the play: no more; no less. Such as—well, such as can be readily imagined. You could apply the principles of quantitative and qualitative chemical analysis to your play. When you submit a sample of an unknown body to a chemist for analysis, he sends you a little slip in which he tells you in effect that in a hundred parts of the substance there are so many parts of this, that or the other thing making up the "demnition total" (to quote Mantalini) of a hundred parts.

* * *

MR. AUGUSTUS THOMAS, as was pointed out the other day, has adopted the synthetical method of making motion pictures, because he charts and plots the movements of his characters. He builds up his pictures. That is synthesis. Analysis is another thing. Analysis means that you simply take the thing to pieces and see what it is made of. And that is what Mr. Klauber did in his criticism from which I am quoting. He practically said: "In a hundred parts of this play there is *somnificitis q. s.*" In other words, the play, though good in many respects, was so dull that it would send you to sleep. And dullness is an unforgivable sin in any play—or in anything which is designed to interest and amuse.

* * *

SOMNIFICALITY (oh, my, how I do love to fondle over this blessed word) is the besetting sin of a very large percentage of motion pictures as now made. They are dull because they are undramatic or old in theme. They outrage the formula given time and again: A good play, well acted, well photographed. Of course every photoplay cannot be a good one any more than all stage plays can be good ones. William Lord Wright on another page is doing fine work in teaching the photoplay aspirant the rudiments of the subject. He is attending to the story part of the formula. He is inculcating the enormous value in these photoplays of action. There wasn't enough action in the play Mr. Klauber criticised, and so he somnificated!!!

* * *

I WENT into the Automat the other day. This institution impressed me very much. There were serried rows of little receptacles on the wall. You drop a nickel into them, and you take pie or what you want to the value of your nickel. You build up your lunch by automatic means in 5-cents worths. You get down, in the Automat, to the unit system of lunching. Well, that is what you have to do in the matter

(*Continued on page* 16)

E. MANDELBAUM

Concerning the President of the World Special

THE fluctuation in the motion picture business has brought to the fore a man who has the capacity of playing a distinguished part in it—the man who is the subject of this portrait. Mr. Mandelbaum was for many years prominent in the exchange branch of the business. He now is president of the World Special Films Corporation. He bids fair to be prominent in the picture publishing and producing end. Mr. Mandelbaum is one of those men—quiet and self-centered — who shows his mind by his actions. He has associated with him the popular and suave Jules Bernstein, an acknowledged master of exchange and distributing work. Then he has enlisted the aid of Stan Twist, a clever and cultured young recruit to the great New York film world. If a man is known by the company he keeps, then Mr. Mandelbaum demonstrates that he is entitled to a place of great esteem and respect in the motion picture business of the nation.

E. MANDELBAUM

Mr. Mandelbaum is in his intellectual prime. He is eminently one of those who realize what it is the fashion to call the "possibilities" of the picture. He has shrewd business principles allied with very fine ideals as to the proper qualities of motion pictures. He is a man who would deprecate sensationalism in posters, in subject, in dramatic treatment. He stands for pictures which tend to appeal to the better instincts of the human mind, and as such, his policy deserves the commendation of this paper.

Mr. Mandelbaum is conservative in his methods and outlook. He is one of those men whose business judgment in all affairs is animated by caution, by prudence, by, above all things, common sense. He realizes that the picture at the present time is the subject of a "boom," i.e., that a period of inflation may be setting in. In this crisis, for such it is, regarded from an economic standpoint, a man of the type of Mr. Mandelbaum proceeds warily. There are not wanting those who think with the subject of this sketch that over-production, over-capitalization and the other symptoms of inflation, such as have been apparent in other industries, like that of the automobile, are plainly to be discerned in the motion picture business. Reading these signs of the times, Mr. Mandelbaum is adopting a policy of conservatism which is bound, we think, to result in success for the World Special Film Corporation.

The "World Special," under the guidance of Mr. Mandelbaum, should be watched not for what it does in the way of making pictures, but for how it does it. A good business policy by any individual or corporation is bound to react favorably on the business in general. There are many fly-by-night organizations in the business which have all the potentiality of "going up" sooner or later. And sooner than later. But Mandelbaum, Bernstein and Twist shall endure.

RIGHT OFF THE REEL

(*Continued from page* 15)

of these photoplays. In a reel of a thousand feet, in order that the thing can get over, there must be a certain amount of automatically-provided pabulum. You have to assure so many units of action—movement—animation—thrills—call it whatever you will; there must be something doing, more or less, all the time. In order to hold the attention of the audience you must calculate this out, this something, with a fair amount of accuracy.

OF course I am leaving out of consideration such factors as the appeal to the emotions, the sentiments, the sympathies of the individual. This is another matter. But many a bad play has succeeded because it had plenty of action in it—I mean a badly constructed play, old in theme. And many a good play on a new theme, or at any rate an uncommon theme, has failed because there was a lack of action in it. It is the same with film plays. It is the PLAY that is the thing, and there must be ACTION. While thought is a great factor in making this little old globe

of ours go round on its axis, action counts most. *Acta non verba.* It's what you do that counts; not what you think, or say. I think it is Kipling who, in one of his finest poems, makes the celestial janitor say to the would-be entrant, "What have you done?" It is the doings in a picture that count in a major sense, not the thoughts.

* * *

THE moral of all this is that scenario writers, producers, film makers, should assure as far as possible that there is action of the best kind in their film plays. Some plays I have recently seen are deadly dull. They have relied too much upon atmosphere and sentiment for their effects. You must adjust the constituent elements of your theme as hinted above in order to produce a good play. You must never forget that the motion picture is or should be in one of its aspects an impressible agency. Impressible, that is, in respect of affecting the mind through the brain. It does not in the majority of cases appeal to the sense of color. The film is monochromatic as a rule. Therefore, to make up for this chromatic deficiency you need to be insistent in your action in order that the full effect may be made on the brain. A Kinemacolor picture may succeed in virtue of its colorificality—the story and the action being subordinated to the color effect. But from a black and white picture the color is absent, so in order to make up for this deficiency you gotta give 'em plenty o' punch. So punch, punch, brethren, and do not somnificulate, *s'il vous plait.*

A VIVID VISUALIZATION OF A VIVID STORY

"The Sea Wolf," by Jack London, Does Not Lose Force on the Screen

JACK LONDON'S works are characterized by an absolute knowledge of his subject, a large consideration for details and good descriptive power. In this he outshines any contemporary.

It is for these reasons that his novels are so easy to dramatize, and it seems that this will account greatly for the future success of the moving picture version in seven acts of "The Sea Wolf," produced by Bosworth, Inc. For it will be a success, it cannot very well be otherwise unless it be exhibited exclusively in homes for the blind. Its unescapable virility insures that.

The interpretation of that character, "Wolf" Larsen, by Hobart Bosworth is so good that it really defies description It is a hard character and it is doubtful if any other actor could render the emotional parts as well as does Mr. Bosworth. This character, "The Sea Wolf," is the dominant note of the story. In comparison with him the remainder of the cast sinks into insignificance. Try to imagine a man, rough and uncouth, a veritable beast at times, cruel to the last degree, a terrible bully and yet with all this a philosopher and student, and a constant reader of Browning and the Bible. Is such a type possible? Jack London made it so in his book and Bosworth does the same on the screen.

The action tells of the ship "Ghost," commanded by Wolf Larsen, and known as a "hell ship." Humphrey Van Weyden, a literatteur, is wrecked in the collision between two ferryboats, and after being in the water some time, is saved by the "Wolf" and put to work immediately as cabin-boy. Soon he learns to hate Larsen and hopes for relief. His troubles are numerous and supply much of the life of the picture.

After the death of the mate, "Humph," the former art critic, is put in his place. Through mutinies and disaster he helps his chief, until the girl, Maud Brewster, gets in the "Wolf's" clutches in the same manner as Humphrey. "Wolf" quickly learns to love her in his cruel way, and "Humph" has much difficulty in protecting her from insult. Finally, when the "Wolf" is in the throes of blindness, the malady which sometimes afflicts him, the two leave the ship, hoping to land in Japan, but are washed on a desert island.

Larsen, now sightless, is powerless to prevent his crew deserting and joining his brother, "Death" Larsen. The "Ghost," now deserted save for Wolf, is washed ashore on Endeavor Island. Humphrey and Maude repair the ship and sail away.

The last moments and death of Larsen are masterpieces of acting. The final scene shows Humphrey and Maude at home, where they are starting the writing of their book.

By far the strongest scene is the wreck in the San Francisco fog of the two boats. It is a dramatic wonder.

It is very probable that the production would not lose in strength if cut

(*Continued on page* 48)

SCENE FROM "THE SEA WOLF"

Spectacular Pictures His Long Suit

"Tom" Ince, of New York Motion Picture Corporation, Stands Preëminent in This Field

THIS is the era of the high-salaried producer of drama in motion picture form. This is only natural. At present the producer, or director, is to a production what a keystone is to an arch. Without him the structure would become a chance collection of disconnected units shaped by chance.

At the present the whole burden of production, in the average studio, rests upon the shoulders of the director. First, he is the scenario expert. Scenario departments fill their place, and it is an important one, but their province ends when that of the director begins, and when a director doesn't want to produce a script he very seldom does. Then he usually revises the script to suit himself, introduces his own style of "business" and eliminates or adds "stunts" until it is stamped with his own personality or way of doing things. Then he looks over the stage setting. That, too, comes in his precinct.

When the players come on ready to rehearse he is to constitute himself the "makeup" expert. He passes on not only details and suitability of dress, but also as to the use of the "makeup box," with proper regard for how the players will photograph and appear on the screen. Then, when the rehearsing begins, the director ofttimes plays over every part in the picture himself, possibly several times, that he may imbue his players with the spirit or motif which he wishes to have appear on the screen.

With a need for such versatility in a director, it is no wonder that the demand is for a very capable man. Hence it is the competent man—the man who has been all things to all pictures produced under his care—that has won a reputation for himself during the past few years.

Of a Theatrical Family

The time is coming when the director will only direct. The New York Motion Picture Company even now has a system whereby the director only directs. That is to say, he only supervises the dramatic work of the players. He enters the studio to find his sets all ready, his act players all made up, and his script fit to use. So all he has to do is to rehearse and take a scene. That is a director's idea of heaven.

From the ranks of the same firm, the New York Motion Picture Corporation, there has also risen one man who has lived a strenuous life as a director. He is Thomas H. Ince, scion of a well-known theatrical family, an actor from his boyhood days, who entered the motion picture business about three years ago and now enjoys a reputation as a producer of spectacular military and battle pictures which is absolutely second to none.

It was some three years ago that this man saw the possibilities of the motion picture art. He started as an actor, and in three weeks was made a director. Now he is famous in the industry.

In 1911 he joined Kessel and Baumann and the New York Motion Picture Corporation. Since then he has received a stock interest in several of the brands produced by that big con-

THOMAS H. INCE
Head producer of Kay-Bee, Broncho and Domino films.

cern. These interests, together with his salary, make his total income from his work as a director about $1,200 a week, or a yearly income of more than $62,000.

"The Battle of Gettysburg" is perhaps his most famous single production. Making this single picture burnt up more than $20,000 worth of powder and gave employment for several weeks to armies of "supes" large enough to amply represent on the screen the great warring forces of the Blue and the Gray. In addition, he has had charge of all Kay-Bee, Broncho and Domino productions, and it is largely through him that these brands have achieved their reputation as spectacular productions.

So interesting a man and of such creative ability naturally has had an interesting career.

In the year of 1911 Mr. Ince joined the New York Motion Picture Corporation and immediately left for the coast to take charge of productions. After producing several single-reel Western productions at the Los Angeles studios of the company, Mr. Baumann entered into negotiations with Miller Bros., owners of the famous "101" Wild West Show, then wintering in Los Angeles, and wrested from several competitors a contract for the use of the entire "101" show for a series of spectacular Western films.

The feature productions that followed made Mr. Ince's name famous. His original lead has been followed by other companies, who immediately followed in his footsteps to make two-reel productions.

Mr. Ince's rise in the picture business from then on has been phenomenal. He made the original name of "Bison 101" famous throughout the world, and after the New York Motion Picture Corporation lost the title through litigation, Mr. Ince established the prestige of the Kay-Bee, Broncho and Domino trade-marks here and abroad. Mr. Ince is one of the associate owners of the New York Motion Picture Corporation, and holds the positions of vice-president, general Western manager and chief director.

His Fads and Hobbies Few

Personally, Mr. Ince is beloved by every member of the companies he directs. He is an indefatigable worker, and is on the go night and day. In other words, he is the main-spring in the watch of the New York Motion Picture Corporation.

Mr. Ince is perfectly familiar with every angle of the producing end of the business. In addition to his marvelous skill as a director, he is the photoplay dramatist par excellence, and without a rival in this difficult branch of the profession.

As to his fads and hobbies, they are very few. When opportunity offers, there is nothing that he likes better than to take his gun and go deer-hunting. Last season he bagged one of the biggest bucks taken in the Malibu Mountains with a clean score through the heart. The mounted head of the five-point deer now adorns his library. He also has one of the choicest collections of Indian wearing apparel, headdresses and bead-work to be found in America, and is constantly adding to this valuable collection.

Mr. Ince is still a comparatively young man, being on the sunny side of forty. He is married and the father of two lusty sons. Mr. Ince has two brothers, also in the picture business. Ralph has been with the Vitagraph Company for six years as leading man and director. John is one of the leading men with Lubin.

OH, IT'S AN INTERESTING LIFE!

Punctuated by George D. Proctor

LIFE in the motion picture business is kaleidoscopic. All the component parts of the spectacle are nicely straightened out when along comes an unseen hand and gives the whole thing a shake. Then the units rearrange themselves in a different pattern. For further information on the kaleidoscope part of it refer to Joe Farnham, "Alkali Ike" Carney, Hector Streychmans, Willie "Wishful" Hines, John B. Clymer, Larry Griffith, Herbert Brenon, State-rights buyers, actors and myself. As far as I am concerned, I like the way the world looks now the best of all.

There is nothing new nor novel in writing about Joe Farnham, the weightiest of those who have made changes during the week. Men and Arthur Leslie call him "Jolly Joe." That's all right as far as it goes, but if that sort of pet name were popular, men would some day call him "Brainy Joe," for he's a student of the business. Joe is now safely ensconced as right-hand man to Harry Raver, president of the All-Star Feature Corporation. Thus is a happy family reunited. For Joe quit "making the rounds" as an advertising man way back last Winter to decorate the front office of the defunct Film Supply Company of America. Now he is back again with his old playmates, right where he wants to be, right where they wanted him, so everybody is happy.

Which reminds me that the All-Star crew, which has been making "Soldiers of Fortune" in Cuba, is due back next week. The roster includes Richard Harding Davis, war correspondent and author of the book; Augustus Thomas, playwright and head producer; "Silent Bill" Haddock, whose return the new Screen Club awaits with shivers, aide-de-camp to Gus Thomas, and a picked lot of players. Harry Raver showed me some of the "still" pictures, and the only comment was "they're doing it right." It's not a bad little thing for the business, either, to have men like Thomas and Davis putting their gray matter into it. There's room for all, and may the best man be the most prosperous.

By the way, I hear rumors of a new concern to work along lines parallel to those of the Famous Players and the All-Star. Three firms won't overcrowd the field, for, after all, there's always room at the top, which being freely translated means, "Good pictures are always welcome."

With a Baedeker of Paris under his arm, Augustus Carney, the famous little "Alkali Ike" of Essanay pictures, dropped in sort of casually Wednesday. Carney has left his friends at the Niles, Cal., studio and is now en route for Europe, where he will spend a vacation of several months, with the accent on his old home in Ireland, for "Alkali Ike" first saw the light of day 'mid the lakes of Killarney.

Carney has no plans for the future, but he should worry. After three years in a little town, with no chance to be frivolous, he feels he is entitled to kick up his heels for a bit, and, on his return, will think about working again. He's a little bigger than the dolls that Don Meaney sent around to his friends, but not so much.

"ALKALI IKE"
In a "biled shirt" and string tie.

During his brief stay, "Alkali Ike" said a few of those things that I am always glad to hear.

"Exhibitors do read and exhibitors do think," he said. "I met a lot of them last year when I was appearing at picture theatres, and on the whole I think that, around Chicago, anyway, they have the uplift idea. The folks that think the operator in the booth is the only person to see the motion picture publications are mistaken. The exhibitor reads every editorial and every review he can get hold of. Of course, he judges a picture by the way his own patrons receive it, but he is anxious to learn all he can about the business and get all the different attitudes on it."

President Neff's censor board has struck a very concrete snag out in Ohio. The Mutual people at first opposed the dull weight of inertia to the censor idea. They simply failed to show their pictures. Now they have gone farther and obtained a Federal injunction freeing them from the censors' action. This will be water-tight till December 6th, anyway. At that time it comes up for argument.

Censorship long has been a vexing question. President Neff proposed to stage a conference of manufacturers a while ago to discuss the subject. Only two showed up and they were only there to look around.

I asked one of them "why weren't more there?" "The manufacturers aren't taking any interest yet," he said, "because they haven't been affected." That was before the Ohio bunch got going.

Now, when state censorship starts the Mutual runs to Uncle Sam.

Without taking any sides, it is evident that the start has been made in a series of events which will settle the legal status of the first official censor board.

Every picture has its buyer. Sort of Napoleonic that. Like "every bullet has its billet." Whether at eight cents a foot or ten cents a foot, the buyer is always found. That is, right now. Six months from now things will be different, judging by the way the barometer is jumping. Remember that there are only about twenty-five live State-rights buyers, and most of these are either tied up with standing orders with firms who can deliver the goods, or are tying up. Harry Raver, who has been marketing films and doping out the situation for, lo, these many moons, says that six months from now the man with only one feature to sell will be in an unenviable position. As Kipling used to say, "That's another story." It's a long if not sad story. More about it later. Lots more.

Dignity doesn't buy any shoes, but it's an asset which many have been trying to apply more and more to the

motion picture business. Then along comes an advertisement with the word "movies" spread all over it. Oh, well.

Whether it has dignity or not, the business is here to stay. Mottoes are bad things. One is supposed to stick to them through thick and thin, and they don't apply when the hundredth turn comes along. But one motto is "Down with the person who says 'the motion picture business is only in its infancy,' or 'the surface has only been scratched.'" Ernest Shipman has it right. He says that when he had a lot of shows on the road the mention of the fact in theatrical circles brought a stifled yawn. Now when he tells his old cronies he's in the motion picture business, they prick up their ears and want to be declared in.

The theatrical end of our local main street pricked up its ears when the Bosworth seven-reel production of Jack London's "Sea Wolf" was shown at the Winter Garden. At least four hundred were on the job, including Mr. Shubert. They were mostly theatrical folk, all eager to pick up a little knowledge of the motion picture business. But that can't be acquired in a morning, as many have learned to their discomfort.

George Terwilliger, who can doctor up a sick script and make it presentable, has quit the Lubin scenario department for the directing end of the business. His next effort is a three-reel subject, which will be released on the exclusive program of the General Film Company early in November. That sets the seal of approval on his work before I had a chance, but I was going to do it, anyway.

William W. Hines, publicity man for Noah in his famous voyage and for many other things since then, is now guarding Albert Blinkhorn's outer office and caring for his publicity and advertising in his inimitable way.

King Baggot, King by name and king by nature and in the hearts of his friends, with the laurels of his European trip fresh on his brow, is going after more. I caught him over in Eleventh Avenue a few days ago playing a "wop" in "The Return of Tony." Leave it to King to make a good picture; even his director, George Loane Tucker, one of the best, by the way, has sailed for dear old London to join Harold M. Shaw and his London Film Company.

Working by King's side was Charles Eldredge, well remembered for his work in Vitagraph pictures.

When it comes to actors, don't overlook my alter ego, Harris Gordon. After playing with Reliance and Eclair, he was snapped up by the Famous Players a few days ago and left for Boston to take some scenes. Gordon put over a juvenile lead in an Eclair production, "Over the Cliffs," recently. This is the picture in which Will Sheerer does a head-stand off an eighty-foot cliff, or something like that, take it from Bert Ennis.

Carl Laemmle was again reminded a few days ago of what the bunch at the Universal studio at Los Angeles thinks of him. He received as a present a stuffed lion cub. The little rascal, about two or three days old, has a head three sizes too big for the body, but blame nature for that.

Jeff Dolan, the famous demi-tasse, is much exercised over the report that he is going to leave the North American Film Corporation. He says he is going to stay right under the wing of Bill Steiner, and doesn't know where the report started. Well, no more do I.

More glory for "Little Mary" Pickford and King Baggot. A. Coleman, chairman of the ball committee of the Motion Picture Exhibitors' Association of Greater New York, says they will lead the grand march at the annual affair at Terrace Garden on Monday evening, December 15th.

Earl Metcalfe, of Lubinville, is one of our best little week-enders. Every Sunday finds him in the Screen Club for a brief visit.

Watterson R. Rothacker, the young and handsome head of the Industrial Moving Picture Company, of Chicago, is making one of his month-end visits to New York.

It gives one sincere pleasure to note steady and consistent improvement and growing recognition for a screen player. This goes for Jane Gail, formerly of Lubin, with Imp for several months, one of the few actresses in motion pictures who has real brains and uses them. She has a great emotional lead coming in "Who Killed Olga Carew?" a sort of a Craig Kennedy scientific mystery story.

I caught Darwin Karr, late leading man of Solax, hard at work at the Vitagraph studio. He was working in the coming feature production of "Mr. Barnes of New York," which should be considerable of a picture. The cast includes Karr, Maurice Costello, Clara Kimball Young and lot more good ones.

Got word from the new Tampa Film Company, down in Tampa, Fla., on the roster of which is Frank Beal, director; Ed Carewe, leading man, and Jack Byrne, scenario expert. Jack Byrne says, "Our first picture, 'The Diamond Smugglers,' is finished, and the second is on the way. This town and surrounding country is well adapted for picture-making of the superior sort, although it has some disadvantages in the way of starving insects and other reptilian gastronomes, which fairly revel in the rich flavor of Northern blood." Now, isn't that just like a script-writer?

Add to the list of "sailed for England," G. Blake Garrison, president of Midgar Features. He is now bound for the other side on the Olympic. He will visit London, Paris, Hamburg and Berlin. Home again in December is the program, with a bunch of good stuff under his arm.

One interesting little war on our local main street is that between the two versions of "The Last Days of Pompeii." The Kleine-Ambrosio version has now camped right across the street, at the Bijou, from Wallack's, where the Pasquali version is playing. Don't make any mistake, though. Both sides tell me that they have been helped by the other. Which proves again that there is plenty of room for all.

Pilot threatens to get back into the game. James Gordon, former Edison actor and producer and Famous Player actor, is putting on his second feature, "Hoodman Blind," out there in Yonkers. Bert Angeles has been producing films there, too, so all the signs of future activity are in working order.

William Robert Daly, the well-loved Universal director, is glad his leading woman, Fritzi Brunette, is alive. She was taxi-ing down to the studio in a hurry a few days ago when the machine did a headstand down a cellar, after crashing through an iron railing. Fritzi injured her side, but now she's as well as ever.

Hector Streychmans, who has rivaled Stanley Twist as a jack of all trades and master of most in the film business, is now entrenched behind the publicity and advertising desk of Harry Raver's Itala Company. There's Harry Raver again, did you say? John Clymer, who has been splitting his time up between Itala and the Exclusive Supply Corporation, found, a few days ago, that the growth of the Exclusive made that concern take up more and more of his time. No man can serve two masters, so he chose Exclusive. Now Streychmans has added another square to the checkerboard of his life. He has been very busy since he escaped from Chicago, and kind hands have turned the kaleidoscope often for him. A few weeks ago he was the big noise, those words are used advisedly, at the offices of the Pasquali-American. Then I heard of him acting as steerer with the Pilot Company. Now he is back downtown in the heart of things.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

William Lord Wright

The Unusual Thing

THE usual thing in photoplays is to be avoided and the unusual thing is devoutly to be wished. The usual thing usually reads well in script; it seems to stand for a whole lot. The usual thing has much technic and an ancient idea; the unusual thing sometimes appears quite "skimpy" in script, but cleverly develops the unusual idea. The copy of the successful fiction-writer frequently does not "stand up well" in manuscript, and the same rule is applicable to other forms of literary endeavor. But the skilled writer's stuff that does not make the immense hit in script, frequently proves mighty successful in cold type or on the screen. Edison's "One Hundred-Dollar Elopement" is a case in point. In script form the plot would appear very transparent to the inexperienced editor, but the story struck Edison's readers and producers right between the eyes. It contained the unusual thing. The story is not so impressive. A giddy maiden is placed by her father in a girls' seminary. A worthless young man starts a flirtation with her. The head of the seminary discovers the elopement plans. She notifies the girl's father. He hands the young man $100 to sign a paper giving up the girl, and then he takes the young man's place and meets his daughter and returns her to school. It is the character work and the fine shadings in the action that make this story the unusual thing. Several notes figure in the action. But one is flashed, the rest are put over by suggestion and are plainly understood. The text of a note flashed on the screen about every one hundred feet detracts from the atmosphere. Edison producers understand this fact. The first letter sent to the girl is read, but its text is not flashed at all. Every-day sort of people are shown in action and they perform every-day sort of business without the aid of firearms, ball-rooms, death-bed scenes or automobile chases. The unusual thing comes right along to the end of the picture. The father and the preceptress of the seminary are mutually attracted. In the last scene the girl whispers to her father and looks at the preceptress. The father smiles bashfully. This is all. However, suggestion was skillfully put over; everybody understood what was sure to happen sooner or later; and the ending played upon the imagination of the spectators in a psychological way. The picture was the most popular in the evening's program of four playlets. It is a good example of the quiet, convincing story of every-day life, and it took the audience into the confidence and spirit of the play. It is the kind of story that would-be photoplaywrights should study.

The Needs of Eclair

Mrs. F. Marion Brandon, versatile editor of the Eclair Film Co., writes the following interesting communication: "The Eclair is very decidedly in the market for free-lance work, but it discourages correspondence school 'students' and unknown authors from submitting their scripts, as the Eclair standard is of the highest, and it has seldom, if ever, been able to use scripts other than those by already established photoplay-writers. I shall be glad to receive split-reel comedies of the first order. Also two and three-reel scripts of unusual dramatic value. We wish no Mexican, Western nor mining scripts. We might consider one and two-reel comedies occasionally. Only the work of recognized authors, as I said before, is desired. Scripts are to be type-written and stamps covering their return are to be enclosed. I think two-reel scripts will become the unit in photoplay releases. One can't do justice to a strong story in less than two reels. The exhibitors are not keen for three-reel stories ordinarily. The theatrical magnates are now plowing into the photoplay field with gigantic productions like 'Quo Vadis,' 'Arizona' and 'Tess of the d'Urbervilles.' I think the public will find its happiest medium of enjoyment in the two-reel films, while split-reels and one-reels will simply be used as 'fillers.' To get back to the discussion of Eclair's wants, I might say that we pay market prices for a script submitted where the action is worked out in such a way that we can turn it over to a director without the expense of revision. When, however, only his idea is acceptable to us, we make the author an offer for it which he can accept or not—as he pleases. As to crediting the authors of photoplays on screens and posters, I am strongly in favor of this movement. There seems to me to be no reason for the authors remaining in obscurity, since every other form of literary and dramatic work gives him full meed of recognition. I really think it makes for better results, since a man who knows his work will be tagged with his name is more apt to exert himself conscientiously."

We are glad to note that Eclair joins the leaders favoring credit for authors. We do not incline to the argument of some writers that film and poster credit will banish plagiarism, but we believe it will have a tendency to check it. If credit on both poster and film is granted deserving writers it will do away with the habit of some few exhibitors of falsely advertising themselves or their friends as authors of photoplays that are shown. This action has occurred in a number of instances. It does the real author an injustice, and gains money and reputation for others by false pretenses. Perhaps it is because so many correspondence school scripts are descending upon the defenseless heads of Eclair readers that the bars have been put up against the unknown author. Now, we have a warm spot in our heart for the beginner in the field. We do not wish to see him the victim of discrimination. Every writer was unknown at some day and date. Booth Tarkington was strictly unknown when he submitted the manuscript of "The Gentleman from Indiana" to McClure's Magazine years ago. We remember to this day the announcement by McClure's that "We believe we have discovered another unknown writer who is a master of plot and action." The work of every unknown writer should be carefully read and considered. Frequently a veritable nugget of gold is uncovered.

Photoplay Titles

Titles for photoplays are important. Titles have shown great improvement during the past six months, but there is room for further betterment. Avoid the long title. "The Adventures of Mortimer Fitzgerald" may sound good for a Bertha M. Clay yarn, but is not apropos for a film playlet. Try and conceive a striking title, an all-embracing title, a title that is catchy and yet tells something. Any old title will not do. Titles require thought and study. Endeavor to name your play so excellently well that the editor will not change it.

Market Growing

"There ought to be markets for all kinds of scripts for a new film concern

is being launched every minute," writes in a New York author. And our best advice to the writers is to stick to the well-known and proven companies. Avoid the "wildcat" companies. Some are all right and some are not.

The Pen as a Livelihood

Making a living by means of the pen is frequently hazardous. Do not cut loose from your regular occupation, if you have one, until you are very very certain that your literary output commands a regular market. With a fanfare of trumpets a photoplaywright broke into the script game a year ago. He sold his first six scripts right off the reel. He clerked in a jewelry store. Confident that it was "easy" he resigned as clerk. That was a year ago. Since his resignation he has sold just one script. He has no job. He had better nursed the job. Even the stars among the "free lances" have other occupations to add to their incime. Of course, if you can write novels and special articles and short stories, along with your photoplays, you can keep the wolf from the door. However, depending upon photoplays alone as a means of buying coal for the family is precarious. We recently received a letter from Marc E. Jones admitting that our antagonistic attitude toward "photoplaywrights' associations" and "mutual benefit societies" was correct. It took Jones some time to see it, but he says he has seen the light and retired from "association" business. Maybe the above opinion on living by writing will reassure him of our attitude on that subject also.

A Line from Hobart

C. D. Hobart, a Florida photoplaywright, writes as follows: "I really think it is about time you heard from me, for it is such men as yourself, Mr. Sargent, Mr. Hoagland, Mr. Leeds, and all too few others that the army of beginners owe thanks, a mighty poor compensation for the good work you have done, are doing, and will continue to do. Here it was that I decided to take a 'whack' at writing a picture story. Please note that I don't dare assume to call my primary attempt a photoplay; in fact, it is a shame to call it anything but 'a mortification of crudeness.'

"An operator friend introduced me to The Motion Picture News, and I read every little thing that I could about the photoplay, writing all the while. Following the first, the comedy (?) came a serious problem (?) story. The fifth attempt, a detective drama, was accepted and the editor asks for more 'American detective stories novel in plot and full of action.' Some of the things I do in preparing a manuscript may be of interest to others in the game, and I take the liberty of mentioning a few of them.

"I never write with pen or pencil except to correct. I write the scenario first, working my characters naturally from one scene to another. When the scenario is complete, then I write the synopsis. The original or first copy, I double-space; this makes room for corrections and filling in between the lines. Every manuscript sent out is listed in a little book which I keep for this purpose. Each company is given a double page. On the left-hand page I put down the name of the photoplay and the date submitted. On the right-hand page I put down the date of its return, unless it happens to be accepted; then after the words "accepted," I state the price received.

"At last, but far from least, one of my best friends is Noah Webster's masterpiece, 'The Dictionary.' You have my heartiest support in your fight to protect beginners from correspondence schools."

Mr. Hobart's letter contains much of benefit to beginners and we recommend his system of working.

Here Is the Latest

The latest "come-on" literature is from a "literary society" in Washington, D. C. We quote some paragraphs of the circular letter being sent out: "Simultaneous with the unprecedented demand for moving picture scenarios that swept the country there arose a number of so-called experts that prey upon earnest authors by charging exorbitant prices for absolutely worthless criticism. . . . Our special critic has been writing many years. . . . One dollar for every scenario," etc., etc. Don't "fall" for this latest scheme. "Societies" can be of no benefit to photoplaywrights.

Credit Where Credit Is Due

We are pleased to notice that Mr. Arthur Leeds, editor of the Photoplay Author, is also inclined to follow suit and favor credit to writers on screen and poster. Leeds has been glancing through the leaves of an old notebook and finds this written long ago but applicable to-day in some instances:

"The sooner the manufacturers see the advisability of placing the author's name on all film titles when the technique and dramatic value of the scenario submitted justifies it at all, the sooner will the desired plots begin coming into them. Three years after the foregoing was written, we find that a few of the film companies have adopted the policy of giving the author his due on the film. It is probably only a question of time before they will all do so."

We repeat, not only should the deserving author (deserving, mind you) be credited on the screen, but his name as author should appear on posters. The Dramatic Mirror recently printed some sprightly repartee between two playwrights as to which of the collaborators should be named first position on billing. One playwright even cabled his arguments from Europe. Universal is to be commended for starting poster credit for authors. We hope that all other enterprising companies will follow this example.

SCENE FROM "MADONNA OF THE SLUMS," 101 BISON 2-REEL DRAMA

THE HALL OF FAME

Recently we guessed whom the Answers Editor of the Motion Picture Story Magazine might be. Editor Brewster informs us that our guess that appeared here was wrong. We guess no more.

Captain Peacocke and "Pop" Hoadley, both of the Universal staff, are collaborating on some comedies and dramas. Bet they are away above the average.

Harold McGrath, noted novelist, threatens to write photoplays for Selig. He may write a series of stories under the general caption of The Adventures of Kathlyn. There will be no question about his name appearing on film and poster.

Henry W. Mattoni, actor and dark-room critic, has been putting over some thespian stunts recently and his many friends will readily recognize his good acting in certain Famous Players films.

It is rumored that Director George L. Tucker will go with the London Film Co. It is said his first picture will be with Sir Herbert Beerbohm Tree in the cast. Tucker, be it recalled, gained his start as a script writer and deserves all the good things he receives.

Walter MacNamara, Universal, is a versatile chap and is adding to his sources of income by writing tabloid musical reviews. He is making a hit with the work. Mrs. MacNamara, known in the theatrical world as Annie Purcell, was for eight years prima donna at Gayety theatre, London, England.

PERTINENT POINTERS

Write photoplays in the present tense.

Manuscript covers save the script but add to postal expense.

Do not send scripts to editors with a request for criticism.

Script editors are complaining that even the experienced writers are neglecting to enclose return postage with scripts.

A good leader or sub-title is a work of art. Endeavor to have them blend as much as possible with story atmosphere. Sub-titles can be condensed and strengthened by painstaking revision.

Many envelopes enclosed with scripts sent to the studios are not large enough to accommodate the scripts when a rejection is deemed necessary. This action is pure carelessness.

The address of Editor Hopp Hadley, Reliance Company, is now 537 Riverside Avenue, Yonkers, N. Y. Scripts for Reliance should be sent there.

James Dayton is Pacific Coast editor for Universal. Western address is Universal Studios, Hollywood, Cal. He has given much encouragement to "outside" writers.

An editor writes that in his opinion there is going to be a great demand in the near future for four-reel subjects and writers with strong plots, that will bear being enlarged upon, will do well to work them out to the required length.

When one scene dissolves into another it is termed a fade. However, this fade and trick stuff frequently mitigates the sale of a story. Trick effects mean a lot of work. Visions are also annoying to handle and the writers who persist in submitting the "dream stuff" soon become unpopular in many studios. Effects will never save a weak idea or pull up the necessary threads of a story that should have been woven in at the beginning of the plot.

The plot is the foundation of the story. Without an original and unusual idea all the technique in the world will not sell your work. You must learn to evolve an original and logical plot before you can hope to succeed. Practice makes perfect.

Keep your scripts on the jump. We have abandoned our "morgue." Of course many a rejected story will bear revision but revise and keep it on its travels. You may have a good plot and if it is permitted to lay in the "morgue" too long the other fellow may think it up and beat you to market.

Many seem confused by the cut-back. When not overdone it is a detail that increases suspense by the art of strong contrast. A flash back to some action frequently tends to intensify and hold up the plot. The number of cut-backs in a story cannot be determined. It all depends on the story. Biograph is particularly strong on the cut-back and many pictures released by that company show them. Properly used they stand for realism and the art of suspense. John is about to take poison believing he has lost the packet of money with which he was intrusted. He pulls the cork from the vial and a flash back shows the money found and the messenger speeding to John.

Now a Director

George Terwilliger, formerly of the Lubin Manufacturing Company editorial staff, is now directing pictures for that concern. That George will make good goes without saying, as he is an exceptionally bright fellow.

Use Simple Names

When writing a cast of characters for a photoplay script use simple names. Jack, John and Ned are better than the Laura Jean Libbey style of cognoman. Also it makes matters easier for the producer, and the publicity man is frequently grateful.

BIOGRAPHICAL SKETCH OF ALEC B. FRANCIS

The principal of this little biographical sketch, Mr. Alec B. Francis, possesses without doubt one of the most likable and pleasing screen personalities of any artist engaged in the work of motion pictures to-day.

Finely proportioned physically, with a handsome face and most charming manner, Francis is at his best when playing the leading role in society and domestic dramas. His ability as an artist is unquestioned, as he has to his credit a long period of work in legitimate, comic opera and vaudeville, both on this side of the water and in England—the latter place being his home.

He was a huge favorite over there in leading productions for years, and it was indeed a fortunate stroke for the exhibitor and photoplay patrons that he abandoned his first love for the silent drama, as his personality and clever work have endeared him to countless thousands throughout the United States and Canada, who nightly watch anxiously for the appearance of their favorite star in an American Eclair production.

With the versatility of the true artist, Mr. Francis is equally at home in drama and comedy, and has done some exceptionally laughable characters of the light comedy type for the Eclair Company, although his forte is straight dramatic roles.

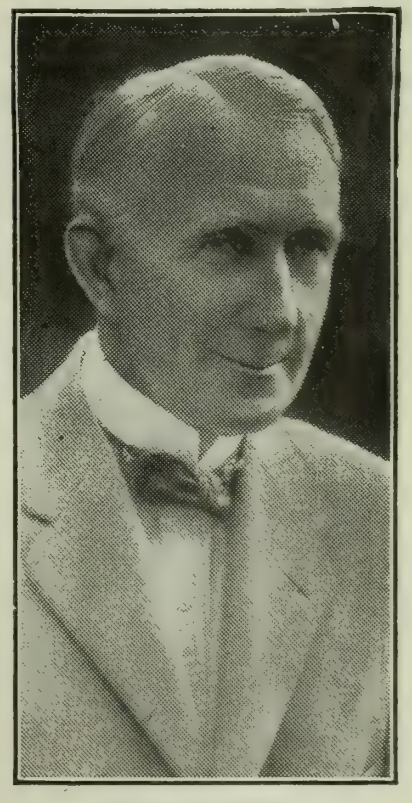
He is happily married, takes great interest and pride in his home, which is a beautiful cottage situated near the Fort Lee studios of the Eclair Company, and his chief diversions are the purchasing of clothes of the latest mode and the running of his trim roadster, with which he travels the hills and beautiful country roads of Fort Lee daily, going to and from his work.

His admirers and friends are numberless, as he possesses a most lovable disposition, and is always the man, both off and on the screen.

NICHOLAS POWER EXHIBIT AT THE ELECTRICAL SHOW

To the mind of the writer, after careful investigation, it seems a bit of bad business on the part of the manufacturers of motion picture sundries not to advertise in a more progressive manner than they do. When such a splendid chance as the electrical show offered itself, only one of the many companies bought space. Nicholas Power, with commendable forethought, put in a five-machine exhibit, and electrical experts from the world over, who have come to the city for the sole purpose of seeing the show, saw Mr. Power's production and marveled thereat, some of them being so good as to leave an order. One man in particular (name on application), who was opening a theatre in New York, had two machines. They were old ones, and when he saw the Power's exhibit he had them replace two of their new machines for his two old ones. That's business ability! The sales department has reason to be jubilant over the success of the experiment.

David Munstuk, active head of the M. & F. Feature Film Co., of Chicago, has contracted for the entire output of the Film Releases of America for Northern Illinois, operative with "The Voice of the Wild."



ALEC B. FRANCIS

COMING FEATURE RELEASES IN THE GENERAL FILM CO'S EXCLUSIVE SERVICE PROGRAM

1. New Maid.—Lubin.
2. Tide of Destiny.—Selig.
3. Dreamy.—Essanay.
4. Unmasked.—Pathe.
5. In Time for Work.—Selig.
6. Mystery of the Crimson Trail.—Pathe.

Adventures of a Camera Man with the Greek Army

(From the Bioscope)

MR. ROBERT, the well-known cinematographer, has just returned to Paris after having been with the Greek Army during the last part of the Balkan War. He has brought back with him 6,000 feet of battle pictures and war scenes, which, he claims, are absolutely unique. Amongst them is a graphic picture of the battle of Dshumaja. Every foot of film depicts the horror of modern warfare, and the havoc of bullets and shrapnel.

Mr. Robert, in taking the pictures, selected his subjects expressly with the object of getting in motion pictures a sermon against war. He himself admits that he is satisfied on that point. "If these pictures," he said, "do not have the effect of turning everyone who sees them against war, then I fear nothing ever will." Mr. Robert, as might be expected, has an exciting narrative to tell. From the time he left Salonika his hardships were uninterrupted.

He speaks in high praise of the bravery and kindness of the Greek soldiers, as against the diabolical brutality of the Bulgars. He came across, in the Red Cross camp, two girls —Irish and English—who were the only women in the camp. For ten months they had been gallantly working with the ambulance corps.

All the time he was with the army he never handled a firearm, and the only "weapon" he carried was a tiny silver knife, scarcely more than an inch long. The 3,000 francs he had in a purse sewed to his shirt were useless, but he could have obtained anything there was to be had in exchange for tobacco and cigarettes.

Reflecting on his adventures, Mr. Robert likens his stay in Macedonia to a weird nightmare, so strange did it seem to be in the midst of all the fighting and carnage. Much worse than the bullets and shrapnel was cholera. Worse than the scenes in the firing line was the grief of the bereaved ones at home. Many are the tales Mr. Robert has to tell of the heartrending episodes he witnessed in the towns.

I was enthralled as he read to me notes from his diary. It was on receipt of a telegram from the King of Greece that Mr. Robert left Paris for Salonika, taking with him a camera and 8,000 metres of negative. When he got to Salonika he found that the King had left for the front. He obtained the necessary papers, which included a document authorizing officers to aid him and allow him to do whatever and go wherever he liked. He and his companion were given a first-class compartment in a train bound for Demir Hissar. "The cushions of the carriage," said Mr. Robert, "were steeped in blood from the wounded that had been brought back. It was, however, impossible to find accommodations elsewhere, so we had to put up with it."

This was a grim foretaste of what Mr. Robert was about to see in the near future. The train proceeded at the rate of about three miles an hour. On each side of the track was a huge expanse of desolate, uncultivated land. On the rugged ground were strewn arms, cartridges, and the tattered remnants of uniforms. The journey took eleven hours instead of three. At Demir Hissar, Mr. Robert and his assistant were fortunate enough to come across a military motor van, in which to travel to Libounovo, headquarters of the Greek Army.

"The ordeal of that ride," said Mr. Robert, "was inconceivable; over great boulders, bumping from side to side, we rushed on. We were hurled to and fro, and many a time the cinematographic apparatus pitched on top of us. Not one of the motor fleet could stand more than a day's work; after that time the machines were in the repairing shops for five days or so."

The next morning Mr. Robert received permission from the King to proceed to the firing line. He went forward in an automobile with Dr. Anastasopoulos, who was in charge of the medical arrangements. After driving for about forty-six miles they were obliged to turn back. All the bridges had been blown up by the retreating Bulgarians, and the only road through the Struma Valley was choked with a seething mass of men, the advancing and retreating armies.

"It was a sight," exclaimed Mr. Robert, "that I shall never forget. Picture the narrow valley, the river, the road, and the mountains on each side; thousands of men were pressing forward to fight, and thousands struggling back wounded and dying."

Next morning the cinematographers made another attempt to get to the scene of action. They decided to accompany a battery of artillery which was going to the front. The new automobile, however, was so small that Mr. Robert had to decide whether he would leave his camera or himself behind. He decided to leave himself. Mr. Robert rode for eight hours. He had had nothing but a cup of tea, and had not been on horseback for twenty years, so that his suffering may well be imagined.

At Simitli he left for the frontier, accompanying the first division, under the command of General Manousojanakis. "The sounds of the cannon," he said, "grew louder and louder as we pushed forward, and as the Struma Valley was neared, shells exploded in all directions. It was war. Frankly, I admit that for the first hour under this hail of bullets I experienced fear. My whole body cringed for a time, but the sickening sensation soon wore off, and I witnessed the most horrible and revolting sights with utter indifference, possibly because I was so intent upon turning the handle.

"Shells exploded within 50, 80, and 100 yards of us, shrapnel whizzed whistling through the air, and men were dying everywhere. The heat was terrific. Then, by sheer luck, I cinematographed a shell exploding and falling amongst a Greek battery, killing six men and injuring thirteen. You can imagine how nearly impossible it was," exclaimed Mr. Robert, "to film these bursting shells when they were falling in all directions. I just had to point my camera in the air at random, hoping for the best."

One day a spy was brought into the camp, and, seeing Mr. Robert's apparatus, he instantly folded his arms and fell on his knees, thinking that he was about to be shot by a new type of gun.

When a truce was declared, the Greeks sent two officers to the enemy's camp to decide upon a neutral ground. As the canopy was returning, Mr. Robert saw the Bulgarians fire nine shells in succession on the riders bearing the white flag.

In the film you are shown the cavalry charging, the men rushing along, and the officers on horseback exposing themselves to the open fire. In a flash the fearfulness of war is brought home to the spectator. One impressive scene shows the soldiers before going to battle kissing a picture of the Holy Virgin held in the hand of an old priest. From beginning to end this true motion picture story grips. It is reality, and grim reality, all through.

MOTION PICTURES WANTED FOR EGYPT

Yannopoulos Cassaris & Co., B. P. 1220, Alexandria, Egypt, write to the Manufacturers' Record as follows:

"We take the liberty of asking you to give names of firms making 'cinematigraphe' films. We would like to come in contact only with those of the very highest standing. If satisfactory arrangements can be made we are in a position to do a very good business, for we have a large clientele throughout the Orient and in Greece."

CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY

1. Escape of Jim Dolan.—Selig.
2. Phantoms.—Selig.
3. Phantom Signal.—Edison.
4. Sea Eternal.—Lubin.
5. The Boomerang.—Essanay.
6. Express Car Mystery.—Kalem.

TWO KEYSTONE COMEDIES

1-3-5—Fatty at San Diego.

2-4-6—Lovesickness at sea.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

ILLUSTRATIONS No. 1 and No. 2 show the exterior and interior of the theatre recently erected in Newark, N. J., called the "Playhouse," by Architect Nathan Myers, with offices in the Woolworth Building, New York and Cort Theatre Building of Newark, N. J.

This theatre seats 750 and occupies a lot 50 feet by 100 feet. There is a small stage with dressing rooms and alleys as required by the local Department of Buildings. The building is fireproof in its entire construction. To gain width of house, a wall construction of only a total thickness of six inches was used. Trusses span the auditorium, giving an air space, and form a large duct to roof ventilators, making a satisfactory natural system of ventilation. The trusses are carried on steel columns. The boiler and coal rooms are located under the sidewalk. The color scheme has cream and silver predominating and the indirect lighting system is provided.

The facade is odd yet attractive, and denotes that the "Playhouse" is not a common, every-day theatre. The facade is laid up in tapestry brick, the general design tending toward Spanish Renaissance.

The new uptown New York theatres are safe and are models for the future. There can be no danger of any disaster, unless the spectators insist on remaining seated, and even in this case they would suffer no harm as there is practically nothing to burn.

With all the new methods of building with steel and concrete and discarding wood and other such inflammable materials, it seems ridiculous that the law should ask for so many exits and alleys. While the legislators seem to wander once in a while on the question of "safe theatres," we cannot blame them, as experience has taught us that, in case of fire, most of the victims are not burned but tramped to death by an uncontrollable panic.

I have visited a number of new uptown theatres. Some of them, as can be seen by the accompanying illustrations, are in course of construction, and as the owners have been kind enough to show me everything and even to supply me with certain figures, I have been able to draw the plans shown on page 30.

The first illustration on the top of the page shows the side exterior of the new "Empress" theatre on 181st street and Audubon avenue, and the floor plan.

The auditorium is about 50 x 95, with 650 seats. While it is to be known as a motion picture house, a small stage is provided in front of the curtain, for either singers or a dancing act.

The theatre is surrounded on the west, south and north by ten-foot alleys, and on the east by Audubon avenue. Two wide exit doors open on the southern alley, while three exit doors open on the northern alley, with four other exit doors (two of them under the operating booth) open on Audubon avenue; in all nine exit doors.

The main entrance to the theatre is on 181st street, through a two-story office and store building. The lobby and foyer are wide and finished in marble.

One special feature of the "Empress" theatre is in the construction of the roof, in which are two large skylights provided with a number of iron shutters. All these shutters are rigged on a single rope and by a single operation the roof can be partly opened for the hot summer evenings, or closed in case of a storm.

The owner, in looking over the last copy of The Motion Picture News, was pleased to read the notice given to the Kathodian Bronze Company, as he was looking for such ornaments.

The "Empress" theatre was to open

EXTERIOR, THE "PLAYHOUSE," NEWARK, N. J.

on October 1st, but on account of delays the opening will not take place before November 1st.

The second illustration on the page shows the exterior of the new "Heights" theatre on Wadsworth avenue, corner of 181st street, and floor plan.

The "Heights" theatre is devoted to high-class motion pictures exclusively. They are projected on a gold fibre screen and are accompanied by one of the Wurlitzer Unit orchestras. The auditorium is lighted with the indirect lighting system and no side lights on the walls to shine in the eyes of the audience. Six hundred of the most comfortable seats, carpets in the aisles, brass railings, etc., complete the arrangements of the auditorium. The "Heights" is an up-to-date theatre, with none of the old fads of white gingerbread decorations; of a ticket office in the center of the lobby; of an abuse of posters, etc. Mr. W. A. Landau and Mr. S. G. Bock, his partner, have what can be called, without contradiction, the refined photoplay house of the neighborhood.

There is not a stick of wood in the whole place; it is all steel, brick, concrete and marble.

The auditorium proper is 45 x 115 with a ten-foot lobby and the ticket office on the side. On both sides of the auditorium are six-foot alleys. On the south side four exit doors open on the alley, on the north side we find also four exit doors opening on the alley, with the last one, the one near the stage, connecting to a covered passage leading to 181st street. Beside these eight exit doors, we have the doors leading to the lobby.

As can be seen by the diagram, there can be no casualty, as in case of fire the whole audience could walk out in less than a couple of minutes without any pushing.

While the facade is free of gingerbread decorations, it is imposing in its simplicity, and attractive.

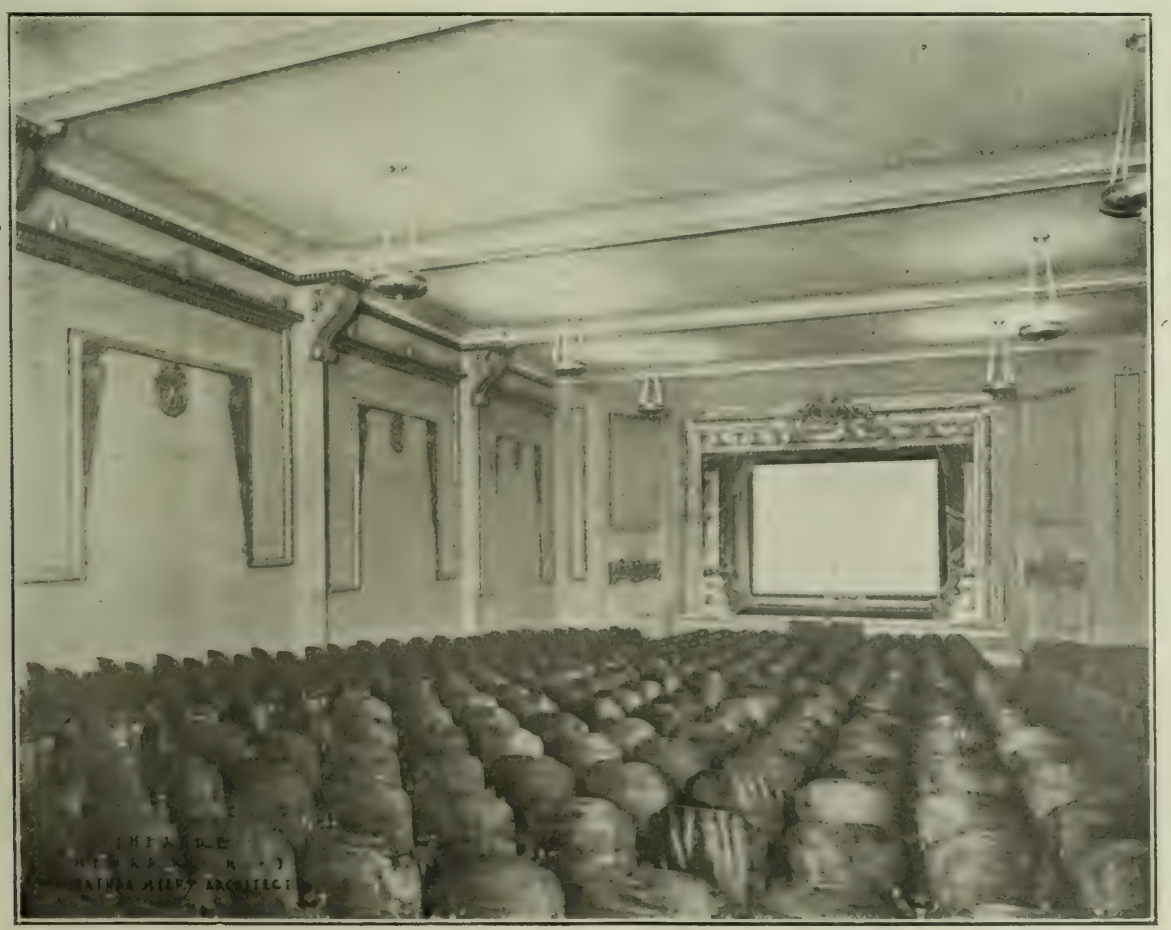
The third illustration on the page shows the floor plan of a new motion picture theatre in course of construction on Amsterdam avenue, corner of 177th street. While it will be a smaller house, it has a special feature, the one of combining a closed theatre for the Winter months with an open auditorium for the Summer. The owner has divided his lot into two theatres, yet from the outside it will appear as one building. The corner lot is to be the covered auditorium, while the lot on the north side will be the open space. The airdome is not to be fenced with boards, but enclosed in a brick wall.

In this construction most of the exit doors are through the airdome.

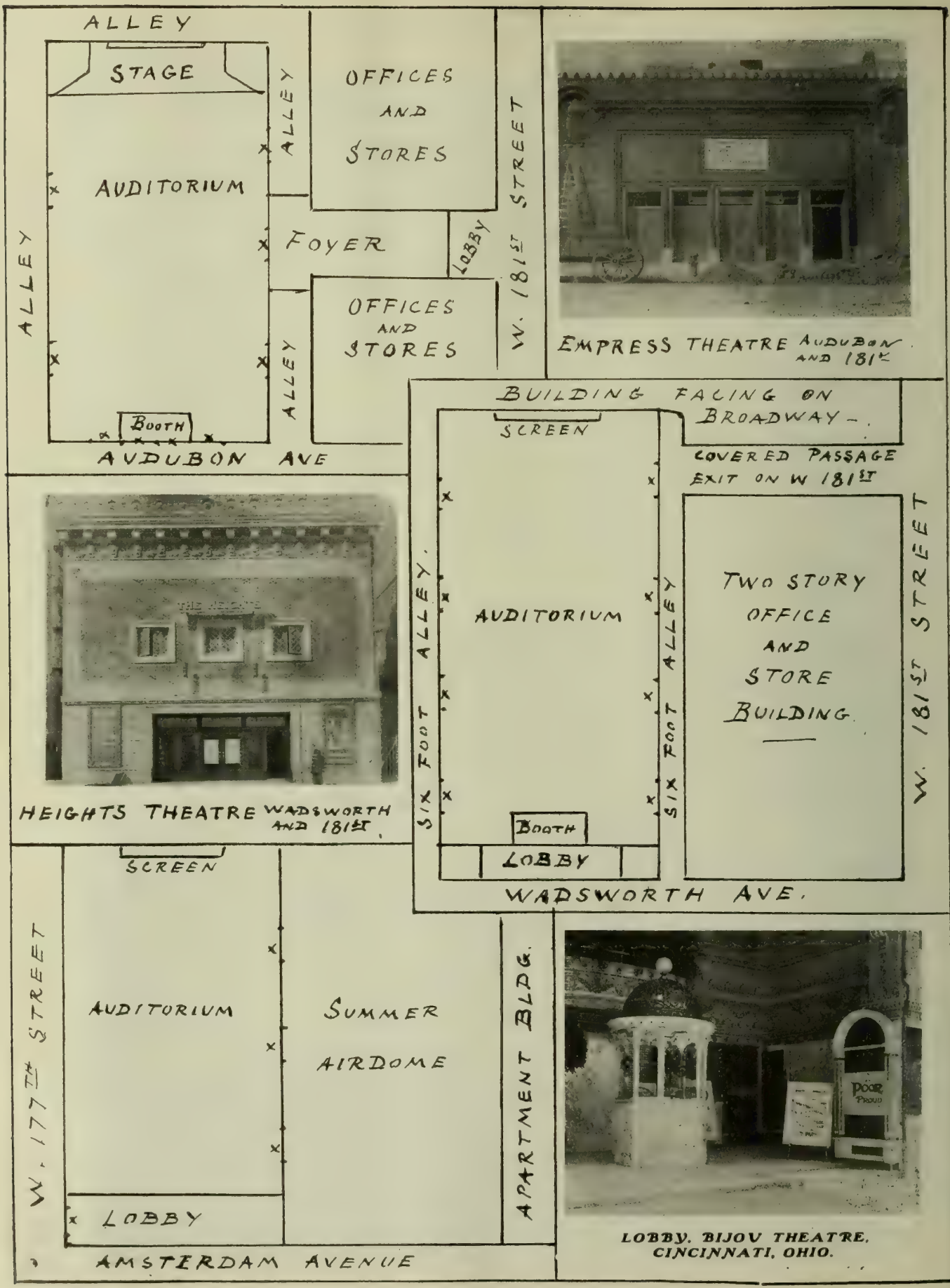
I have discovered still another new theatre in course of construction on the southwest corner of Amsterdam avenue and 160th street. I should say in course of alterations, as the building is not new. The first floor is converted into a motion picture parlor of 25x100 feet with about three hundred seats.

It is a rather cheap-looking affair, with only one redeeming feature: the operating booth is low enough to insure a nearly direct throw, but the ticket office, directly under the booth, is very low of ceiling, not over five feet in height. The ticket-seller will have to be short in stature, and she will have to remove her hat before entering her cage, if she does not want to crush her feathers.

The happy location of the booth is more of an accident than a special arrangement of the builder. The ceiling being rather low at the entrance, the height of the ticket office had to be sacrificed to accommodate the operating booth.



INTERIOR, THE "PLAYHOUSE," NEWARK, N. J.



LOBBY, BIJOU THEATRE, CINCINNATI, OHIO.

As the floor has been sunk, there is more ceiling height at the rear of the house (perhaps 18½ feet), yet not enough for the ridiculous size of the screen. The screen is eighteen feet wide, surrounded by a black frame one foot wide. While the frame of the screen touches the ceiling, there is only thirty inches between the floor and the frame, placing the screen entirely too low.

The owner of the theatre will find that his desire to show a big picture, in the hope of getting the patronage of the other houses, will act against his own theatre, as if the patrons cannot enjoy the picture in full on account of the heads of the persons sitting in the front seats, they will go somewhere else, where they can see a full picture, if even smaller in size.

Architects of Philadelphia are preparing for the next issue of The Motion Picture News plans and drawings of the new theatre they are erecting for the Campbell Amusement Co., of Camden, N. J. J. M. B.

CHARLES CALEHUFF'S NEW PREMISES

Philadelphia Jobber's Great Progress

In respect to motion picture apparatus Philadelphia is recognized as one of the most important trade and commercial centers of the United States in this line, affording a profitable market for the sale and exchange of the goods. The proof of the fact has been shown by the growth of so many firms engaged in the business. Much of this success and prosperity, however, is due to the foresight and intelligence on the part of the men who are at the head of these concerns.

Into this class of men, who possess an appreciation of the situation in Philadelphia, we would put Charles A. Calehuff, president and general manager of the Calehuff Supply Company, which for some time has been located at 50 North Eighth Street, and which since experiencing such an extensive increase in volume of business as to necessitate newer and more up-to-date quarters, has leased the store property at the northwest corner of Thirteenth and Race Streets, which will now enable them to carry on their business even more expeditiously and promptly than heretofore.

Mr. Calehuff is an acknowledged expert in his particular field of endeavor, and by reason of the high-class service he gives he has built up a reputation in the local motion picture world that is extraordinary. The workmen he employs on the repair work are experienced men in the business and all work is done under the supervision of Mr. Calehuff himself.

The mirror screen, Edison machine, Powers machine and motiograph are all too well known as to their respective merits to require any mention on our part.

We congratulate Mr. Calehuff and the firm which he has been instrumental in building up, and we wish him success and prosperity in his new home.

MAINE EXHIBITORS MEET

The Maine branch of the Motion Picture Exhibitors' League of America met in the Assembly Room of the DeWitte Hotel in Lewiston, Maine, at 2 p. m., October 21st. President M. Blumenburg, of Portland, presided. Among the exhibitors present were: E. L. Crawford, Brunswick, Me.; C. H. Seymour, Houlton, Me.; J. J. Hone, Presque Isle, Me.; C. J. Rush, Millinocket, Me.; F. E. Mortimer, Freeport, Me.; J. W. Greeley, Portland, Me.; A. A. Allen, Bangor, Me.; F. H. Hauson, Winthrop, Me.; H. W. Gillespie, Calais, Me.; Wm. Shea, Eastport, Me.; J. A. Emery, Bar Harbor, Me.; A. P. Bibber, Lewiston, Me.; Wm. Gray, Lewiston, Me.; M. Blumenburg, Portland, Me., and O. F. Fernandez, Old Town, Me. Many exchange men and Feature Film representatives were also present.

The convention was a success, harmony and good-fellowship prevailing throughout. Matters of importance directly affecting the Maine exhibitors were taken up, discussed, and acted upon. The Maine State Branch of the league now numbers over forty members in good standing. An organizer will be placed in the field, and the members of the league expect to have at least 95 per cent of the exhibitors of the State of Maine join the league before their next convention, which will be held next February at Portland.

After Mr. Neff addressed the convention, by unanimous vote the National Organization and its officers were endorsed, the Maine Branch being in thorough accord with the National Organization. The State of Maine will be represented at the National Convention to be held at Dayton, Ohio, on the first Tuesday after the Fourth of July, 1914. The convention adjourned at 6 o'clock. A dinner was served in the DeWitte Hotel, after which the members of the league were entertained at Music Hall Theatre and other picture houses in Lewiston.

Madame Orloff, of Vienna, one of the most distinguished actresses on the Continental stage, is the latest acquisition to the ranks of the Great Northern Film Company. This gifted artist has appeared in the principal theatres of Europe, and enjoys the distinction of being capable of playing a series of varied roles. Her forte is the emotional, but during her successful career on the stage she has played many parts with equal distinction.

It is with difficulty that the Great Northern Company persuaded Madame Orloff to appear in motion picture productions, but when she accepted and entered into the spirit of the advanced art of cinematography she became enthusiastic over the possibilities. Madame Orloff will be seen in the leading role in the twelve-reel production of Gerhart Hauptmann's "Atlantis," and she may be expected to appear later in a number of multiple reel productions which are in the course of preparation by the Great Northern Company.

An Open Forum Wanted

To the Editor.

Sir: The big independent associations of New York, Pittsburgh, Massachusetts, Indiana, Cleveland, Minneapolis, Los Angeles, Chicago, Milwaukee, etc., and also unattached exhibitors, who favor neither Webb, Sweeney nor Trigger, would welcome an open department as a medium of communication on matters of interest to each other.

You and others are ignoring this vast body of men whose only interest is the proper conducting of the motion picture business. At present we find only a "league" department in some papers. That is all right so far as covers the "league" with—according to National Secretary Wiley—3,000 members. What about the other 16,000 exhibitors?

Men who have sufficient brains and intelligence to get out handbills, etc., for the modern picture theatre surely have some rights to an open forum as a means of exchanging ideas upon the "big things" in connection with the industry. We are tired of reading "inspired" stuff from just one source, and that generally gross misrepresentations, as per the account sent out by Mr. Neff from the Hollenden Hotel meeting on October 13th, at Cleveland. In every paper it was a rank fabrication. Such stuff is a gross imposition upon your independent readers. The paper with the open forum for all signed articles from individuals or associations will be the one for responsible advertisers. Let us have it. Print this suggestion and watch the response. Fraternally,

SAM BULLOCK,
Cor.-Sec., C. M. P. Association

[The "inspired stuff" to which Mr. Bullock refers was not printed in these pages. And, moreover, the "open forum" of our pages is available by all who have the best interests of the motion picture art and industry at stake.—Ed. M. P. N.]

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

IN talking of the opening of the "Empire," a new photoplay house of Portland, Me., the Portland Press says: "The first thing that strikes you as you sit down and look at the pictures being shown on the screen is the music. You would think that there was a whole orchestra there. But there is not, it is but another sample of the modernness of the place."

Then the Portland Press explains that the supposed orchestra is composed of a piano and a Dramagraph, operated by Mr. Alfred Davis. The Dramagraph, according to the description of the Press, is an arrangement by which everything shown on the screen can be imitated. All sounds ranging from the cackles of a hen and the cry of a baby to the booming of a gun or the playing of a graphophone can be reproduced on the machine.

As I described the Dramagraph in a previous issue of this publication, I have not much to add to the rather meagre description given by the Portland Press.

While the Dramagraph can reproduce faithfully all the sound effects required in a motion picture, I wish to correct a wrong impression. The Dramagraph is not a toy, nor is it a mechanical instrument to take the place of the drummer.

Some persons have an idea that all they have to do is to either turn a crank, press down a pedal or pull a string to obtain the desired sound effects. A great mistake, as the Dramagraph requires the service of a conscientious drummer.

The various sound effects enclosed in the cabinet of the Dramagraph are the same kind of traps sold individually to the drummer, consequently they require as much attention if it is desired to have the correct effects at the proper time.

The Dramagraph is an instrument to save some money to the exhibitor and help the drummer.

We know that the "souvenir craze" is strong in the United States, everyone helping himself to the property of others, just to collect souvenirs. If the traps of the drummer are loose on the floor, on some chairs or tables, there are always enough souvenir-hunters to pick up some of them. One exhibitor of Pittsburgh told me that he had to spend over $300 per year to replace the traps carried away by visitors.

As all the traps are either nailed, screwed or gummed in the cabinet of the Dramagraph, the souvenir-hunters have no chance to help themselves, and the traps saved during the year amount to more than the price of a Dramagraph.

To the drummer, the Dramagraph is of invaluable help, as all the traps are so arranged as to enable him to produce a number of effects at the same time, a feat that he cannot accomplish correctly when the loose traps are scattered all over the place. For instance, in the scene of a great storm, accompanied by destruction and fire, he can imitate the wind, the rain, the thunder, the fire-alarm bell, the fire-engine, the gallop of the horses, the falling of some buildings or trees, even the cry of the baby left in distress, or of the animal running for a shelter, etc.

To accomplish this the drummer must be experienced and have a knowledge of the Dramagraph, so as to have under his control all the pedals, strings and cranks to enable him to work them quickly and even in darkness.

The drummer who wishes to make the picture talk should welcome the Dramagraph, as he will find many possibilities in the instrument.

The Dramagraph is like the pipe-organ or the Wurlitzer Unit orchestra; it is a marvel when under the control of a man who knows his business, while it will be the most discordant noise in the hands of the man who will pull the strings, turn the cranks and press on the pedals, like the fellow who, while playing a Wurlitzer Unit orchestra, was constantly working all the keys and stops, as if he was amusing himself or trying to find the sound effect of each stop.

If a drummer has fifty or sixty traps loose on the floor, on chairs or tables, it is practically impossible for him to find the right trap at the proper moment, and if the effect is not given at the proper time, it is better to omit it.

I have been taught to look at the pipe organ as the musical instrument of the church, the same as the drum is the instrument to mark the steps of the soldiers. I then feel that it is sacrilegious to accompany a Western picture of a fight between Indians and cowboys, a saloon brawl, a gambling scene, etc., with the sweet melodious tones of the instrument so well adapted to sing the praises of God.

I am opposed to the pipe organ and full orchestra because the exhibitor in general will not and cannot always pay the wages of proficient musicians.

The exhibitor in too many cases wants to make all the money he can, his greatest ambition is to force the patronage by putting his neighbor out of business.

The exhibitor wants a long program, he wants a pipe organ and a full orchestra, not to give a good show to please the patrons but merely to brag: "I show nine reels, more than any of my competitors—I have a pipe organ against the piano of Smith—I have an orchestra of six pieces against the four pieces of my

THE HAPPY FINISH OF A ROMANCE OF THE SEASON

Wallace Reid, the director, and his leading lady, Dorothy Davenport, who were married in Los Angeles on October 13.

neighbor." This is the spirit, he does not seem to care about the quality, his desire is to beat his competitors. He cares so little for the quality that when he shows nine reels and wants to have three shows during the evening, he runs his reels at a speed of ten minutes per reel; in other words, he tries to show six reels in the time required to show three reels properly. He knows that reels run at such speed are unsatisfactory, the actions are so precipitate as to render them unnatural, the patrons have no time to read the sub-titles, consequently they lose the thread of the story, the strain on the eyesight is such as to keep some patrons away. How can you expect the exhibitor to be more particular on good music, when he is so careless in the projection of the picture?

I have no doubt that the time is coming when we will have full orchestras able to play the picture, but before the exhibitors can make any money with such musicians, they will have to change their ways. They must discard the ugly posters that give such a cheap appearance to the theatre; they must give up the idea of long programs; come back to a more rational show of three reels only of the best and properly projected pictures. Musicians able to play the picture are artists, they have a certain pride, and they do not want to be known to play in a side show.

There is no doubt that in the course of time the manufacturers of films will produce pictures to fit certain music. This feature is not a dream, it is coming, but when? When the exhibitors will combine their efforts to give a refined show, when the theatres will be such as to encourage the patronage of persons able to appreciate fine pictures and good music. The manufacturers are ambitious, they are ready to lavish money on good productions and uplift the industry, but in the name of common sense, they do not feel justified to spend money, time and energy on first-class productions when the exhibitor of to-day shows, side by side, a good picture with a punk film. If a back alley manufacturer produces a negative at a cost of $500 in which he introduces some out of place sensational thrills and is clever enough to have very sensational posters, he has more chances to dispose of his prints than the manufacturer who spends $5,000 on a clean moral negative of high quality.

I do not discourage the full orchestra or pipe organ, but I advise all exhibitors who have not the best pictures, the patronage and the means to pay first-class musicians, to abandon the full orchestra and the pipe organ and to return to the piano with a drummer. J. M. B.

How Wild Animals Live

Midgar Features—Five Reels

A GREAT number of animal pictures have been attempted before with varying success, but there has never before been anything produced that is such a faithful reproduction of animal life as it actually exists far from the "madding crowd." Past animal features have for the most past introduced a few lions in some jungle scene that is run in with a drama, or perhaps a comedy. Some of the larger manufacturers have a menagerie for this sole purpose.

These pictures are not taken from a menagerie, but are "caught" right on the spot, after patient and arduous work on the part of the operator. Many were the schemes, attendant only on failure, tried, until finally success met their stubbornness and the pictures are the result.

The pictures are arranged in five series so that they may be used as lectures if so desired. The titles and sub-titles are self-explanatory, and are interesting in themselves. Caterpillars and moths are taken for the first part of the first lecture, thence shifting to dormice in their nests. It shows the difficulty of awakening them, and tells a vivid story of how they live with their young. The peacocks and Chinese geese make good subjects, particularly the latter. The ending of the first reel deals with spiders, including a diagnosis of the terrible tarantula.

The second reel introduces some snakes and insects, the latter part, however, being devoted to the study of the polar bear in various antics. A dace snake, changing his skin, and then, ravenously hungry, eating a whole fish, first turning it round in its mouth, presents many interesting problems.

The third installment depicts the lives of wild animals in Central Africa. This picture was taken at a great risk on the part of the operator, who did not have anyone to help him if needed. Lions and jackals eating their food and burying what was left are shown. Vultures are photographed so nearby that the camera was nearly touching them. The most beautiful but dangerous leopard finished up this reel.

The fourth reel consists of birds and animals we meet in our daily life. Among these might be mentioned the kinglet, cat playing with young rabbits, wild-cats and rabbits and ferret. The fight between a water-beetle and a worm is something original to the picture world.

The concluding part consists but of two subjects, namely, doves and moor hens. The latter were very well pictured indeed.

Every school in the world should have these pictures on exhibition as part of the curriculum.

A. D. M.

VITAGRAPH'S BIG CURTAIN

A magnificent castle with turrets and parapets and towers pointing into the cloud-hung skies is the feature of one of the largest drop-curtain scenes ever attempted in motion pictures. The "drop" is eighty feet long and forty feet high. It is the work of the Vitagraph Company of America for a play entitled "Heartsease." The scene takes in not only the painted castle, but a whole forward wing of the building as well, reproduced in wood and brick. This portion catches afire in the play and is ravaged by wind-driven flames that leap from its windows and break through the crevices of its stone walls. The entire scene represents an old English castle of the medieval type, with the accompanying terraces, green lawns and box-hedge gardens. A sparkling fountain plays its leaping waters before the front entrance of the dignified and impressive old stronghold of barons and beautiful women, and a luxury of bright colors is supplied by the artistic flower-beds. The painting of the large drop-curtain was done by John Moore and the scene was planned and laid out by Director L. Rogers Lytton, both members of the Vitagraph staff.

Miss Rita Moya, of 127 Brixton Road, S. E., England, who is a well-known comedienne there and shows lantern slides in the motion picture theatres of the British Isles, desires to hear from American manufacturers of song slides with a view of obtaining lantern slides to show in her entertainment.

SCENE FROM "A MOMENTOUS DECISION"
Lubin.

Advertising the Picture

I HAVE said so much against posters, especially against the large, sensational posters, that I am afraid of being called down. But instead of receiving a knock, I am gratified to know that my views are generally endorsed.

A manufacturer of films asked me to call on him, as he was anxious to thank me for my stand on the abuse of posters.

The manager of an important film exchange told me: "You cannot fight too hard this question of posters, and you have our support. Posters are not only an extra expense, but they give us more trouble than the films." This manager took me over his exchange, where I was surprised to find an entire floor devoted to the mounting and the storage of posters. He told me that they use an average of over one thousand yards of extra wide muslin to mount their posters.

A gentleman who has been conducting a sort of reform in the decorations for the lobby was pleased to meet me and assured me of his cooperation.

The exhibitors themselves take notice. One of them, who does not make an abuse of posters and shows more posters to-day than in the past, frankly admitted that the extra posters did not increase his patronage. On the other hand, he feared that the display of posters had chased some of his regular daily patrons away to make room for a less desirable patronage. He told me that on account of other work he had to appoint an assistant manager, and this young assistant, anxious to make good, had an idea that he had to copy the other places by increasing the display of posters.

While it would be too long to enumerate all the good comments, they are nevertheless so encouraging as to decide me to continue the fight, as I fought cheap vaudeville.

At one time cheap vaudeville was creeping everywhere, and the managers had come to the conclusion that no pictures could be enjoyed unless they were sandwiched between silly vaudeville acts.

Suddenly, when the fight appeared to be hopeless, cheap vaudeville disappeared from most of the motion picture theatres. At the start no one was willing to yield to good advice, but every manager was waiting to see the other man make the first jump. When a few exhibitors took courage to throw down cheap vaudeville, the reform spread like wild-fire.

While I am against an abuse of sensational posters, I am not against advertising. I believe in posters when they are good, artistic, neatly framed and used in moderation. Good posters of good composition and colors can decorate a lobby when they are displayed in neat frames.

The poster should not be a design from the imagination of the artist, as too often the title of a film is not appropriate and conveys a wrong impression.

I remember a film called "Buried Alive." This title was wrong, not to say deceiving, as no one in the story is made to go through the horrible experience of being buried alive in a regular grave, by grave-diggers, etc., as shown on the poster. The story was of a miner caught in a cave but quickly rescued by the other men. The titles, like the illustration on the poster, were merely to create a sensation and get the nickels from the ones who look for something to thrill them.

In other cases the posters are dull, stupid and keep many persons away from a real good, moral picture.

The real trouble is that the exhibitor is not willing to pay for the poster if he can help it, as he believes that the posters should be included in the film service. Next, the film exchange is not willing to pay much for this extra luxury, and as the manufacturer cannot get a fair price for good posters, he has to curtail the artist and poster-printer to have them made as cheaply as possible.

Here again we meet the competition of the printer who cannot secure the orders of the film manufacturers, and who place on the market "stock posters." These posters, generally very fantastic in composition and loud in colors, are supposed to fit all pictures.

There is no doubt that if the manufacturer could get a fair return on posters, he would be able to secure better artists and pay more for the printing of the posters.

Few exhibitors know that posters

GENE GAUNTIER PLAYERS IN IRELAND GATHERED AROUND CART OF ITINERANT PEDDLER

are often turning patrons away on account of the similarity in the titles. Years ago the manufacturers were careful not to copy each other, and when they would discover that the intended title of a new release had already been used by another manufacturer, they would change the name.

To-day the manufacturer seems to have no objection to similar titles. I know of three films of "The Two Orphans," two films of "The Thief," several films of "Quo Vadis," of "The Last Days of Pompeii," etc.

If you advertise Geo. Kleine's "Quo Vadis" you may lose many patrons who, having seen the inferior production of the same title, do not know that several "Quo Vadis" films are on the market.

One day two ladies stopped in front of a theatre in Alabama, and, looking over the posters, one said: "I have seen this picture, it is not a new one." The other lady answered: "No, it cannot be an old picture, I come here every day and they show only new pictures never seen in town before." To settle the controversy, the ladies called on the manager, who informed them that a film of the same title had been produced by another manufacturer.

This manager would have lost two admissions if the ladies had, as too many do, judged the show by the posters. The well-known reputation of the manager to show the newest films only, without repeaters, saved the day.

I have found that too many posters make the patrons more or less skeptical, while the exhibitors who have established a good reputation, continue to draw the best patronage without cheapening the appearance of their theatre with an abuse of posters. The Alhambra of Indianapolis, the Bijou Dream of Boston, the Regent of New York, the Family of Philadelphia, the Exhibit of Columbus and many other successful theatres are doing the best business with few posters. J. M. B.

The new Pathe outdoor studio in St. Augustine is distinguished by at least one unique feature. On the grounds of the property is located a spring, which tradition in the old Spanish city states is the spring visited by Ponce de Leon in his search for the fountain of perpetual youth, and which for some time he took to be the object of his search. For years the former owners of the spring charged admission to this spring because of the tradition.

Bids have been received by Stuckert and Sloan, architects, for the construction of a theatre on the south-west corner of 52nd street and Wyalusing avenue, Philadelphia. The approximated cost is $14,000.00 Building 40 x 151, brick and terra cotta. Will seat 500.

A RELIANCE STAR

Anna Laughlin's next appearance on the screen will be in "The Bracelet," a one-part modern drama, containing

ANNA LAUGHLIN

a play within a play, presenting a romance of Colonial days.

Harry Spingler will be seen playing opposite Miss Laughlin, both in "The Bracelet" and in a new drama entitled "Her Father's Daughter," by M. B. Havey.

Isabel Daintry, of the London Pantomimes, whose last appearance across the "pond" was in "Cinderella," will soon be seen in Reliance pictures, as will Emelie Fulton and Mae Willard, two beauties of Ziegfeld Follies popularity.

RECRUITS AT SELIG ZOO

Notable accessions continue to arrive at the Selig Zoo near Los Angeles. Four more huge elephants and a drove of dromedaries recently came in on a special, and a police permit had to be obtained to march them through the streets from the station to the Zoo. Of course, the small boy came in large walking majority and spread the rumor that the circus had come to town.

The dromedaries, after a couple of days of rest and filling their double stomachs with spring water, started in to work for Director Huntly at the Edendale Studio in a desert picture of North America, entitled "Through the Centuries."

Superintendent Tom Persons had provided a camel caravan, but as soon as he saw the double-humped dromedaries, he made them leaders. This strange procession journeyed out to the desert locations quite a distance from Los Angeles in order to start their trip "Through the Centuries."

UNIVERSAL DIRECTOR WEDS LEADING WOMAN

The marriage of Wallace Reid, director and actor of note, and Miss Dorothy Davenport, his leading woman, both of the Pacific Coast Universal studios at Hollywood, Cal., took place at Christ Episcopal Church, Los Angeles, recently.

Mr. Reid is the son of Mr. and Mrs. J. H. Reid, his father being a noted playwright. Miss Davenport is the daughter of Mr. and Mrs. Harry Davenport, well-known actors, and a niece of the late Fanny Davenport.

Mr. and Mrs. Reid were entertained by Mr. and Mrs. Isadore Bernstein and Mrs. Rose Janowitz at the Bernstein residence.

GEO. L. BARROWS, OF THE BERLIN ANILINE

Mr. George L. Barrows, the amiable representative of the Berlin Aniline Works, 213 Water Street, is well and favorably known to motion picture manufacturers all over the country. The Berlin Aniline Co., supply film, dyes, developers, etc., and are thus basically interested in the making of the picture. Moreover, and this is the point of this article, the chemical products of the Berlin Aniline Co. are pure and effective in use. We write this from practical experience as photographers and picture-makers. George Barrows, as he is popularly known, is always sure of a good welcome wherever he goes because he is honorable, straightforward and reliable in his dealings.

The Motion Picture News is happy

GEORGE L. BARROWS

to publish this portrait of him and to include him in its gallery of those who be approbated. He is a credit to this great business.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Death Song. Pathe Play. (Oct. 23.) Featuring Asta Nielson, the clever German actress, who carries the leading part with brilliancy. Walter Burke, having been injured in an accident, is out of work. His wife, Bella, who is somewhat of a musician, makes a great impression on Carl Viltzman, an impressario. He induces her to go on the stage with him, and after some trouble she secures Walter's permission. When they have been on the road but a short time Carl insults Bella and she recognizes the fact that she has to be careful of him. Walter, being cured, follows his wife from jealousy. He meets Carl, who tells him that his wife does not love him and was going away with himself (Carl). He believes this and repulses his wife the next time they meet. "The Death Song" is here introduced, it being written by Carl as his masterpiece. Bella sings it, then allows Carl to kiss her and then kills him, giving herself up to the police immediately. A story that leaves a peculiar impression on one's mind.

Hearts. Reliance. (Oct. 25.) A good addition to the Mutual program. The story is well photographed and the acting is good. A brother and sister, who are very fond of each other, are separated, the brother going to Paris to study art and the sister remaining at home. A stranger comes to the town, and, although all the other girls try to get his attention, he seems to want only "Sis," and finally marries her, taking her to his city home. She is very much out of place there, among the "swell" people, who try to make her feel cheap.

It seems that the Reliance Company is getting the habit of some of its contemporaries, viz.: the perpetual exhibition of the pictures "The Coliseum" and the "Roman Ruins."

Finally Bert, the brother, returns, and the husband, seeing him in the arms of Sis, immediately becomes terribly jealous. She returns to her home after his unfair treatment. Five years pass, and Bert, a famous painter, has made a reproduction of his sister's face, which the husband sees and buys. The meeting and immediate reconciliation follow.

The Junior Partner. Thanhouser, Two Reels. A pretty story with no moral, unless it be "Don't Marry Royalty." A girl chooses a duke, of Russion blood, against the wishes of her father, who desires to see her married to his junior partner. After the marriage they go to Russia, where she begins to lead a very unhappy life. A letter is received by the father which he knows to be forged, and when his partner reads it he sets out for Russia. On his arrival he rescues the girl by a neat trick, saving her from future life in an insane asylum. What would an escape be if there were not the proverbial tower to make sensation? On the way home they repair to an old house and defend themselves against the lackeys the duke had sent. Through a miracle they escape through an underground passage and arrive home. The duke has conveniently committed suicide in the meantime and they are together again.

The Oath of O Tsuru San. Majestic, Two Reels. A love story of Japan, involving diplomatic relations. Zips, an American inventor, while visiting in Japan, is approached by the Government of that Empire and asked to sell his invention, a submarine boat. He refuses and the Japanese depend on trickery to get it. A girl makes love to him, but in the process she falls in love herself and marries him. They return to America, where, true to her oath, she helps to steal the plans, but, this fulfilled, she retaliates by preventing their being delivered to the man-o'-war. The Japanese settings are particularly good.

From Mine to Mint. Powers. (Nov. 10.) Bought from the United States Motion Picture Company by the Universal, to be marketed under the brand of Powers. Describing gold from the mine until it is turned into actual money. The picture is very interesting, there being but one criticism: the picture might have been made by the proverbial Chinaman, who always turned things around. The metal is shown being sampled, cupelled, melted, cut in strips, punched, milled and finally stamped and counted. There are millions of dollars in sight. A good release.

The Silence of the Dead. Gaumont, Five Parts. If an American company were to produce this film it is most probable that its length would be cut considerably. In other words, the story is not of sufficient strength to warrant this amount of film. The tale is mysterious in character, and is hard to follow because of a similarity of names. It has many very commendable scenes and some excellent settings. The finale is most emotional and well acted.

The War of the Cattle Range. Bison, Two-Reel. An interesting picture, which does not, however, possess any brand new features. Introducing "The Virginian's" pet saying, "When you call me that, smile," similarly to the way Dustin Farnum said it. A girl goes West, being followed later by her brother. The latter goes wrong, but later reforms and "squeals" on his former pals, the cattle-rustlers.

Grand Opening of the Shichijio Bridge. Melies. (Oct. 23.) The great growth of the Island Empire is well demonstrated in this picture. Japan has for many years been content with wooden bridges, but this new passage is one unsurpassed in any country for ingeniousness. It is built of solid arched concrete, with steel foundations. The ceremony at its opening was most impressive. The oldest married couple were the first to cross, being followed by the first trolley-car, decorated and holding the officials, and then a long line of the citizens.

The Evil Eye. Lubin. (Oct. 23.) An allegorical tale, possessing a good punch and presenting a timely motto. The story deals with the return of

SCENE FROM "THE DRESS OF LOLITA"
Reliance release.

Don Alva to his home, where he has a reputation among the superstitious of being a kind of mesmerist. His eye is all-powerful. The people greatly fear him, and the girl is warned against him. She, however, recognizes his wonderful mind and loves him, despite the accusations against him. He finally conquers the superstitions and marries the girl.

The settings are excellent and most realistic. Romaine Fielding plays with his accustomed care for details. Plenty of excitement throughout.

The Lady of the Lake. Juno Brand; Warner's Features. Taken from the epic by Sir Walter Scott. The subtitles consist of lines from this famous poem, then the action illustrating them. The story is told in three parts, with clever acting and good photography. The story is, however, a little hard to follow if one does not know the original, but aside from this it is a good release.

The Duke's Heiress. Gaumont. Eighteen years ago the duke had been most happy with his wife and their baby, but then the latter ran away to America. The duke at last finds trace of them and sends his emissary to bring back the girl, the mother having died. She returns with him, leaving the stage and her past life to do so. The duke and his daughter become very close friends, despite their long absence from eath other. Then a lover turns up and they are happy until a former associate from New York finds her. The rivals are barely prevented from having a duel, and the girl's brain becomes paralyzed through fear that her former lover will tell of her past life. He, however, in remorse, leaves, and the girl's mind returns through witnessing the dance she was formerly in. A fair story, well told, with a capable cast.

The Wheels of Justice. Cines-Kleine, Two Reels. Plagiarism, one of the meanest crimes one man can commit against another, is taken as the theme for this new film. The tale is clear and well told, and the settings are particularly attractive. Wilbur Holmes, a successful writer, has the manuscript of a new novel stolen by Walter Gordon, a brother writer. The latter, thinking he has killed Holmes, puts the story on the market as his own, receiving the credit for it. Just as he is giving the toast at a dinner tendered in his honor, he is arrested, and Holmes receives the credit he deserves. The picture would have been better had one of the reels been eliminated.

Surf and Sunset in the Indian Ocean. Selig. (Oct. 21.) A split-reel release of the Selig Company, this part being about 150 feet in length, and is added with the probable intention of getting the desired 1,000 feet. The picture is pretty, but its length is not sufficient to do justice to such a good subject. Just enough is shown to excite the curiosity of the audience and make it wish for more. Some very excellent moonlight effects are gained.

Aladdin and His Wonderful Lamp. Warner's Features. The one great beauty of the "Arabian Nights" is the fact that it will serve as an amusement for the grown-up as well as for the child. The stories were supposedly originally told by a "grown-up" to a "grown-up" and it is doubtful whether they were really ever meant only for children. The story as produced by the Powers Company for Warner's Features is certainly one that will interest people of all ages. The story is too well known to need retelling, and if you are fond of good acting, beautiful and truthful settings and a little magical illusion work, you should see this picture.

Animated Weekly, No. 85. At this time politics are playing a very large part in our national life, and it is interesting to see a picture of William Sulzer, the first Governor of the Empire State to be tried for offenses and impeached, especially when the picture is taken with a few feet of the person and is a good portrayal of him. The Columbus Day parade in Boston is also well photographed. From there the camera goes to West Point and takes a few feet of the football game between Colgate and the Army. They were very good. The visit of the King and Queen in Northampton are also shown. William S. Luckey, the winner of the aviation meet on Staten Island a short time ago, with his machine, both stationary and in motion, is excellent. The celebrated comedian, Harry Lauder, gracefully poses for the camera-man in Blackpool, where he was attending a carnival. President Poincaré, of the French Republic, seems to like the camera. The cartoons of Hy Mayer, usually such a good section of the "Weekly," were not up to their usual standard.

The Milk We Drink. Keystone. A split reel with a comedy. The first part of the film shows the old way of getting milk, then switches to the modern methods. The "modern," however, does not refer to the very latest. The stalls and pastures are shown, and there is the most scrupulous cleanliness throughout. Each consignment of milk is thoroughly tested in laboratories for tuberculosis germs. The method of pasteurizing milk is interesting.

Twentieth Century Farmer. Thanhouser. Although this picture should really fall under the head of "Regular Reviews," I have taken the liberty of placing it in the educational page, believing it is worth that honor. A girl becoming engaged to a "farmer," and believing him to be one of the almost extinct kind, goes to a farm of this latter class and learns how to take care of the house, cook, milk, etc. She is pleasantly surprised when her husband shows her the modern farm, with its electrical equipment, automatic milkers, butlers and maids galore, and automobiles to burn. But the best was the pigs' shower-bath. A good exploitation of modern farm life.

The White Vaquero. Bison, Two-Reels. A very good melodrama, presenting a novel idea. The troops are called out to capture the bandit known by the above epithet. While they are hunting him he steals Dolores, but fearing for her safety at the hands of his accomplices, he lets her escape. The soldiers attack them, but they escape by a tunnel. The escape is poorly directed, the bandits almost running right in front of the sentries. The Indians in the meantime attack the women in the barracks and the White Vaquero comes in and protects them, being shot and killed while doing so.

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Chicago Exhibitors and Aldermen Discuss Ventilation

THE exhibitors of Chicago gathered in the council chambers of the City Hall on Friday afternoon to discuss with the aldermen on the ventilation committee the ordinance which is being enforced by the health and building commission of Chicago.

This ordinance, which was made in June, 1910, and passed in December of that year, but not put into force until July, 1913, affects the theatres in its following parts:

"The air in any room used as an auditorium in buildings of Classes IV and V, hereafter erected, shall be changed so as to provide each person for whom seating accommodation is provided in such auditorium, classroom or assembly hall with at least 1,500 cubic feet of air per hour."

"The air in any room used as an auditorium in buildings of Classes IV and V constructed prior to the passage of this ordinance shall be changed so as to provide each person for whom seating accommodation is provided in such auditorium, classroom or assembly hall with at least 1,200 cubic feet of air per hour."

"The amount of carbon dioxide in the air of any such auditorium frequented by the public shall not be permitted to rise above 12 parts of carbon dioxide per 10,000 parts of air, measurements being taken at levels from two and one-half feet to eight feet above the floor, generally distributed; and the temperature in such spaces when artificially heated shall not exceed 70 degrees Fahrenheit. The relative humidity shall not be less than 40 degrees, nor more than 85 degrees."

Dr, Young, head of the health commission, is championing the ordinance and putting forth every effort to put it into force. It is his claim that there are 605 theatres in Chicago which have an approximate seating capacity of 254,388 and an attendance of from four to five hundred thousand daily. One hundred and nine of these theatres, he states, have no ventilation whatever, while 177 have complied with the ordinance, or are installing equipment as required by the ordinance. This leaves 319 which have their theatres ventilated, but not according to the existing ordinance. These 319 are awaiting the outcome of the discussion which was held on Friday and one which will be held by a committee of motion picture theatre owners and the aldermen some day next week. By these conferences the exhibitors hope to effect a change in the ordinance which will not make it quite so drastic as it now stands.

It is the claim of many exhibitors that if this ordinance is put into force to the letter, it will mean that they will have to close their theatres, as the changes required would cost them anywhere from one to three thousand dollars, which is way beyond their means.

Victor Shafer, one of the aldermen, has cast his lot with the exhibitors, and in his argument pointed out the fact that the New York City ordinance required only 500 cubic feet of air per hour per person, and that statistics show that the death rate in New York City is less than it is in Chicago. It was the contention of Dr. Young, however, that the figures quoted were not arrived at by scientific methods, while those in the Chicago ordinance were.

A few weeks ago, on the recommendation of Dr. Young, Mr. Whelan's theatre, of Chicago, was closed because he failed to comply with the requirements of the ordinance as it related to ventilation. In referring to this, Dr. Young stated that the reason of this was that at the time Mr. Whelan applied for a license he agreed to install the proper ventilation system as set forth by the ordinance. He, however, failed to do so, as he considered that he was answering all requirements when he supplied 1,000 cubic feet per hour per person. Mr. Whelan opened his theatre again after obtaining an injunction.

Attorney Horner, in his talk as representative of the exhibitors, brought out the points at issue in Mr. Whelan's case and also other good arguments. He maintained that if the ordinance was good and was within its proper jurisdiction, and was the minimum figure for the welfare of the health of those who visited motion picture theatres, it would not be right to make concessions in any case regardless of the circumstances, as Dr. Young volunteered to do, and that all theatres should be compelled to live up to the ordinance or be closed.

While his argument was well taken, it ruffled the dignity of Dr. Young, and he said that if the injunction which was now pending was not upheld, he would close every theatre in Chicago not complying with the ordinance within twenty-four hours.

Mr. Nielson, owner of the Parkway and Stevens theatres, went into detail, explaining the construction of his theatres, telling of all the methods he used to gain fresh air for his patrons, and stating that still it did not come within the requirements of the ordinance. Dr. Young, in answer to this, said that he had visited the Stevens Theatre some time ago and found the air decidedly bad.

Mr. Choynski, Mr. Cressy, Mr. Shepard, a reformer, and Miss Harriett Vittum, another reformer, also spoke; however, no definite steps were taken to amend the ordinance. Those

PHOTOGRAPHING WILD LIFE

Artist's conception of work of camera man who made Midgar Features "How Wild Animals Live."

in favor of the ordinance, of course, maintained that the 200,000 who visited the theatres should be given more consideration than the six hundred that owned them.

Mr. Choynski, who at the present time is building a theatre, claimed that the many contractors whom he had approached could not guarantee to install a system that would work and comply with the ordinance. It being their contention that the supplying of so much air would naturally make the theatre cooler in Winter, they, however, claimed that they would install a system that would get the O-K of the city authorities, but would not guarantee it to work.

Several of the aldermen on the committee seemed to be in favor of amending the ordinance within what the exhibitors consider reasonable bounds.

THE ED-AU CLUB

The organization of the Ed-Au Club of New York editors and authors having at least ten produced photoplays, was effected at the Taverne Louis, New York City, last Saturday evening. Phil Lang, Kalem editor, was elected president, and Epes Winthrop Sargent was elected secretary. Monthly meetings will be held.

LOUISE HUFF

She is called the "Kate Greenaway Girl of the Screen" because of her likeness to the creations of the English artist of the last generation. But

LOUISE HUFF

she autographs her pictures Louise Huff, and under the name she writes "Lubin." Miss Huff is a product of the South, having been born in Columbus, Ga.

Chicago News

WESTON APPOINTED MANAGER OF ALMO

MR. Fred K. Weston, one of the best known of younger element in the motion picture business in Chicago and the Middle West, was appointed general manager of the Almo Feature Film Co., of Chicago, on Tuesday, October 21st, succeeding Mr. D. A. McKinney, who recently resigned.

Mr. Weston's experience in the business has been of a varied nature, including practically every branch from the conducting of a State-right feature to the management of an office. Mr. Weston has been successful in his past ventures, and it is expected that under his guidance the concern will continue to prosper and grow.

Bushman Plays Chicago Theatres

Francis X. Bushman, leading man of the Essanay Film Mfg. Co., has contracted with several of the better-class motion picture theatres in and about Chicago to give talks at these show-houses on the making of the motion picture.

Mr. Bushman has an interesting act that lasts about a half-hour. Fifteen minutes of this time is used in explaining the actual making of the motion picture and during the remainder of the act Mr. Bushman lectures on a picture in which he portrays the leading character. Both sections of his offering are interesting.

"S. & H." Buys M. & F.

Only a few weeks ago we recorded the facts in these columns that A. G. Spencer and Mr. Hirschberg had purchased the General Special Feature Film Co. for $11,250 from Joseph Hopp et al. These two enterprising young men have added another feature exchange and a large program to their business by their purchase on Monday, October 20th, of the M. & F. Feature Film Service from Mr. Munstuck.

The M. & F. has been known as one of Chicago's best and most successful exchanges booking multiple reels. Its growth and success have been remarkable in view of the great number of feature exchanges that have sprung into existence in the last twelve months. Those who are intimate with the situation in Chicago consider this a good buy. Its consolidation with the General Special, another strong feature exchange, it is expected, will rank these two young gentlemen and their concern amongst the foremost in the Middle West.

In order to accommodate their increased program it was found necessary to find larger quarters. On about November 1st the General Special Feature Film Company—as the concern will be known—will move into the Powers Building, where a number of other feature exchanges are now located. With their enlarged holdings, this company will in the future release four features each week, selected personally by either Mr. Spencer or Mr. Hirschberg.

Notes

The Photoplay Co., Inc., of Chicago, a concern handling accessories and machine supplies, as well as repair parts, is one of the recent entrants into the supply game in Chicago. Robert R. Barker, general manager of this concern, who just returned from a trip through the South in the interest of his company, claims that the sales surpassed his expectations.

A. V. Smith, brother to A. E., of the Vitagraph Company, is spending a few weeks in Chicago. Mr. Smith is traveling through the Middle West and expects to return to New York City the first part of November.

WALLACH WITH WORLD SPECIAL

Charles Wallach has severed his connections with the True Feature Company and is now with the World Special Films Corporation, 110 West Fortieth Street.

TWO MASTER MINDS

Richard Harding Davis, author, and Augustus Thomas, playwright, swapping ideas over script of "Soldiers of Fortune," which they are producing in Cuba for All Star Feature Corporation.

WALTER PRITCHARD

Walter Pritchard is the name of the young man whose likeness is given herewith. Mr. Pritchard, though scarcely more than a boy, is one of the most active camera-men in the business. He is a product of Bayonne, N. J. A little over four years ago he was in charge of the Centaur laboratory there. Later, soon after the birth of the Nestor Co., he was promoted to do camera work. In a few months the Nestor photography had earned a world-wide repute for excellence. "The Worth-While Film," as

WALTER PRITCHARD

Nestor was christened by Charles Simone, became partly so through the photographic efforts of Mr. Pritchard. Two years ago, when the Nestor companies (three of them) were transplanted to Hollywood, Cal., young Pritchard was both camera-man for the Fahrney Company and head of the Nestor laboratory at the coast. After having aided in making some of the Nestor successes, he photographed the big Kay-Bee productions. The Universal Co. re-engaged Mr. Pritchard and put him to work on special releases.

A new four-reel feature by L. J. Rubinstein shows ex-Governor William Sulzer in a drama bearing on recent New York political events, to be known as "The Shame of the Empire State."

"The Count of Monte Cristo," the pride of every stock company in the country, has been photographed by the Famous Players Films, with James O'Neill in the lead. Mr. O'Neill's interpretation of this character is possibly the most copied by his contemporaries.

Trade Notes

R. C. SEERY, manager of the Mutual Film Corporation Exchange, located in the Malers building, was appointed manager of the H. & H. Film Service Co., another branch of the Mutual in Chicago, located on Dearborn Street. This branch was formerly under the direction of Mr. George Hutchinson. Mr. Seery, under the new arrangement, is managing both Mutual exchanges in Chicago.

Mr. Frank Flaherty, who formerly managed the Washington Street exchange of this concern, is now managing the Des Moines office.

Daniel Webster McKinney, who has been the general manager of the Almo Feature Film Co. since its organization, resigned from that concern on Saturday, October 18th. Mr. McKinney is not announcing his plans for the future, but without a doubt he will line up with something worthy of his abilities.

Mr. G. Elmer Steele, who for the past year has been a road salesman for the American Tobacco Company, traveling out of the Chicago branch, resigned from that position October 18th to accept a position as traveling representative for Moore Feature Films, Chicago. Mr. Steele has made an enviable record as a tobacco salesman, and will no doubt make a success in the film business.

The new projection room at the Warner's Features will be one of the best in the country when alterations are completed. At the present time it is overrun with carpenters, plasterers, and general mechanics, so business is being conducted on the floor below. They are, however, using the new projection room on the eighth floor, deeming it good enough for the time being. A new mirror screen is being installed which will take a large picture. The sides of the room will be decorated with plaster statues and ornaments of various descriptions.

The National Board of Censorship, in its report on George Kleine's "Last Days of Pompeii," gives the educational value as "good," artistic value "good," entertainment value as "good" and moral effect "good." The printed blank of the National Board contents itself with the use of the mild word "good," instead of excellent, splendid, or other adjectives that might verge upon the enthusiastic. Hence Kleine's "Last Days of Pompeii" got the highest rating possible, and lest their printed form should fail of its purpose in this case, the National Board wrote across the bottom: "Beautiful, wonderful, very fine."

A man by the name of Herman J. Brown, operating under the name of the Famous Feature Film Service, in Seattle, Wash., purchased the State rights for "The Mysteries of Paris" for Washington, Oregon and Idaho. A contract between the parties was signed at the time, delineating the territory acquired. The Eclectic Film Co. now has reason to believe that the man has closed his office in Seattle and has become an itinerant peddler with the film under his arm. It is feared that Mr. Brown has crossed over the border to Canada with the film and will attempt to obtain bookings from the Western provinces. The rights for the Dominion of Canada for "The Mysteries of Paris" are owned by the Consolidated Film Co., Ltd.

Strong situations supplemented by heart interest characterize "The Colonel's Oath" (Reliance), scheduled for release on November 1st.

The Colonel, a Southerner of the old school, vows that if his son marries his Northern sweetheart none of his blood shall enter the old homestead. The marriage takes place, and the Northern girl meets the Colonel's oath with an oath of her own to the same effect.

The son dies, leaving a daughter, who, unknown to her mother, becomes acquainted with the Colonel and wins his heart completely. He is ready to recall his oath, but his daughter-in-law stands firm.

Rosemary Theby and little Runa Hodges are seen in this offering.

SCENE FROM "THE SEA WOLF"

SURGICAL TECHNIQUE ON FILMS

Kinemacolor Photographs by Noted Doctor

Motion pictures as an aid to practical surgery are rapidly becoming more and more important. One of the first companies to enter this field was the Kinemacolor Company of America, which more than a year ago made two reels of pictures suitable and intended for showing only in medical schools and colleges and before specially selected audiences.

The educational value of this film to the lay mind was undeniable. It showed graphically the ravages which disease, unchecked, may make.

Now the Kinemacolor Company of America has gone a step further and has taken motion pictures of great technical value to the medical profession, pictures which will reproduce the art of a great surgeon as minutely and as faithfully as a phonograph does the voice of a singer, or a portrait one's features. Owing to the intimate nature of the film it has not been publicized.

The pictures were taken recently at the Metropolitan Hospital on Blackwell's Island. They show Dr. Sprague Carlton, the famous surgeon and lecturer, performing various operations. Dr. Carlton will use the films to illustrate his lectures throughout the country before medical societies.

"Close camera work" was used very freely. That is to say, the pictures were photographed with the lens of the camera but two or three feet from the surgeon's knife. In this way every movement of the hand may be seen, and the technique of the operation closely observed. The pictures were taken of carefully selected subjects. In many cases the "specimens," as doctors call patients at clinics, were in the last stages of disease.

Several days ago Dr. Carlton delivered his first lecture, illustrated by the Kinemacolor pictures, at Syracuse, N. Y. That was only the forerunner of others.

But Dr. Carlton cannot lecture forever. Here comes the value of the motion pictures. His technique will not be lost to the world when he is. The method of the great surgeon will be preserved on the celluloid, and the medical profession and sufferers will be the richer thereby.

A national holiday for all the school children of Italy has been declared by the king in order that school children may have an opportunity to witness "The Last Days of Pompeii." Special equipment has been provided by the Italian government for its many schools which are not now equipped even with stereopticon. This is probably the highest tribute ever paid a motion picture.

Trade Notes

FLORENCE Lawrence, who is being featured in Universal-Victor plays, has departed from her usual roles and promises a surprise in "The Third Generation," written by Walter MacNamara. She plays the part of a modern New York Jewish girl. There is the eternal clash of creed and race.

Maibelle Heikes Justice, whose name is well known in the literary world and who has furnished many admirable stories for the Selig Polyscope Company, has prepared a novelty play of the North country that promises to be most interesting, picturesque and dramatic. It deals with the lives and rugged romance of the woods-people. She has spent a good part of the Summer in the Canadian woods, and for a month past at Camp Point, in Minnesota, living in the open.

"Venomous Tongues" is the title of the first Celio release, in two parts, to be marketed by George Kleine in this country. That famous beauty, Francesca Bertini, is again seen under the Kleine banner and in a subject that should prove a fitting vehicle for her reappearance in America. Advance reports claim that the new Celio brand will prove a big surprise to the trade. Featuring Miss Bertini and the well-known actor, Mr. Ghione, in multiple-reel subjects only, picture fans will find delight in the work of two players who have been called the "most Anglicized players in Europe."

With the completion of the new mammoth stage, which is in the course of construction, the Universal studios at Hollywood, Cal., will have the largest stage in the world. Seven carloads of lumber have already been utilized in the construction of this stage. It is sixty feet wide and four hundred feet long, containing 24,000 square feet of floor space and adjustable light diffusers. This stage, when completed, will accommodate 3,000 persons at once.

"For the Love of a Toreador" is the Kleine-Cines release for November 18th. It is the first of a series of distinctly Spanish plays to make which the Cines Company sent Director Guazzoni to Seville, Spain, some time ago. "For the Love of a Toreador" will make a sensation throughout America, it is predicted, because of the great bull-fight scene and the fact that the local color is refreshing and new.

The picture was staged at the time one of Seville's fête days was in progress, the chief feature of the occasion being the bull-fight in the afternoon. There are fully 35,000 persons in the scenes taken about the bull-ring, and the contests between the matadors and bulls are extremely thrilling and exciting.

Harry C. Myers, one of the Lubin directors, is the maker of a film in which he and Earl Metcalfe have a fight on the brink of a roof.

Edwin Barbour, of the Lubin Scenario Department, has just recovered from a serious spell of sickness. On his return to the office he found his desk covered with American beauties from the Lubin admirers.

Earl Metcalfe, of the Lubin Stock Company, was the winner of a motorcycle race, which was held in Philadelphia on Saturday, October 18th. The course was two miles around and sixteen miles to cover the win. Earl carried away with him the silver trophy, making the second prize he has captured since he became a motorcyclist. A picture of the race was taken, and L. S. McCloskey, the scenario editor, is writing a photoplay of it.

After months of wire-pulling and quarrels with the Mexican authorities, the Itala Film Company has effected the return of the shipment of "A Leap of Despair," which in error was reconsigned to Mexico. In consequence of this mistake, the Itala shipments have been interrupted. All delays will now be adjusted. "A Leap of Despair" is a four-reel subject which has had success on the Continent. It will be shipped after or before "The Queen's Jewel," another four-reel subject.

The Ambrosio version of "The Last Days of Pompeii" is now being presented at the Bijou Theatre in New York City, with twenty-two more companies covering all of the United States and Canada.

Mr. George Kleine has fifteen companies touring the United States and Canada with his photo-drama, "Quo Vadis," and twenty-two with the Ambrosio version of "The Last Days of Pompeii."

Owing to the increasing demand for one-reel Kay-Bees, the New York Motion Picture Corporation has decided, beginning the week of November 10th, to release two Kay-Bees a week, Tuesday and Friday.

$500,000 THEATRE FOR CLEVELAND

Pretentious New Motion Picture House Uses Warner's Features

Cleveland's newest and most beautiful playhouse, the Miles Theatre, which cost $500,000 to build, has contracted with H. Charnas, manager of the Cleveland office of Warner's Features, Inc., for the exclusive program of Warner's Features.

The theatre seats 2,100 persons, and there are three floors. There are two divisions of the upper floor—a balcony and gallery. Off the main foyer there are attractive parlors for the women patrons and smoking rooms for the men. Adequate service rooms are accessible from each of the floors, and especially complete and modern is the equipment of the house, both in front and back of the curtain.

The decorations of the auditorium are ivory gray, old rose and gold, and there is a novel and attractive treatment of the proscenium and boxes. The ground-work is a gray lattice, with the background in old rose, the shade deepening from the arch to the last tier of boxes.

All stairways are in gold leaf, and the upholstering of the roomy seats is in old rose. The builders have set a new example in giving unusually wide spaces between the rows of seats and corresponding wide aisles.

When C. H. Miles elected to open his "theatre beautiful" with the program of Warner's Features, he was merely carrying out his policy of providing the finest attractions obtainable for the photoplay-lovers of Cleveland and vicinity.

"THE BOY AND THE LAW"

The first presentation of "The Boy and the Law" at the New York Theatre Monday evening proves well the claims of its producers, the Youth Photoplay Company, that it is a "different" kind of a picture.

It is a picture of excellent action and human interest, with a very solemn appeal. The story of the development of a lawless boy, who, through the offices of Judge Brown's scheme of treatment, is made into a useful, law-abiding citizen, is graphically told. The acting, particularly that of the boys on "Boytown Farm," is unusually good. The picture leaves an impression of naturalness and reality, and a forceful lesson of uplift.

The story of "The Boy and the Law," together with the narrative of its inception, has been interestingly told in these columns by W. W. Young, general manager of the company. Perhaps the strongest argument for the success of the picture is that its five parts held the constant and deep interest of a very varied audience facing a long vaudeville program. W. A. J.

SPECIAL MUSIC FOR KLEINE "POMPEII"

A decided innovation in presenting pictures is George Kleine's idea in writing music especially for his big subjects. The well-known Chicago music composer, Palmer Clark, has prepared a fifty-page score, written especially for "The Last Days of Pompeii," portraying the sentiment and emotions of that time.

The music has been bound in neat volumes and is sent in advance to the theatre musicians where "Pompeii" will be shown. This is probably the first case on record where a composer has been hired to write his score from the motion picture. Mr. Kleine expects to adopt this as a regular custom for all future big subjects.

FAMOUS BUSCH GARDENS AS A BACKGROUND

Through special permission, a company of Selig players in California was allowed access for working purposes in the world-famous sunken garden of the late Adolphus Busch, located near Pasadena. This park, which ranks with any botanical garden of the world, was recently closed to the general public on account of the death of the owner, who recently passed away in Europe, but the reverent character of the picture, which Colin Campbell is producing, made it possible for him to get access to the garden without offence to the memory of the late owner.

The story dramatized entitled, "The Master of the Garden," was written by Lanier Bartlett as a two-part drama of an allegorical type in which the purity of a young girl who has been wronged brings her back from the depths of social degradation into which she has been unwittingly drawn. That the Busch Gardens are so superbly beautiful that they could be used as environment for such a situation, is sufficiently descriptive of their character.

Bessie Eyton plays the wonderfully vivid and beautiful part of the modern Magdalen. Wheeler Oakman appears in the leading role.

ERRATA

In last week's News we were made, on page 43, to use the word "movie." As we detest this vulgarism, we are sorry to have afflicted our readers with it, especially after our repeated announcement that "motion pictures" is the correct term. In the little reference to Stan Twist's love feast, we are made, in the title, to say "Movie Scribblers Move." For the word "move" there should have been printed "meet." It was a printer's error. But as to the term "Movie Scribblers," we assume no responsibility. This belongs to Mr. Twist and Mr. Twist must cash his own paper.

Motion pictures whenever possible, everybody, please.

EASTERN FEATURE HERE

The Eastern Feature Film Company, now located at 835 Broadway, is now releasing new features every week in New York and New England.

Miss M. B. Havey and Rosemary Theby, formerly of the Reliance, have joined the Lubin forces. Miss Theby should add much charm to the Lubin films. Miss Havey occupies a seat in the editorial department.

JOSEPH DE GRASSE AND ENID MARKEY IN A FORTHCOMING AMMEX FEATURE

WHERE TO BUY

INDEX TO ADVERTISERS

A

American Film Co. 10
American Cinematograph Co. 52
Amusement Supply Co. 53
Ammex Film Co. 47
Associated M. P. Press. 57
Associated M. P. Schools. 51
Austin, W. C. 51

B

Benedict, Phil P. 57
Bennett, C. H. 52
Bosworth, Inc. 7

C

Calehuff Supply Co. 52
Chicago Song Slide Exchange. 53
Cosmos Specialty Co. 55

D

Decorators' Supply Co. 5

E

E. B. 53
Eastman Kodak Co. 10
Eagle Features 6
Eclair Film Co. 2
Essanay Film Mfg. Co. 52 & 48

F

Famous Players' Film Co. 50
Ford, K. N. 50
Fulton, E. E. 51

G

General Film Co. 60
Gentel, Albert. 10
Genter, J. H. 46
General Special Feature Film Co. 50
Greater N. Y. Slide Co. 51
Gunby Bros. 55

H

Harding Engraving Co. 10
Hart Booking Bureau. 51
Helfer, Paul. 57
Hotel Martinique 53
Howell Sales Co. 53

I

Illinois Theatre Supply Co. 51
Italian American Film Co. 58

K

Katin M. P. Supply Co. 51
Kinematograph Weekly. 57

L

Lakeside Film Exchange. 51
Le Courrier Cinematographique. 51
Lubin Manufacturing Co. 49

M

Manhattan Slide Co. 52
Manufacturers Catalogue Pub. Co. 47
Mestrum, Henry. 53
Midgar Features. 3
Mirror Screen Co. 49

N

N. Y. Motion Picture Corporation. 59
New York Film Co. 50
Newman Manufacturing Co. 51
Niagara Slide Co. 53
Novelty Slide Co. 50

P

Pan-American Mfg. Co. 50
Photoplay Co. 51
Picture Theatre Equipment Co. 37
Power, Nicholas 48
Precision Machine Co. 2

S

Schneider, Eberhard. 51
Special Event Film Mfg. Co. 55
Sterling Camera Co. 48
Syndicate Publishing Co. 8

T

Theatre Specialty Mfg. Co. 52

U

United States Factories. 43
Universal Film Mfg. Co. 4

V

Vernon Film Co. 57

W

World Special Films Corporation. 55
World's Best Film Co. 50
Wurlitzer Company. 53

DO YOU WANT MORE BUSINESS?

We can tell you how to get it without a large expenditure of money. Our ***HOUSE-FILLING PLAN*** will boom your theatre and fill every empty seat.

Send for a copy today, it costs you nothing. A post card will bring it to your desk.

ACT NOW.

UNITED STATES FACTORIES COMPANY

180 N. MARKET STREET

M. P. DEPT. - - - - - - CHICAGO, ILL.

KLEINE "POMPEII" CREATES RIOT

The great De Luxe Theatre on Wilson Avenue, Chicago, billed George Kleine's "Last Days of Pompeii" for one night recently. Despite the fact that the evening was cold and rainy, a mob swarmed into the De Luxe, almost wrecking the box-office, and requiring special police to keep order. Three shows were originally planned, but the crowds demanded a fourth performance, which was given after midnight.

One significant fact was the appearance of hundreds of automobile parties, whose cars lined the streets for blocks on either side. About 10 o'clock it was found necessary to carry water to the fainting women who had become wedged in the lobby and could not be extricated. Undoubtedly George Kleine's "Last Days of Pompeii" crammed the big De Luxe as it has never been jammed before.

TURNING WORDS INTO DIMES

Sane and Sensible Advertising by the Exhibitors as a Stimulant to Box Office Legerdemain

By E. J. HUDSON

"OH DEAR, I've been in the house all day, without a bit of outdoor exercise," complained Mrs. Oneof A. Million.

"Where do you want to go?" asked Mr. Oneof A. Million, pausing in his perusal of the evening paper to gaze at his wife.

"Let's walk downtown and go to a motion picture show, and then walk back."

"All right, but which theatre do you want to go to?"

"Read the advertisements, and see which looks the best."

Turning to one of the inside pages, the husband scrutinized several columns of closely written advertising. "Here's one, the Hippodrome," he said at length. "How does this sound?"

"'Hippodrome To-night'"

"'A Marvelous Sensation in Three Tremendous Reels, "The Mountain Girl at Bay." Another Big Surprise Comedy, "Helping the Rich." Don't Fail to See "Donald, the Desperate," To-night Only. See the Hair-raising, Death-defying Race Between the Locomotive and the Automobile! See the Terrible Blood-curdling Third Degree! See the Breath-suspending Struggle on the Brink of the Precipice, and a Hundred Other Big Thrills—One of the Most Elaborate and Stupendous Productions of the Year. To-night Only. Prices Ten, Fifteen and Twenty.'"

"Aren't there any others?" asked Mrs. Oneof A. Million.

"Yes, here's the Lyric's ad," continued her husband. It says:

"'We Have Eliminated Eye Strain from Our Pictures.

"'We Have Made an Exhaustive Study of Projection, and as a Result Our Pictures Are Clear, Steady and Easily Watched, without any of the Usual Strain upon the Eyes.

"'The Chairs in the Lyric Are Big, Roomy and Comfortable. You Won't Tire of Sitting in Them.

"'We Aim to Please You. Our Ushers are Courteous and Attentive and Look after Your Every Want While in the Lyric.

"'Our Theatre is Never Entirely Dark—Hence No Stumbling over Seats or Other People's Feet When You Enter.

"'The Lyric Is Easily Accessible to All Principal Points in the Business Section.

"'We Try to Please Our Patrons. Your Presence Will Give Us an Opportunity to Prove It.

"'To-day's Program: A Laughable Comedy, "Helping the Rich," "The Mountain Girl at Bay," a Three-reel Drama of the Early Pioneer Days. "Donald, the Desperate," a Two-reel Drama of Unusual Interest.

"'Our Prices Are Ten, Fifteen and Twenty Cents.'"

"Oh, let's go to the Lyric," requested Mrs. Oneof A. Million when her husband concluded reading the advertisement. "I always get a headache from watching pictures at the Hippodrome, and besides, the backs of their chairs are too straight."

The foregoing incident, while purely fictitious, illustrates the attitude of millions of thinking men and women upon the question of "which theatre to go to." Advertisements, or, in the language of advertising experts, "ad copy," is a big and vital factor in the welfare and success of every motion picture theatre in the United States. It can mould opinion, bring esteem and respect, and it can turn many nickles and dimes from the box office, or cause them to flow in greater numbers into the bank accounts of the exhibitors. It all depends upon the exhibitor and his manager.

Men and women in cities of practically every size, from the little town of three to five thousand population, to the cities reaching into one hundred to two hundred thousand, look to the local daily newspapers as their buying guides. Their confidence in their own particular daily paper is unlimited. This may seem far fetched, but it has been proven in thousands of instances. What they read in it they nearly always believe without question or doubt. It is the exhibitor's best market in which to list and display his wares.

A window trimmer, employed by the owners of a big department store, does not work simply with the idea of filling the window space with various articles. He strives for unique effects, arrangement of goods that will attract particular attention to them, and for artistic decorations, giving to passers-by an idea of dignity and refinement, and last, but far from least, quality.

So it should be with the exhibitor. Joining together of words requires thought, time and study. Like articles selected for display in any window, they must be arranged in the best conceivable manner, so that no offense will be given to the refined, and so that after the first superficial glance by the reader, there will be sufficient verbiage of a good substantial nature to hold his attention and, eventually, sell him.

One Big Argument Continually Featured Essential

The advertising history of any manufacturer of a nationally advertised product will show that his success has been built chiefly upon the selection of one great big vital selling point in his ad copy. That is hammered incessantly into the minds and visions of the readers of magazines and newspapers, and weaving other points of interest around it, so that the combination leaves a lasting memory. Then when the actual product itself is seen in the store, the idea of quality is so spontaneous with the appearance of the product that a sale, in nine cases out of ten, seems inevitable.

Men who have made a lifelong study of advertising strive to achieve that very result, and millions upon millions of dollars are being spent annually to accomplish it. That fact in itself convinces one of the need of one salient point concerning any product featured day after day, and week after week, in all advertising copy.

To insert daily, or tri-weekly advertisements in a local newspaper, with nothing but the name of the theatre as a heading, the words, "To-day's Program," and then a list of the pictures under it with the admission prices as a close, borders close upon the extravagant; and dimes and nickels are almost too wary to permit of business extravagances.

A definite purpose should be kept in mind when advertising copy concerning a motion picture theatre is being written. Perhaps there is some especial feature in the theatre which belongs to no other house in the city; perhaps it is particularly well located in respect to stores, or car lines; maybe it has an unusually large number of exits, or any one of a thousand other distinctive features. It is safe to assume that there is not more than two out of every ten motion

picture theatres in the United States and Canada that do not possess distinctive features, which, if properly emphasized in ad copy, would bring increased business.

Competitors' Patrons Are Your "Prospects"

Every man, woman and child in any city can be considered a prospective patron of some motion picture theatre. Why not yours? If your theatre is handy to street car lines, tell them, in your advertising copy, that rainy weather does not need to hinder them from enjoying an evening at the theatre. Tell the women that no long walk is necessary from your theatre to a car line after a matinee, when they turn homeward with an armload of packages. If the city is sufficiently large to boost of traffic policemen in the business district, mention the added safety to children in crossing streets on their way to the theatre. Many mothers, given a well-worded and dignified suggestion of that kind, probably would disregard their fears for the safety of their children who cry to be permitted to attend matinees.

If your projection is exceptionally good, feature that fact in your advertising copy. Go to some local eye specialist who is well known, or an optician in any jewelry store, and convince him that clear, steady pictures are exceptionally good exercise for the eyes, and that they increase a person's powers of observation and rapid discernment. Then get him to make a statement to that effect, and use it in your ad copy, with his signature below it. Showing a slide each night for two or three weeks featuring the optician's place of business might prove an incentive.

There is one invariable rule in advertising. Never make your ad copy say anything but what is absolutely true. Otherwise, your money is wasted and you jeopardize your business. If you haven't good projection, make it good before you advertise it, and feature some other selling argument.

People are more quickly attracted by a familiar catch line or phrase in advertising copy than they are by constantly changed expressions. Select one, two or three really distinctive features of your theatre and emphasize them in every piece of copy you write. Place them in the same relative positions, changing the wording but seldom. But make those features relate directly to your theatre. Establish the connection between good projection, spacious exits, a choice location, comfortable chairs, good ventilation or the courtesy and attention of your ushers, and your theatre.

After all, the people must have impressed upon them the fact that the chairs are easy and comfortable in the Lyric Theatre, not simply that the chairs are easy and comfortable.

Giving the Theatre a Little Prominence

In theatre ad copy in which mention is made of nothing but "to-day's program" and the price of admission, there is no direct incentive given for patronage. It is necessary to genuine success in advertising to give some definite reason why your theatre should be patronized above all others in the city. The ever changing picture titles mean nothing to the average reader. It is difficult for them to judge a good picture by the title. They have been fooled too often. In some instances it has not been the fault of the exhibitors. But those days are fast disappearing.

"The Pride of the Regiment" has no advertising value. It may mean any one of fifty things. But to say in your ad copy, "Our Screen Is Tilted Slightly Forward So That the Picture Upon It Is Always Square and Permanently Centered, Eliminating Jumps and Blurring," arouses a train of thought in the mind of the reader. He probably won't know why the screen is tilted forward, nor care to find out, but the fact that the picture is "permanently centered, eliminating jumps and blurring," starts him thinking something like this:

"Gee, that's a good stunt. Kittie said it made her head ache the way those pictures jumped the other night. Next time we'll go to this theatre. Then she won't blame me if she don't enjoy herself."

While it is unquestionably necessary to advertise your daily program, the exhibitor who gives that preference over his theatre is spending his money wantonly, and what little benefit does accrue goes to the manufacturer. Perhaps, some day, some competitor may pay a higher price and get that program of releases which has been so well advertised, and what little benefit there is to be had, he will get. The exhibitor who can't afford to meet the increased rental loses his service, and is obliged to use different service.

Then what is left him to trade upon?

Nothing!

He has spent his good money advertising brands of film, and people know nothing of the really attractive features of his house. Then, when he changes program, it is ofttimes similar to opening a new theatre. All the shouting and praising he has done has to be counteracted, and after weeks of advertising "the world's greatest galaxy of stars" under one program, he can't very well convince readers that those on an opposing program are just as good.

A Nickel Can Be Made to Earn a Dime

That is but one point out of a hundred in favor of advertising the theatre in preference to the daily program. By impressing prospective patrons with some feature of interest about your house, you set them thinking, and no amount of program changing can hurt the good your advertising has done, because you need not change the general style and appeal of your copy with the change in brand names.

Every nickel invested in advertising should bring its equivalent to the box-office in additional patronage. It is far from an impossible task. Have the copy written with the purpose of making it pay. It is a splendid experiment for an exhibitor theoretically to change places with a prospective patron who, perhaps, has never attended his theatre, but gives his dimes to some competitor, and imagine just what form of advertising appeal would attract him.

Turning words into dollars is an important part of the daily life of every exhibitor and theatre manager. The advertising manager of any local newspaper is always willing to lend his assistance in writing ad copy with a direct appeal.

THE DUKE'S HEIRESS
Gaumont

NOTICE TO THE TRADE

You are invited to make our offices your headquarters when in New York.

Have your mail addressed here marked "Hold for Arrival,"

Service Department

THE MOTION PICTURE NEWS

220 WEST 42nd STREET **BRYANT 7650**

INTERESTING FILM REVIEWS

(*Continued from page* 37)

Pathe Weekly No. 62. (Oct. 27.) The news is all local. There is only one foreign item. San Francisco is mentioned three times. First in a swimming affair with Mrs. Wright and her daughter. Second, a game of English football and, thirdly, showing Fred Thompson advertising the coming fair. Brooklyn is also well represented with photographs of the Irish-American athletic games. Governor Fielder, in Jersey City, unveiling a monument is next The swim between the French and English in Paris was interesting. Present Democratic candidates are given a boost, but nary a Republican in sight. Miners rescuing their mates in the coal mines and "Bud" Fisher's clever sketches conclude the picture.

Across Swiftcurrent Pass on Horseback. Edison. (Oct. 27.) Swiftcurrent Pass, in the Northwestern part of Montana, is but little known to the remaining inhabitants of this globe. It is one of the wildest and most inspiring places in the world. The Edison Company has filmed a party of campers starting with packing at sunup to fording the pass in the evening. Flapjack cooking and a wrestling match complete the four hundred feet.

Sports in Merrie England. Kalem. (Oct. 27.) There is perhaps a subtle touch of irony in this. The finale is a suffrage parade. Hunting the otter and the Goodwood races were very well pictured.

A Hornets' Nest. Edison. (Oct. 27.) If the old saying, "Laugh and grow fat," is to be literally taken, this picture might be sold to thin people the world over. A sort of a "Dingbat and the Family Upstairs" tale, in which noisome neighbors are removed by hornets. Barry O'Moore, as Dick Morris, is very good.

Pendulum of Fate. Selig. (Oct. 27.) Two Reels. This drama holds the attention of the audience. A story of a hidden marriage, and the hardships of the wife and her children to recover their own at the death of the husband and father. The mother is a little too young for the part.

KINEMACOLOR MACHINES

In connection with the new film service proposition offered to exhibitors by the Kinemacolor Company of America, it was stated last week that the company is offering for sale the Kinemacolor machine. At their offices it was learned that several machines have been sold in the ten days since the advertisement first appeared announcing the new service scheme.

Up to this time these machines have always been leased, remaining the property of the Kinemacolor Company. This has made it impossible for the exhibitor in the smaller towns to secure the special Kinemacolor productions, such as "The Durbar," "Balkan War," "Panama Canal," "Weber & Fields Series," etc.

Under the new system, any theatre having a Kinemacolor machine installed will be in the market to rent special features from the company immediately they are released.

Leonora von Ottinger is a recent addition to the Universal Company. She is to appear in second leads and heavies in the Lawrence-Victor releases.

Miss von Ottinger is a finished actress, having appeared in, besides many other notable roles, the role of Baroness Revandel in Zangwill's "The Melting Pot."

"The Sea Wolf," by Bosworth, Inc., has been sold to the following States and cities: San Francisco, Cal.; Washington, Utah, Nevada, Wyoming, Idaho, Montana, Colorado, New Mexico and Arizona. William L. Roubert predicts getting the remaining States in a short time.

A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World, issued last week, in which Mr. R. W. Buzzell, of the Plaza Theater, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

If you desire recommendations from any portion of the entire universe write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4700 Mirroroide screens in use today, which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the maket, barring none. Get our large free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common-sense argument, and what your eyes see you can't help but believe.

J. H. GENTER CO., Inc.

NEWBURGH, N. Y.

AMMEX FEATURES

Western Features of Distinction

The Barrier of Blood

Distribution Date—November 10

The Fatal Reckoning

Distribution Date—November 24

To secure territory rights for all our features, wire or write immediately

Do it now before it is too late

Artistic one, three and six sheet lithographs for all releases, heralds and photographs

AMMEX FILM CO.

220 WEST 42ND STREET NEW YORK CITY

Distributed Through Exclusive Supply Corporation

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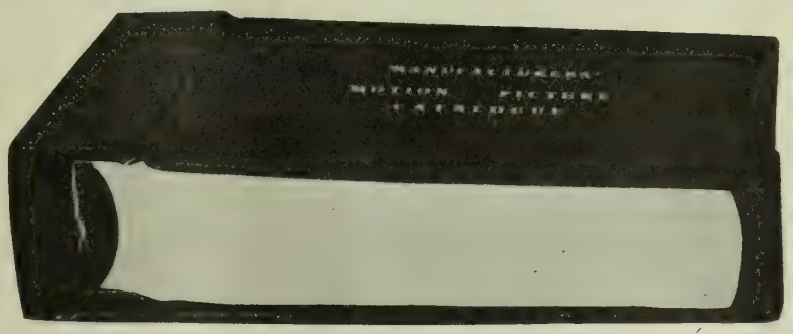

That is the Object of the Book Illustrated Above

The Manufacturers' Motion Picture Catalogue will be of the greatest help to every Exhibitor—every Machine Operator—and every person identified with the Motion Picture business.

It will be of permanent value on account of its Loose-leaf construction, for each subscriber will always be kept posted on the latest products of the manufacturers, through our monthly issues of insert pages.

With its various departments of information in addition to a complete Trade Directory, a Buyer's Guide and a Treatise for the Novice about to enter the Motion Picture business, this handy Volume has a Face Value of Ten Dollars.

ENTER YOUR SUBSCRIPTION NOW

$1.50 Entitles You to a Complete Volume of the

MANUFACTURERS' MOTION PICTURE CATALOGUE

With 12 Monthly Issues of Insert Pages for 1914

MANUFACTURERS' CATALOGUE PUBLISHING COMPANY

FIFTH AVENUE BUILDING, NEW YORK

RALPH DELMORE

Few actors connected with the American stage in the past decade have achieved more distinction in character rôles in the modern drama than Ralph Delmore. He is a quiet, studious gentleman, who has made a lifelong study of stage types, and frequently illustrated them through his own histrionism most palpably; but, like many character actors, he has portrayed rôles the exact opposite of himself—the blustering malcontent, the ward heeler, the grafter, and all the potential sinners that figure in the drama of modern business life—and has done them so ably and so well that the public had begun to think that he was a true terror. Few men have made a keener, closer study of the drift of modern drama than Mr. Delmore, who recently became associated with the Selig Polyscope Company in Chicago as a producer; nor is he inexperienced in this line of work, for he was associated eight months with the Lubin establishment in Philadelphia, working in a particular line of modern plays that had a large call for types. He has the greatest faith in motography as a means of dramatic expression, and declares that the art is now upon the threshold rather than attained anything like full flower in its achievements, wonderful as they are.

CLIFFORD BRUCE ILL

Owing to the severe illness of Clifford Bruce, of the Selig Company, Director Oscar Eagle has been forced to discontinue work on a number of important scenes on "The Royal Box." On account of the same reason work has been delayed on the great detective play, "The Circular Staircase."

A VIVID STORY

(*Continued from page* 17)

to five reels. There is a tendency toward monotony during the stay on Endeavor Island, the interest being revived on the death of Larsen.

The settings are splendid, and the cast strong. Violet Barry, the only woman, is blessed with a clear field and makes the most of it.

The production was shown at the Winter Garden on October 22nd before a representative audience, composed mainly of persons interested in dramatics in various capacities, to the number of about four hundred. The dramatic scenes were very well received.

A. D. M.

STERLING Motion Picture CAMERA

Price No. 2.....$350
Price No. 1..... 250
Including Instruction.

This is a Practical Professional Camera fitted with Zeiss Tessar Lens, patent adjustable dissolving shutter and aperture plat opened from outside, with 4-500 ft. magazine.

STERLING CAMERA CO.
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HOLIDAYS?

THE FAMOUS

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Order To-Day—$13.50 a Dozen or $1.50 Apiece.

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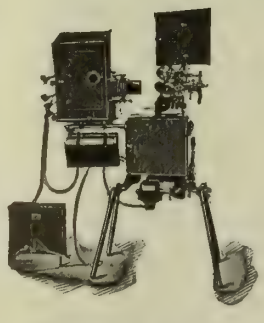
521 First National Bank Building
1333 Argyle St. Chicago

Power's Cameragraph No. 6A



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Efficiency is not of a mushroom growth; it is born of hard labor and study—and wisdom which profits by experience.

POWER'S CAMERAGRAPH represents an evolution extending over a period of sixteen years.

It is the result of ceaseless thought and research of a Master Mechanical Mind.

It stands for the elimination of all the crude and inefficient appliances of the past, and possesses every known feature of worth which present-day knowledge affords.

It is manufactured throughout in the largest and best equipped factory of its kind in the world.

It receives, as a recognition of its worth,

OVER 65% OF THE TRADE BUSINESS OF AMERICA

Catalogue D Gives Full Details

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The Leading Makers of Motion Picture Machines

EVENTUALLY

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MIRROR SCREEN

Because it gives the most artistic, the brightest and clearest picture and is the greatest money getter for your theatre in the world and lasts forever

$1,000.00 **$1,000.00**

Forfeit if the Mirror Screen is not the most perfect surface in the world for the projection of Motion Pictures

MIRROR SCREEN COMPANY, Shelbyville, Ind.

F. J. REMBUSCH, Pres.

FRANK MANNING, Eastern Representative, 121 West 48th St., New York City.

Write today for our new snow-white finish and catalogue.

—WHY NOT NOW?—

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LOOK FOR OUR TWO REEL PICTURES EVERY THURSDAY

"THE SEA ETERNAL" Two-Reel Thursday, November 13th
A wonderful melodrama of the sea coast

"PARTNERS IN CRIME"
Three-Reel Thursday, November 20th
A powerful story of a gang of swell yeggmen

"A WAIF OF THE DESERT"
Two-Reel Thursday, November 27th
A dramatic emigrant story; a tragedy of the plains

Five Releases Each Week

"MAGIC MELODY"
1,000 Feet Tuesday, November 4th
Music hath charms to soothe the savage breast

"COCOANUT INDUSTRY"
400 Feet Friday, November 7th
Interesting and instructive educational picture

"THE PRICE OF VICTORY"
2,000 Feet Thursday, November 6th
A dramatic incident of the Civil War

"HIAWANDA'S CROSS"
1,000 Feet Saturday, November 8th
Dramatic Indian story with a thrilling denouement

"GETTING THE BEST OF DAD"
600 Feet Friday, November 7th
The boy turns the table on his old father and wins a pretty wife

"THE LOCKED ROOM"
1,000 Feet Monday, November 10th
Good Western story with a joke on a jealous husband

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From Your Exchange or A. B. C. Co., Cleveland, Ohio.

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4 REELS
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Greek, Bulgarian, Servian and Turkish Troops swell the number of the enormous cast.
For Illinois
Write for our list.
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A Female Detective Play with Laura Sawyer and House Peters.
In Three Reels, Released Oct. 20

James O'Neill
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Five Reels, Released Nov. 1

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POWER WINDER, REWINDER, EXAMINER, MENDER AND MEASURER ALL IN ONE.

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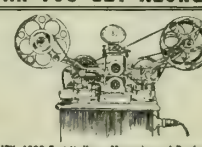

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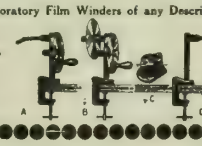

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(IN TWO PARTS)

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"QUICKSANDS OF SIN"
A splendid dramatic object lesson with an excellent moral. A photoplay with a "punch."

Released Wednesday, Nov. 5th.
"THEIR WIVES' INDISCRETION"
An exceedingly interesting and novel comedy by James Oliver Curwood.

Released Thursday, Nov. 6th.
"THE RUSTLER'S STEP-DAUGHTER"
A Western drama of more than ordinary merit featuring Evelyn Selbie and True Boardman.

Released Saturday, Nov. 8th.
"BRONCHO BILLY'S SECRET"
A feature Western drama of sacrifice featuring Mr. G. M. Anderson.

OUR POSTERS ARE ATTRACTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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By WILLIAM LORD WRIGHT

And 1 Year's Subscription to *Motion Picture News* for $2.00

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5/8 x 12 Cored Carbons, any make, per 100	$4.00
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1/2 x 6 Solid Carbons, any make, per 100	1.60
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If to be sent by Parcel Post add to remittance for postage.

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Sold on time or for cash.
HAVE YOU OUR NEW CATALOG?
AMUSEMENT SUPPLY COMPANY
Everything from Screen to Booth.
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SLIDES

What's the use to buy poor slides, that you can't see, when less money will buy slides like the accompanying cut. Notice it. We will mail you this sample for 15c, and mail you list for the General, Mutual and Universal programs. Wake Up, and do it to-day.

Niagara Slide Company
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IN TWENTY-TWO CITIES INSTALLED

Wurlitzer Music

WHY DON'T YOU? IT PAYS

20 BRANCHES **WURLITZER** 20 BRANCHES

CINCINNATI

Machines and Supplies

New and Old Machines. Machines Repaired Film Cement. Machine Oil. Universal Carbon Holder. Original Effects.

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Successor to C. B. Kleine
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EFFICIENCY; The Slogan of Modern Business

is more truly applicable to the motion picture industry than almost any other field; and most particularly so to the photoplayhouse. Therefore, the very best equipment is none too good.

Simplex **THE PEERLESS MOTION PICTURE PROJECTOR**

produces clear, steady, flickerless pictures that cannot be excelled by any other projector now on the market.

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THE MARTIN ROTARY CONVERTER (3 phase—automatically synchronized) is the highest type of Alternating Current rectifier yet produced for the transforming of 25-30-60 cycle current and either 110-220 or 440 volts into direct current giving pure white light economically (80% efficient—guaranteed).

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CHICAGO SONG SLIDE EXCHANGE 6th FLOOR, POWERS BLDG. N. E. Cor. Monroe St. & Wabash Ave., (Station E) **CHICAGO, ILL.**

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Oct. 4—The Wild Guardian (2 Parts).....
Oct. 11—Chopin's Nocturne (2 Parts).....
Oct. 18—The Two Mothers (2 parts Dr.)....2000

AMERICAN

Oct. 9—Taming a Cowboy.....1000
Oct. 11—Calamity Anne's Sacrifice (Com.)...1000
Oct. 13—Courage of Sorts (Com.)..... 625
Oct. 13—Making Pig Iron..... 375
Oct. 16—The End of Black Bart (Dr.).....1000
Oct. 18—The Making of a Woman (Dr.)....1000
Oct. 20—Hidden Treasure Ranch (Dr.).....1000
Oct. 23—The Step Brothers (Dr.).....1000
Oct. 25—In the Mountains of Virginia (Dr.).1000
Oct. 27—In the Days of Trajan (2 reel Dr.).2000
Oct. 30—In Three Hours (Dr.).....1000
Nov. 1—Follies of a Day and Night (Com.).1000
Nov. 3—The Girl and the Greaser (Dr.)....1000
Nov. 6—What Her Diary Told (Dr.).....1000
Nov. 8—The Haunted House (Com. Dr.)..1000

BISON

Oct. 21—The She Wolf (3 reel Dr.).....
Oct. 25—The Cowboy Magnate.....
Oct. 28—The Black Masks (2 reel Dr.).....
Nov. 1—From Dawn Till Dark (2 reel Dr.).
Nov. 4—Captain Kidd (3 reel Dr.).....
Nov. 8—The Prairie Trail (2 reel Dr.).....
Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.).....
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) .....
Nov. 22—Winona's Vengeance (2 reel Dr.)..

BRONCHO

Sept. 24—The Silent Hero (2 reels).....2000
Oct. 1—The Greenhorn 2000
Oct. 8—Forgotten Melody (2 reels).....
Oct. 15—The Reaping (2 reels).....
Oct. 22—The Black Sheep (2 reels).....
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels).....

CRYSTAL

Oct. 21—Willie's Great Scheme (Com.).....
Oct. 21—The Turkish Rug (Com.).....
Oct. 26—Robert's Lesson (Dr.).....
Oct. 28—His Rich Uncle.....
Oct. 28—The Game that Failed (Com.).....
Nov. 2—A Hidden Love (Dr.).....
Nov. 4—Girls Will Be Boys (Com.).....
Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.).....
Nov. 11—Oh! You Pearl (Com.).....
Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.).....
Nov. 18—Her Secretaries (Com.).....
Nov. 18—Percy's New Mamma (Com.).....
Nov. 23—The Cabaret Singer (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Oct. 16—Romance of Erin (2 reels).....
Oct. 23—Heart of Kathleen (3 reels).....
Oct. 30—Widow Mallney's Faith (3 parts—Dr.) .....
Nov. 6—The Judgment (2 part Dr.).....

DRAGON
(Formerly Ryno)

Sept. 16—Blindness of Courage.....3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Oct. 19—Oxygen .....
Oct. 22—Big Hearted Jim (2 reel Dr.)....
Oct. 26—The Terrible Outlaw (Com.).....
Oct. 29—Cynthy (2 reel Com. Dr.).....
Nov. 2—Success With De-feet.....
Nov. 2—Organisms Which Inhabit Stagnant Waters .....
Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.).....
Nov. 9—Amber Stone (Edu.).....
Nov. 12—Lade Babbie (3 reel Dr.).....
Nov. 16—Unforeseen Metamorphoses and Does Max Snore (Split).....
Nov. 19—Partners (2 reel Dr.).....
Nov. 23—Oh! You Rubber.....
Nov. 23—Soldiers Drilling in Turkestan.....

ECLECTIC

Sept. 8—The Voice of the Wild.....
Sept. 15—When Paris Loves.....
Oct. 2—Vendetta .....
Oct. 16—Message of the Dead.....
Oct. 30—The Doom of the Ocean.....3000

FEATURE RELEASES

Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life.....2700
Oct. 31—Gallows of Gods.....3000

FRONTIER

Oct. 18—The Brute (Dr.).....
Oct. 23—Miss Fairweather Out West (Com.).
Oct. 25—Jim's Atonement (Dr.).....
Oct. 30—When Spirits Walk (Com.).....
Nov. 1—His Conscience (Dr.).....
Nov. 6—Slim Gets the Reward (Com.)....
Nov. 8—The Girl and the Bandit (1 reel Dr.)
Nov. 13—Caught at His Own Game (Com.)..
Nov. 15—The Bond that Binds (Dr.).....
Nov. 20—Slim Becomes a Detective (Com.)..
Nov. 22—The Double Cross (Dr.).....

GAUMONT

Oct. 23—Tiny Tim Kidnaps a Baby (Com.)..
Oct. 28—The Accusing Eyes (Dr.).....
Oct. 30—Mexican Pearl Smugglers (Dr.).....
Nov. 4—The Interrupted Message.....1000
Nov. 5—Weekly No. 86.....1000
Nov. 6—Monty and Molly Seek a Divorce (Com.) .....
Nov. 11—The Bank Messenger (Dr.).....
Nov. 13—The Heart of a Doll (Com.).....
Nov. 18—Monty and the Milkmaid (Com.)...
Nov. 20—"Dear Oscar" Finances a Theatre (Com.) .....
Nov. 25—Mary Saves the Sculptor (Com.)...

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. .....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).....
Oct. 20—His Double Surprise.....
Oct. 20—A Trip Through Tunis and Algiers..

GREAT NORTHERN

Oct. 11—The Baltic Sea (Sc.).....
Oct. 18—A Husband's Strategy.....1000
Oct. 25—Who Is Who..... 982
Nov. 1—A Dilemma 1000

GREAT NORTHERN SPECIAL

Oct. 14—The Rival Brothers.....3000
Oct. 21—Secret of the Old Cabinet.....3000
Oct. 28—In the Bonds of Passion.....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Oct. 18—Leaves from Hy. Mayer's Sketch Book .....
Oct. 20—The Big Sister (2 reel Dr.).....
Oct. 23—The Anarchist (Dr.).....
Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) .....
Nov. 6—The Old Parlor (1 reel Dr.).....
Nov. 10—On Pine Mountain (Dr.).....
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.).....
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..

ITALA (Features)

Sept. 25—Unmasked .....
Oct. 9—The Gypsy Kiss.....2200
Oct. 23—Queen's Jewels 3000

JOKER

Nov. 8—Love and Limburger (Com.).....
Nov. 12—Mike and Jake Among the Cannibals (Com.) .....
Nov. 15—Almost an Actress (Com.).....
Nov. 19—Mike and Jake at the Beach (Com.)
Nov. 22—The Stingers Stung (Com.).....

KAY-BEE

Oct. 3—Loaded Dice (1 reel).....1000
Oct. 10—The Bully (1 reel).....
Oct. 17—Venetian Romance (1 reel).....
Oct. 24—A Woman's Wit (1 reel).....
Oct. 31—Borrowed Gold (1 reel).....
Nov. 7—For Mother's Sake (1 reel).....

KEYSTONE

Oct. 20—A Quiet Little Wedding.....
Oct. 23—The Janitor—Making An Automobile Tire .....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff .....
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports) .....
Nov. 3—Fatty, at San Diego (Com.).....
Nov. 6—Louis' Sickness at Sea (Com.).....
Nov. 10—Small Time Act (Com.).....
Nov. 10—The Milk We Drink (Edu.).....

KOMIC

Feet

Oct. 23—Caught in His Own Net (Com.)....
Oct. 23—Deceiving Dad (Com.).....
Oct. 30—Father and the Flies (Com.).....
Oct. 30—The New Curate (Com.).....
Nov. 6—Poor John (Com.).....
Nov. 6—Caused by a Clock (Com.).....
Nov. 13—An Affair of Honor (Com.).....
Nov. 13—Biddy on Her Mettle (Com.).....

LEWIS PENNANTS

Sept. 6—Decreed to Die.....3000
Oct. 18—My Boy .....

LUX
By Prieur

Oct. 24—Terrible Bobby (Com.)..... 235
Oct. 31—Mabel Feigns Indisposition (Com.) 575
Oct. 31—Percy's Heroism (Com.)..... 410

MAJESTIC

Oct. 19—Through the Sluice Gates.....
Oct. 21—Always Together .....
Oct. 25—Revenge .....
Oct. 26—The Scenario Writer.....
Oct. 28—The Oath of O'Tsuru San (2 part Dr.) .....
Nov. 1—(No Release This Date).....

NESTOR

Oct. 24—Tightwad Buys a Laundry (Com.)
Oct. 29—A Man of the People (Dr.).....
Oct. 31—Curses! Said the Villain (Com.)....
Nov. 5—Western Hearts (1 reel Dr.).....
Nov. 7—His Wife's Burglar (Com.).....
Nov. 12—In the End (Dr.).....
Nov. 14—Love Luck and a Paint Brush (Com.) .....
Nov. 19—The Golden Princess Mine (Dr.)..
Nov. 21—An Elephant On His Hands (Com.)

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Oct. 31—The Bee Industry (Edu.).....
Nov. 3—The Lesson the Children Taught (Com.) .....
Nov. 7—The Heart of a Cracksman.....
Nov. 10—From Mine to Mint (Educational)..
Nov. 14—Cracksman's Reformation (Dr.)....
Nov. 17—The Cotton Industry in Arkansas..
Nov. 17—The Doctor's Orders.....
Nov. 21—A Stolen Identity (2 reel Dr.)....

RAMO

Oct. 15—The Current (Dr.).....3000
Nov. 5—Wives 3000

RELIANCE

Nov. 5—The Dress of Lelita.....
Nov. 8—Two Men and a Muler (Series 3)..
Nov. 10—The Power of the Sea.....
Nov. 12—The Bracelet (Dr.).....
Nov. 15—For Love of a Man (2 reel Dr.)..
Nov. 17—Two Men and a Mule (Series 4—Com.) .....
Nov. 19—A Man and a Woman (Dr.).....
Nov. 22—Her Father's Daughter (Dr.).....

REX

Nov. 6—The Pine Needle Test (2 reel Dr.)..
Nov. 7—The End of the Road (2 reel Dr.)..
Nov. 9—The Haunted Bride (Dr.).....
Nov. 13—The Missionary Box (Dr.).....
Nov. 16—The Blood Brotherhood (Dr.).....
Nov. 20—Fires of Fate (2 reel Dr.).....
Nov. 23—His Old Fashioned Dad (Com. Dr.)

SOLAX

Oct. 17—Bachelor's Waterloo (Com.).....1000
Oct. 24—Fisherman's Luck (Com.).....1000
Oct. 25—Rogues of Paris.....4000
Oct. 31—Ish Gabibble (Com.).....1000
Oct. 31—The Movies 1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Oct. 14—A Girl Worth While.....
Oct. 17—A Peaceful Victory.....
Oct. 19—Beauty in the Seashell.....
Oct. 21—The Mystery of the Haunted Hotel..
Oct. 24—The Old Folks at Home.....
Oct. 26—The Silver Tongued Orator.....
Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer.....

VICTOR

Oct. 31—The Spender (2 reel Dr.).....
Nov. 3—The Ring of Sorrow (1 reel Dr.)..
Nov. 10—The Passerby (2 reel Dr.).....
Nov. 14—(Lawrence) A Child of the Streets.
Nov. 17—Forgotten Women (Dr.).....
Nov. 21—Where the Hop Vines (Dr.).....

A FINE PREMIUM

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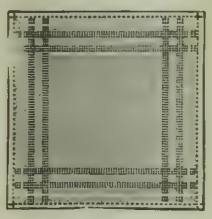

This beautiful Leno handkerchief—of imitation Mexican drawn work—will bring women and children to your theatre on special matinée days.
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Write for prices in lots.

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NOW READY FOR BOOKING

"The TWO SERGEANTS"
"SAPHO"

"FATHER JOHN—A RAG PICKER OF PARIS"

Ambition!

The Question

"Billy," said the Usher to the Operator, "the boss is working us too hard. I'm going to kick."

"Gee, I'm getting tired of this every-day grind myself," answered the Operator.

"Here, look at this," laughed the Usher, pointing to an advertisement in a magazine he held. "Telling about earning money in spare time. That's a joke. What does a fellow want to work for in his spare time? I get enough, and then some, without that."

"Me, too," echoed the Operator, and they started for a poolroom to pass the hour remaining before opening time. Their employer noted the departure of the Usher and Operator; the direction they took; the unhung posters; the uncleaned projector, and said nothing.

The theatre burned down. The Operator and Usher idled until necessity drove them to waiting on table and "doubling in the sink" for their meals.

Soon their employer opened a new and larger theatre, but he did not re-employ the Operator and Usher. That didn't bother them, but the fact that they now had to *work* did.

That's Not Ambition

The Answer

"Jim," said the Usher to the Operator, "it strikes me that we've got a lot of spare time going to waste every day. Can't we do something to earn a little money outside?"

"Sure, here's an advertisement about representing The Motion Picture News in our spare time. Let's answer it."

They did; received an appointment by return mail as local representatives, and went to work. At first they devoted all of their spare time to the proposition. Their friends guyed them for being dubs. "You only live once. Have a good time while you're at it," they advised. But the Operator and the Usher kept right on working. They knew that "they only lived once." Soon their combined weekly earnings totalled $20 above their regular salaries.

"How do you get it so easily?" inquired their less energetic friends. "Work for us, and we'll show you."

Two of them did on a commission basis. Soon others followed. And their employer secretly noted the activities of the Usher and the Operator.

One day the theatre manager quit. The Usher succeeded him. Their employer opened a new theatre. The Operator became manager. Still their "friends" continued *working for them* on a commission basis, and these friends, in time, earned enough money for the Operator and the Usher to enable each to open a theatre of his own.

That's Ambition

We would like to hear from any theatre employee who possesses enough ambition to want to convert a part of his or her spare time into actual money. Two hundred representatives will be appointed in the next thirty days. Forty of these will be district representatives, with authority to appoint sub-agents. Be one of the two hundred who are going to divide thousands of dollars in commissions. In writing, please address:

SALES DIVISION

The Motion Picture News

220 West Forty-second Street

NEW YORK CITY

LICENSEES OF PATENTS CO.

BIOGRAPH

Oct. 18—The Girl Across the Way (Dr.)....
Oct. 20—The Van Nostrand Tiara (Dr.)....
Oct. 23—The Winning Punch (Com.).....
Oct. 23—A Fallen Hero (Com.).....
Oct. 25—The Madonna of the Storm (Dr.)..
Oct. 27—An Evening With the Wilder Spender (Com.) .....
Oct. 30—A Barber Cure (Com.).....
Oct. 30—Boarders and Bombs (Com.).....
Nov. 1—The Clock Stopped (Dr.).....
Nov. 3—Diversion (Dr.).....
Nov. 6—On the Hands of the Black Hands (Com.) .....
Nov. 6—Where's the Baby (Com.).....
Nov. 8—Old Coupons (Dr.).....

CINES

George Kleine

Sept. 16—High Treason (Part I & II) (Dr.).1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special) .....
Nov. 11—The Penalty (2 part Dr.).....

EDISON

Oct. 21—Reginald's Courtship (Com.).....1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.) 400
Oct. 22—His First Performance (Com.).... 600
Oct. 24—Silas Marner (2 Parts).....2000
Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.).....1000
Oct. 27—Across Swift Current Pass on Horseback (Sc.) 400
Oct. 27—A Hornet's Nest (Com.)..... 600
Oct. 28—A Daughter of the Wilderness (Dr.).1000
Oct. 29—The Horrible Example (Com.).....1000
Oct. 31—Janet of the Dunes (Dr.).....2000
Nov. 1—A Woodland Paradise (Com.).....1000
Nov. 3—Wild Wales (Sc.)..... 350
Nov. 3—Porgy's Bouquet (Com.)..... 650
Nov. 4—Tommy's Stratagem (Com.).....1000
Nov. 5—Archie and the Bell-boy (Com.)....1000
Nov. 7—A Face from the Past (Dr.) Parts I and II 2000
Nov. 8—Elise (Dr.) 1000
Nov. 10—Camping with the Blackfeet (Des.). 500
Nov. 10—Seth's Woodpile (Com.)..... 500
Nov. 11—The Doctor's Duty (Dr.).....1000
Nov. 12—His Nephew's Scheme (Dr.).....1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II) 2000
Nov. 15—Getting a Patient (Com.).....1000
Nov. 17—Nora's Boarders (Com.).....1000
Nov. 18—A Cause for Thankfulness (Dr.)..1000
Nov. 19—The Girl in the House-boat (Com.).1000
Nov. 21—A Good Sport (2 parts—Com.)....2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.) 1000
Nov. 24—From Durban to Zululand (Sc.).... 500
Nov. 24—Enoch and Ezra's First Smoke (Com.) 500

ESSANAY

Oct. 15—Their Waterloo (Com.).....
Oct. 16—A Borrowed Identity (Com.).....
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II).....
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000
Oct. 18—"Alkali" Ike and the Wild Man (Com.) .....
Oct. 21—The Way Perilous (Dr.).....
Oct. 22—Day by Day (Com.).....
Oct. 23—The Kid Sheriff (Com. Dr.).....
Oct. 24—The Love Lute of Romany (Dr.) Parts I and II.....
Oct. 25—Broncho Billy's Elopement (Dr.)....
Oct. 28—Thy Will Be Done (Dr.).....
Oct. 29—Cupid and Three (Com.).....
Oct. 30—Greed for Gold (Dr.).....
Nov. 1—The Doctor's Duty (Dr.).....
Nov. 4—Quicksands of Sin (Dr.).....
Nov. 5—Their Wives' Indiscretion (Com.).
Nov. 6—The Rustler's Stepdaughter (W. Dr.)
Nov. 7—The Death Weight.....
Nov. 8—Broncho Billy's Secret (W. Dr.)..
Nov. 11—The Man Outside (Dr.).....
Nov. 12—The Last Laugh (Com.).....
Nov. 13—The New Schoolmarm of Green River .....
Nov. 15—"Alkali" Ike's Auto (W. Com.).....
Nov. 18—The Lost Chord (Dr.).....
Nov. 19—The Usual Way (Com.).....
Nov. 20—The Cowboy Samaritan (W. Dr.)....

KALEM

Feet

Oct. 20—The Dumb Messenger (Dr.).....
Oct. 22—A Daughter of the Underworld (Dr.) Parts I and II.....
Oct. 24—Jimmie's Finish (Com.).....
Oct. 24—Betty Buttin and the Bad Man (Com.) .....
Oct. 25—A Railroader's Warning (Dr.).....
Oct. 27—High-Born Child and Beggar (Dr.).
Oct. 27—Sports in Merrie England (Sports)
Oct. 29—Motion Picture Dancing Lessons (Special 3 parts).....3000
Oct. 31—The Speed Limit (Com.).....
Nov. 1—The President's Special (Dr.).....1000
Nov. 3—The Fatal Shot (2 parts—Dr.)....2000
Nov. 5—The Man Who Vanished (2 part Dr.) 2000
Nov. 7—Tightwad's Present (Com.).....
Nov. 7—The Marble Industry (Ind.).....
Nov. 8—The Silent Warning (Dr.).....1000

LUBIN

Oct. 10—Going Home to Mother..... 600
Oct. 11—The Higher Law.....1000
Oct. 13—The Fiancee and the Fairy.....1000
Oct. 14—A Deal in Oil.....1000
Oct. 16—The Taking of Rattlesnake Bill....2000
Oct. 17—The Mate of the Schooner Sadie..1000
Oct. 18—The Highest Bidder..... 400
Oct. 18—A Sleepy Romance..... 600
Oct. 20—Father's Choice 400
Oct. 20—All On Account of Daisy..... 600
Oct. 21—Her First Offense.....1000
Oct. 23—The Evil Eye.....2000
Oct. 24—The Man in the Hamper.....1000
Oct. 25—Mother Love 1000
Oct. 27—The Man of Him.....1000
Oct. 28—Making Good 400
Oct. 28—Giving Bill a Rest..... 600
Oct. 30—The Rattlesnake (2 reels).....2000
Oct. 31—A Momentous Decision 1000
Nov. 1—When the Prison Doors Opened...1000
Nov. 3—The Double Chase (Com.).....1000
Nov. 4—Magic Melody (Dr.).....1000
Nov. 6—The Price of Victory (2 reel Dr.)..2000
Nov. 7—Cocoanut Industry (Edu.)..... 400
Nov. 7—Getting The Best of Dad (Com.).... 600
Nov. 8—Hiawanda's Cross (Dr.).....1000
Nov. 10—The Pride of Battery B (Dr.).....1000
Nov. 11—A Miracle of Love (Dr.).....1000
Nov. 13—The Sea Eternal (2 reel Dr.).....2000
Nov. 14—When the Clock Stopped (Dr.)....1000
Nov. 15—Whose Is It? (Com.)..... 400
Nov. 15—Badly Wanted (Com.)..... 600
Nov. 15—Whose Is It (Com.).....
Nov. 17—The Two Fathers (Com.).....
Nov. 18—Shadows (Dr.) .....
Nov. 20—Partners in Crime (Dr.).....
Nov. 21—His Chorus Girl Wife (Dr.).....
Nov. 22—The Harmless One (W. Dr.)....
Nov. 24—Just Cissy's Little Way (Com.)....
Nov. 25—Sick Father (Com.).....

G. MELIES

Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000
Oct. 16—Scenes of Cochin-China (Sc.).....1000
Oct. 23—Old and New Tahiti (Dr.).....
Oct. 30—A Japanese Wedding (Manners and Customs) .....
Oct. 30—A Japanese Shoemaker at Work (Typical) .....
Nov. 6—Sydney and Its Harbor (Travel)..1000

PATHE FRERES

Oct. 9—Two Mothers (Special—2 Parts—Dr.) .....
Oct. 10—The Millionaire's Ward (Dr.)....
Oct. 11—Talkative Tess (Com.).....
Oct. 13—Pathe's Weekly No. 58.....
Oct. 14—A Yankee in Mexico (Dr.).....
Oct. 14—The Petrified Forests of Arizona (Geology) .....
Oct. 15—The Bullet's Mark (Dr.).....
Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II).....
Oct. 16—Pathe's Weekly No. 59 (News)....
Oct. 17—Her Hour (Dr.).....
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany) .....
Oct. 18—St. Claude and Its Environs, France (Sc.) .....
Oct. 20—Pathe's Weekly .....
Oct. 21—The Poisoned Stream (Dr.).....
Oct. 22—Dodging Matrimony (Com.).....
Oct. 23—The Death Song (Dr.) Parts I and II .....
Oct. 23—Pathe's Weekly No. 61 (News)....
Oct. 24—Breeding Trout by the Million (Ind.)
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel).....
Oct. 25—Gypsy Love (Dr.).....
Oct. 27—Pathe's Weekly .....
Oct. 28—The Spinners of Speech (Ind.)....
Oct. 29—When Childhood Wins.....
Oct. 30—In Love and War (Multiple Reel).
Oct. 30—Pathe's Weekly .....
Oct. 31—Love's Deception (Dr.).....
Nov. 1—Too Many Tenants (Com.).....
Nov. 3—Pathe's Weekly No. 64 (News)..
Nov. 4—The Vaudeville Star's Vacation (Com.) .....
Nov. 5—A Yellow Streak (Dr.).....
Nov. 6—Pathe's Weekly No. 65 (News)..
Nov. 6—Race Memories (2 part Dr.).....
Nov. 8—A Phony Alarm (Com.).....
Nov. 8—Egyptian Temples (Travel).....
Nov. 8—Ice Cutting in Sweden (Travel)..

SELIG

Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.).....1000
Oct. 1—The Cattle Thief's Escape (Dr.).. 500
Oct. 1—Rangoon, India (Edu.)..... 500
Oct. 2—Our Neighbors (Dr.).....1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000
Oct. 6—The Conscience Fund (2 reel Dr.)..2000
Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.).1000
Oct. 9—Saved from the Vigilantes (Dr.)....1000
Oct. 10—Ceylon Tea Estate (Edu.)..... 500
Oct. 10—Only Five Years Old (Dr.)..... 500
Oct. 13—The Bridge of Shadows (2 reel Dr.).2000
Oct. 14—The Silver Grindstone (Dr.).....1000
Oct. 15—As a Father Spareth His Son (Dr.).1000
Oct. 16—The Golden Clouq (Dr.)..... 500
Oct. 16—The Abduction of Pinkie (Com.)... 500
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger-Print (2 reel Dr.)....2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.) 500
Oct. 21—Dishwash Dick's Counterfeit (Com.) 500
Oct. 22—Dorothy's Adoption (Dr.).....1000
Oct. 23—Life for Life (Dr.).....1000
Oct. 24—Destiny of the Sea (Dr.).....1000
Oct. 27—The Pendulum of Fate.....
Oct. 28—When May Weds December.....
Oct. 29—Two Sacks of Potatoes.....
Oct. 29—A Muddle in Horse Thieves.....
Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose.....
Nov. 4—Slipping Fingers .....
Nov. 5—The Probationer .....
Nov. 6—The Conversion of Mr. Anti.....
Nov. 7—The Schoolmarm's Shooting Match..

URBAN ECLIPSE

George Kleine

July 11—The Statue of Fright (Dr.) (Part I and Part II).....1770
Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000

VITAGRAPH

Oct. 14—The Ballyhoo's Story.....
Oct. 15—Master Fixit .....
Oct. 15—Buddhist Temples & Worshippers..
Oct. 16—The Outlaw .....
Oct. 17—Matrimonial Manoeuvres .....
Oct. 18—The Pirates (2 Part Special).....
Oct. 20—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
Oct. 25—The Next Generation (2 Part Special) .....
Oct. 27—At the Sign of the Lost Angel.....
Oct. 28—In the Shadow .....
Oct. 29—Father's Hatband .....
Oct. 30—Bianca .....
Oct. 31—Fatty's Affair of Honor.....
Oct. 31—Performing Lions .....
Nov. 1—The Warmakers (2 part Special)....
Nov. 3—The King's Man.....
Nov. 4—His Silver Bachelorhood.....
Nov. 5—The Hoodoo Umbrella.....
Nov. 5—Scenic .....
Nov. 6—A Broken Melody.....
Nov. 7—Flaming Hearts .....
Nov. 8—The Diver (2 part Special).....
Nov. 10—Thieves .....
Nov. 11—The Right Man.....
Nov. 12—Fellow Voyagers .....
Nov. 12—Scenic .....
Nov. 13—Their Interest in Common.....
Nov. 14—Fanny's Conspiracy .....
Nov. 15—Miss Tomboy (2 part Special).....
Nov. 17—Tangled Threads .....
Nov. 18—His Last Fight.....
Nov. 19—Why I Am Here.....
Nov. 20—The Sale of a Heart.....
Nov. 21—The Schemers .....
Nov. 22—Whimsical Threads of Destiny (2 part Special) .....
Nov. 24—Mary Jane .....

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See the Thrilling Mine Explosion
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See the Spectacular Leap for Life
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4 Part Feature Film.
Piano Score & Specially Arranged Music. Highly endorsed by THE CLERGY
PATRICK'S MOTHER TELLS HIM THE STORY OF THE CROSS
Every scene taken on the exact spot made memorable by Ireland's Apostle and enacted by Irish peasants in Ancient Historical Costumes
BEAUTIFUL LITHOGRAPHS, ONE, THREE AND EIGHT SHEETS, ALSO CUTS AND SLIDES.
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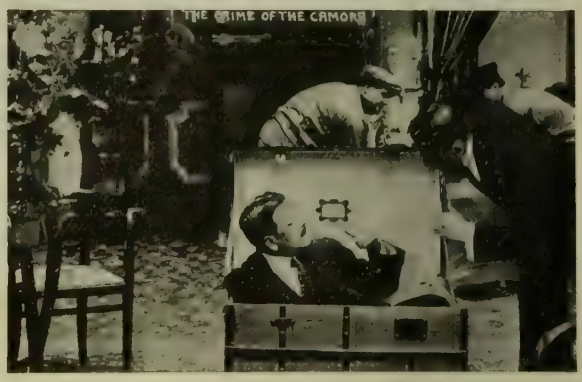

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The Italian American Film Co.

COLUMBIA THEATRE BUILDING

Room 401 **701 Seventh Avenue** **New York City**

MOTION PICTURE NEWS

Subscription Terms: One Year..$2. Six Months..$1. Three Months..$.50

Mr. Exhibitor: FILL IN THE APPENDED SUBSCRIPTION BLANK and SEND US EITHER $2; $1; or $.50

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220 West Forty-second Street,
New York City

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for——————

$——————

Name——————Street ——————

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A subscription to the "Motion Picture News" is the best investment the Motion Picture Exhibitor can make. It is indispensable to his success.

November 15, 1913 Price, 10 Cents

The Motion Picture News

Exhibitors' Times Est. 1913
Moving Picture News Est. 1908

Volume VIII Number 19

Scene from "A MESSAGE FROM MARS"
Four-act Feature Film, United Kingdom Films Co.

Published by
Exhibitors' Times Inc.
220 West 42nd Street New York

Simplex With Motor Drive

Approved for Use In Chicago

The Simplex projector has never failed to be approved by any national, state or municipal inspection bureau to which it has been offered for test.

Its very efficient safeguards against fire, wear and flicker appeal alike to inspectors, exhibitors and operators.

In the opinion of the trade all over the world, including the film manufacturers, it is indeed the

ORIGINAL AND ONLY

Peerless Projector

Imitation is the sincerest form of flattery

Why hesitate about placing that order? Act to-day and you will be a Simplex booster forever after.

Catalogue B Tells Much About It

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THE MOST STUPENDOUS AND IMPORTANT DEAL YET IN MOTION PICTURES

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Has Secured the Entire World's Exclusive Rights to Produce in Motion Picture Form the World Famous Stories of the

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AT AN ENORMOUS AND ALMOST PROHIBITIVE PRICE WHICH RUNS INTO STAGGERING FIGURES.

A Few of the First Productions to Be Placed on the Market Shortly

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— AND —

"20,000 LEAGUES UNDER THE SEA"

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The World-famous Masterpiece of the Celebrated JULES VERNE. A Story Known and Loved by Everyone on the Face of the Civilized Globe.

A Supreme Effort in Motion Pictures.

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Dramatization of Belot's Famous Novel

By

David Belasco

Adapted to Motion Pictures

IN SIX PARTS

"A MASTERPIECE D'ART"

Lithographs and Display Matter De Luxe

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Telephone, 4155 Bryant **Cable, "Usribuyas New York"**

OFFERS ANSWERED IN ORDER RECEIVED

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FEATURES OF MERIT AND THEIR DRAWING POWER

"THE GREAT LURE OF PARIS"

A Drama of Mysterious Power in 3 Parts

A mystery of Parisian cosmopolitan life—where a great Russian scientist, Leonid Protasoff, exerts his superhuman powers on a poor girl, whom he raises to the heights of fame, where she is admired by the multitudes, only later to be dashed into the Abyss.

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Can there be a greater tragedy in the life of man or woman than when you build and build all your life a family, and when you see that you have almost reached the Goal, and then, as if by a gust of wind, the family, the mainstay of civilization, crumbles away before your eyes? Can there be a greater tragedy? True, in our story the family is partially saved, but the price of Salvation is—a human life.

A Psychological Drama in 3 Parts

"JUSTICE OR LOVE?"

was the problem to decide for the coquette Ruth. At the critical moment, when the innocent Kirk defending a woman's honor silently accepts a prison sentence, Justice, which until then was lying dormant at the bottom of the heart of the coquette, announced itself and decided the question.

We want to emphasize the fact that the Acting and Photography are of the highest Quality. We have spared no expense in making our display of posters in all sizes, heralds, photos and slides, a Feature in itself.

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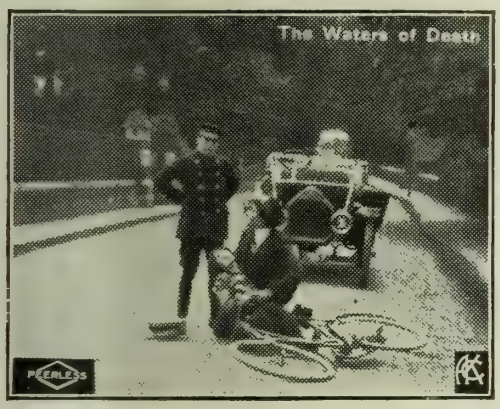
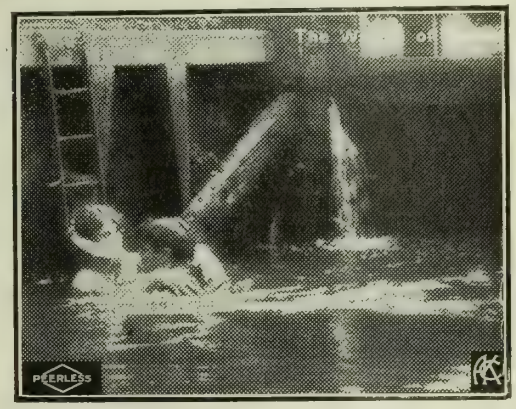
TWO BIG WINNERS

THE WATERS OF DEATH

THREE REELS





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Handle the CROWD QUICKLY

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OUR Machines are rapidly becoming a part of the standard equipment of every Theatre and Moving Picture House in the United States and Canada.

If YOU Only KNEW

The Great Merit of this Machine in systematizing your Business and if you could see it in practical operation you would place your order AT ONCE. It is the SILENT WATCHMAN guarding your financial interest both Day and Night EXPEDITIOUSLY, ACCURATELY and SAFELY

BECAUSE

You can sell INSTANTLY 1, 2, 3, 4 or 5 tickets, by simply pressing a button and foot pedal—THIS SPELLS RAPID SERVICE.

All tickets are sold through our automatic machine—your cashier will handle no tickets, only the cash—THIS SPELLS SAFETY.

Every ticket sold through the machine IS AUTOMATICALLY REGISTERED. The register is locked, and YOU HOLD THE KEY, and the register acts as your bookkeeper—THIS SPELLS ACCURACY AND EFFICIENCY.

The sooner you buy it the sooner you will appreciate how valuable and helpful it is in conducting Your Business.

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City and State.....

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Third National Bank
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California Building
Los Angeles, Cal.

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Advertisers, Attention!

At the request of a number of contributors and advertisers we will advance from November 29th to December 6th the date of issue of our special

Theatre Construction Number

Replete with illustrations of the most modern theatres (exteriors and interiors); plans and novel suggestions; articles by a number of architects and experts on arrangement, safety, decoration and equipment. The number will be widely distributed, particularly to new theatres, those in process of construction and those contemplated.

Advertising space for this issue should be reserved at once.

Address for rates and particulars:

ADVERTISING DEPARTMENT

MOTION PICTURE NEWS

Chicago Office:
64 West Randolph Street
Telephone, Central 2720

220 WEST 42d STREET
NEW YORK
TELEPHONE, BRYANT 7650

FOR STATE RIGHTS BUYERS

A "UNIQUE" film by a new company which will cater only to those wanting Unique Features

"80 Million Women Want—?"

A Four-reel Film Drama

"Bossism vs. Love, and the High Ideals of a Suffragette"

Featuring and played by MRS. EMMELINE PANKHURST, militant leader of England, and MRS. HARRIET STANTON BLATCH, President of Woman's Political Union, supported by a wonderful cast of well known film people. Approved by the Suffrage Party.

A film play that will make a splendid headliner, and will make you proud of our present day women. Nothing like it ever before attempted or produced.

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Lowest Prices **Prompt Deliveries** **All Work Guaranteed**

Commercial Motion Pictures Co.

Incorporated

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America's Extraordinary Photoplay

IN FOUR PARTS

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MORAL, DRAMATIC and SENSATIONAL

Two styles one sheets Two styles three sheets One style six sheets

12 Photographs 8 by 10 6 Photographs 16 by 20

Heralds and Slides

Wire or write for State rights

NEW YORK FILM CO.

145 W. 45th Street **New York City**

Telephone No., Bryant 1786

FREE TO OUR ADVERTISERS

BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.

New York, N. Y.—Moving Picture Theater (600 seats), Lobby & Photograph Gallery: 2 sty. 25x108. $40,000. Archt., Nathan Langer, 81 East 125th St. Owner's name withheld. Plans nearing completion.

New York, N. Y.—Moving Picture Theater: 2 sty. 65x94. $20,000. Owner, Manhattan Avenue Theater Corp., Leon Sobel, Pres. 200 Manhattan Ave. Will soon be ready for bids.

New York, N. Y.—Moving Picture Building: 1 sty. 89x100. Owner, S. B. Eskeson, 149 Broadway. Plans completed; architect will probably take bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 51x112. $26,000. Owner, Concord Photo Play Co., 414 Sackett St., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 48x100. $10,000. Owner, Philip Rosenson, 257 Driggs Ave., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater (capacity 370): 1 sty. 26x100. $9,000. Owner, P. Piscia, 277 Driggs St. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater; 1.sty. 47x100. $8,000. Owner, Chas. N. Ohlan, 788 New Lots Rd., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 20x100. $5,500. Owners, John McKeon & Son, 413 Smith St., are taking bids.

Schenectady, N. Y.—Moving Picture Theater. 1 sty. 24x80. $5,000. Private plans. Owner & Builder, S. P. H. Clute, 1481 State St., is ready to start work.

Newark, N. J.—Moving Picture Theater & Roof Garden: 1 sty. 50x109. $10,000. Archt., Frank Grad, American National Bank Bldg., Springfield Ave. Owner, Atlantic Amusement Co., care Architect. Plans in progress.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 80x116. $20,000. Archt., Herman Miller, 1420 Chestnut St. Owner's name withheld.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 54x130; entrance 25x60. $18,000. Owners, Margolin & Block, 206 South Fifth St., are receiving bids.

Wilmerding, Pa.—Nickelodeon: 1 sty. 40x75. $7,000. Owner, Geo. W. Snyder, Wilmerding. Postponed.

Austin, Minn.—Moving Picture Theater Store & Flat Bldg. (Theater seating 550 and 3 flats): 2 sty. & bas. 75x96. $20,000. Austin. Owner, L. D. Baird, Austin, will soon take figures.

Parsons, Kan.—Picture Theater & Business Bldg.: 2 sty. & bas. 62x100. $40,000. Owner, Harry Strausberger, Parsons. Bids in.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x 121. About $35,000. Owner, H. L. McAllister & J. M. Dobbins. Taking bids.

Los Angeles, Cal.—Picture Theater: 1 sty. 52x100. $15,000. Owners, A. W. & C. S. Lord. Plans completed.

Washington, D. C.—Moving Picture Theater: 1 sty. 138x64. $20,000. Archt., B. Stanley Simmons, 1340 New York Ave. Owner, Mr. Swanson, care architect. Archt. received figures until Sept. 20th.

Washington, D. C.—Moving Picture Theater: 1 sty. $5,000. Archt., B. F. Myers, Bond Building. Owner's name withheld. Plans just started.

Cleveland, O.—Motion Picture Theater (seating 285): 1 sty. & bas. 32x78. $7,500. Archt., Oliver N. Chamberlin, 1105 Schofield Bldg. Owner's name withheld. Preliminary plans in progress.

Columbus, O.—Picture Theater: 2 sty. & bas. $15,000. Owner, J. W. Dusenbury, care Southern Theater, is building foundation by day labor.

East Youngstown, O.—Motion Picture Theater & Store Bldg.: 3 sty. & bas. 25x139. $28,000. East Youngstown. Owner, H. J. Hodgkins, care Archt., Geo. W. Vaughan, 1 Diamond Blk. Architect has revised plans. Held up until next spring.

Lakewood, O.—Moving Picture Theater & Store (store & theater seating 500): 2 sty. & bas. 44x140. $15,000. Lakewood. Owner, William L. Wilson, Druggist, 11600 Detroit Ave., Cleveland. Residence, 1382 West 114th St., Cleveland.

Defiance, O.—Motion Picture Show (seating 300): 2 sty. & bas. 22x126. $5,000. Defiance. Owner, Mrs. R. E. Heatley, Defiance. In abeyance.

Fort Wayne, Ind.—Motion Picture Bldg. (seating 350): 1 sty. & bas. 35x100. Owner, Oscar Wolbrock, 2516 Hoagland Ave.

St. Paul, Minn.—Moving Picture Theater (rem. store): $2,000. Archt., A. L. Garlough, Rosen Bldg. Owner, Hammond Amusement Co., care Archt., is receiving bids.

This bulletin is mailed to all our advertisers and not published, enabling them to get in *immediate* touch with these prospects. *Also* a copy of publication carrying your advertisement, given to each of these *new buyers*.

For further information address:

MOTION PICTURE NEWS

220 West Forty-second Street, - New York

Advertising Department **Telephone, Bryant 7650**

LUBIN FILMS

LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY

"PARTNERS IN CRIME"
Three Reels Thursday, November 20th
A powerful story of a gang of swell yeggmen

"A WAIF OF THE DESERT"
Two Reels Thursday, November 27th
A dramatic emigrant story, a tragedy of the Plains

"WHEN THE MOUNTAIN AND VALLEY MEET"
Two Reels Thursday, December 4th
A psychological romance, very intense and very beautiful

Five Releases Each Week

"A MIRACLE OF LOVE"
1,000 Feet Tuesday, November 11th
Excellent demonstration of mental suggestion cured

"WHOSE IS IT?"
400 Feet Saturday, November 15th
A cute incident of the seashore which gets Papa into trouble

"THE SEA ETERNAL"
2,000 Feet Thursday, November 13th
A wonderful melodrama of the sea coast

"BADLY WANTED"
600 Feet Saturday, November 15th
A joke played on a rural constable proves to be a boomerang

"WHEN THE CLOCK STOPPED"
1,000 Feet Friday, November 14th
A melodrama of high class with a very happy denouement

"THE TWO FATHERS"
1,000 Feet Monday, November 17th
A mix-up of fathers of the bride and bride-groom who do not agree

LUBIN Five Color Posters, One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

MAKING A MAYOR

ELECTION NIGHT IN NEW YORK!

Of Extraordinary Interest to Everyone Everywhere

This film, taken under special privilege, shows for *the first time* the interesting career of a vote in New York's most exciting election—from the time it is cast, till it is counted in the big, busy room at Police Headquarters. Notable men—Sulzer, Whitman, McCall are shown; also the activities of *women campaigners* and *voters.*

Educational and Thrilling

The liveliest night in the Metropolis. Broadway jam—packed with its struggling, excited mob—the great crowds before the bulletin boards—the gay dazzling cabarets with their revellers and tango dancers.

Will Delight Any Audience

Length approximately 1000 feet. Exchanges should wire or write at once for reservations.

FAIR FEATURE SALES COMPANY

220 West 42nd Street New York City

SCENE FROM "LADY BABBIE"
Barbara Tennant and O. A. C. Lund in three-act American Eclair drama.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | November 15, 1913 | Number 19

WHAT IS AN ADVERTISEMENT?

THIS query is even broader than "Why is an advertisement?" which was discussed last week.

* * *

PROBABLY the only person who can tell us just what an advertisement is is the recent graduate of a correspondence school. He knows all about it. Later, with experience, he finds he knows very little. And then he begins to learn.

* * *

ADVERTISING is very much like women. The less you know the more you think you know.

* * *

ADVERTISING sense is largely instinctive. It doesn't admit of many set rules. Good advertising men, just like salesmen, are born, not made. The very best advertising men are often manufacturers who don't know they are advertising men, or who at least don't claim to be. They give an idea to a copy man who thereupon evolves a campaign, and claims the success as his own. As a matter of fact, he deserves little credit.

* * *

THE idea is the thing. Phrases don't count.

* * *

BACK of every successful campaign there's a big idea. And that idea is peculiar to that campaign. It can rarely be used with success for another kind of product.

* * *

A FEW years ago three high-salaried advertising men in New England—one representing a great publishing house, and two representing leading advertising agencies—met in earnest conclave.

* * *

"WHAT fools we are!" said they. "Here we are—making millions for other men by telling them how to advertise! Why not do it ourselves?"

* * *

SO they selected a product, made up an appropriation and launched a campaign. At the end of a year they pocketed a big loss, swallowed their surprise, and closed their offices. It was costly, but they learned one valuable point—that the same advertising rules don't apply to every product.

They had sold other products for other people by the self-same methods they applied to their own.

* * *

BUT they were not original enough, clever enough to put the right selling idea back of their own article.

* * *

HOW does one arrive at this *right* selling idea?

* * *

SIMPLY by knowing your product and knowing its field.

* * *

KNOWING the field means knowing the purchaser and the best channels of reaching him.

* * *

I WONDER how many advertisers really know the exhibitor—I mean the American exhibitor of today, not the one of yesterday; I mean the North, East, South, West exhibitor, not just the New York or Chicago exhibitor; I mean the new kind of exhibitor who is a representative, often a leading, citizen, a property holder, a man of good business sense, intelligence and often imagination.

* * *

SOMEHOW the idea has been established that there is only one kind of exhibitor and only one way to talk to him. There seems to be a dread fear of "shooting over his head."

* * *

AS a matter of fact this "shooting over the head" idea is the most arrant, costly sophistry ever upheld in the advertising business.

* * *

I DON'T believe there is any danger of going over the exhibitor's head with advertising copy; but even so, isn't it true that when you put something good over a man's head he is quite apt to reach up to it.

* * *

ANYWAY I should say that the best advertising maxim is to study carefully what the other fellow is doing—*and then do entirely different.*

WILLIAM ALLEN JOHNSTON.

STEREOSCOPIC PICTURES ON THE SCREEN

Why They Cannot Be Successful

By THOMAS BEDDING

THE patent records of the motion picture supply amusing reading to those who are aware of the actual possibilities of invention in the field. We use the word "invention" as a figure of speech. It is a term of convenience. An invention implies that the mind of the inventor has evolved something new.

But real inventions are scarce. Those things that are dignified by the name of inventions are more or less adaptations of old ideas or variations of established principles—the principles of the motion picture are as old as the earth, if not the universe, light being the fundamental basis of all the principles availed of.

The records to which we refer in the previous paragraph are largely of a repetitional and redundant nature. It is the same thing over and over again, with such mechanical regularity that we are driven to conclude that most of the patentees are wholly ignorant of the subject; or that they or their patent agents or attorneys do not search the records with sufficient diligence to see what has been done before, ere they draw up their patent specifications and submit them to the patent offices.

One of the commonest patents taken out in connection with the subject is that for making stereoscopic motion pictures. A stereoscopic motion picture if you could make it would have all the depth, roundness and distance of nature itself. But you cannot make a stereoscopic motion picture. That is, you cannot make it and see it properly. Or, at any rate, you see it so indistinctly that it is practically equivalent to not seeing it at all.

A little acquaintance with the theory of binocular vision will demonstrate the difficulty if not the impossibility of making these motion pictures.

In the first place, you require two cameras working side by side, or one camera embodying the same idea. When you project your positives on the screen, you must have them slightly out of register, just nearly superposed or overlapping. When you look at the picture so made and so projected with the unaided eyes, you are conscious of nothing but a blur. In order to see it in relief, you require a pair of special oculars.

In other words, you have to put a stereoscope to your eyes. This instrument will enable the left eye to see the left picture on the screen and the right eye to see the right picture, and thus seeing them, the brain will combine the two pictures and so you will get the effect of relief. The ocular, however, cuts off so much light that you can hardly see the picture.

It all comes to this: that you cannot see stereoscopic motion pictures without a stereoscope, and people in a motion picture theatre if even they had a stereoscope cannot see the pictures distinctly enough, so—*cui bono?*

It must not be overlooked that ordinary motion pictures are in themselves partly stereoscopic by reason of the fact that in a picture showing an original subject on different plans objects in the foreground create a greater effect upon the mind through the eye than objects at a distance and so the mind gets the impression that the picture has relief.

When you next look at a motion picture of a scenic, where a train is speeding through the country, you will notice the trees, etc., in the foreground of the picture look solid, i. e., are stereoscopic.

This is because, as we have just explained, persistence of vision takes greater cognizance of objects in the foreground than of those in the middle and distant planes. It is all a question of sensuous impression.

At a later date, we will go more fully into the optics of this matter. Our object in writing the present article is to discount any further patent efforts in this direction. Motion pictures and stereoscopic relief on the screen are physically impossible—at present.

The
Motion Picture News

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MARC KLAW

The "K." of K. & E.

"ARE you going to make pictures?" I asked Mr. Klaw when we met in his office in the New Amsterdam Theatre Building a few months ago. Mr. Klaw smiled a deprecatory smile. He also said something indicative of none too great a faith in what is printed in the newspapers. Yet, I knew before Mr. Klaw himself that he would make motion picture because I have been studying Marc Klaw's mind for several years. I watched him on his trips to and from Europe and I made it my business to know whom he has called on when he has gone to London, Paris and other European centers. Mr. Klaw on these journeys showed the photographic bend of his mind.

* * *

Mr. Klaw is a practical photographer, so is his son Joseph. Mr. Klaw has a knowledge of the motion picture business not commonly suspected.

Moreover, Mr. Klaw is thoroughly in touch with the scientific principles of the motion picture. He and his, that is, he and his technical associates, are thoroughly competent and qualified to make motion pictures.

* * *

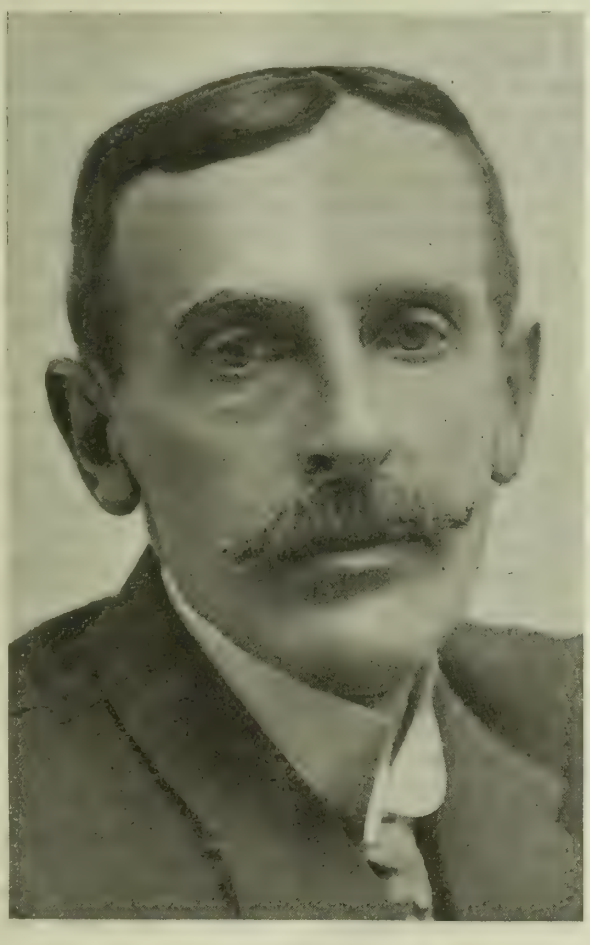
IN the nature of things, it is impossible for the theatre to absorb the picture. This may seem a startling statement to make, but let us reason things out. When in the years 1839 and 1840 the foundations of modern photography were well and truly made, miniature painters, painters and sculptors were alarmed. They feared that photography would put them out of business. It did and it did not. It absorbed those who were not powerful enough in virtue of their own abilities to hold out.

The same thing is going on with regard to animated photography or motion pictures. It is absorbing dramatists, theatrical producers, painters, actors and actresses and the like. Instead of the stage annexing or absorbing the motion picture, it is the other way.

If I read Mr. Klaw right, he is of that way of thinking. He has a cleanly analytical business mind. He respects the man who knows. On the face of it, the action of Klaw & Erlanger in taking over the Biograph evinced a firm grasp of the motion picture situation. There need not be any fear that the Biograph Company, under the new dispensation of things, will not release PICTURES. They have probably the finest studio in the world and ten directors at work. They have all the resources of money, brains and a market.

* * *

PERSONALLY, I regard the entry of Klaw & Erlanger into the picture field as a welcome one. Three or four years ago when I ventured to forecast the possibility of such a thing I was laughed at. Again: With photo drama houses being erected in the center of New York and big theatres passing under film control, it surely seems to be up to Klaw & Erlanger to convert some of their theatres into specially adapted motion picture houses.



MARC KLAW

According to information, the Biograph Company, as it is at present working, is accumulating negatives. It is supposed that at the beginning of next year this company will be in a position to release, if necessary, considerably more than two pictures a week. Biograph quality has for years passed into proverb. Every new entrant into the field since 1908 has taken the Biograph pictures as a standard. There is no reason to suppose that under Klaw & Erlanger control the Biograph quality will suffer the least diminution.

My object in giving special prominence to the personality of Mr. Marc Klaw in this connection is for the purpose of testifying that he and his are photographers. Photography is the root base of the motion picture. If you get good photographers at the head of affairs, there is a greater chance of getting good pictures than if they don't understand this branch of the subject. Hitherto there have not been photographers enough in the business.

Marc Klaw and his son and their entourage have the photographic, productional and artistic ends at their finger tips. That's where ends should be: at the tips of things. But this is a joak.

It is the exhibitor who will benefit by the incursion of Klaw & Erlanger into the picture making field, and after the exhibitor the public.

T. B.

RIGHT OFF THE REEL

By J.B.

ONE of the regrets of a life fairly full of regrets is that I never met the late Edward H. Harriman. This reflection was sprung upon me the other day when I was looking at the picture of his son. This young fellow is a Yale boy interested in rowing. He has scores of millions of dollars in his absolute right. He is one of the two most powerful young men in the United States, if not the world. The other is Vincent Astor, who also is powerful in right of the possession of money—the only human power that counts after all, and after all is said and done. Money, the Blessed Trinity, L. S. D., Libra Ecudi, Denari, I.s.d., Dollars and Cents. (Dimes and dollars, dollars and dimes, an empty pocket is the worst of crimes.)

* * *

I LEARNED the couplet which concludes the first paragraph when I was very young, and have never lost sight of its moral. Edward Harriman was a power in virtue of the money he owned. I was sorry that he died at the early age of sixty-one. I wish he had lived to carry out his scheme of controlling the whole of the railroad system of the United States. His power so exercised was bound ultimately to have reacted for the common good, because he would have become so powerful that the state would have broken his power and taken the fruits of it. In other words, Mr. Harriman's imperial work would have led to the nationalization of the railroad. You can reason and argue this out to a dead certainty.

* * *

VINCENT ASTOR and Averill Harriman seem to have inherited the minds as well as the money of their fathers. It is such minds that we want on the side of the motion picture. I would like to see their names and some of their money in some of the motion picture concerns which are shortly to be sprung upon the public. Those names would inspire confidence, and the business ability at the disposal of Mr. Astor and Mr. Harriman would make for commercial success. The promoter is abroad. Undeterred by the fate of the Associated Motion Picture Patents Co., the National, the Film Import, the Film Company of America, and many other stock-selling propositions pure and simple which wasted money and ruined men, are to appear in the motion picture field once more. It is such a delightfully accessible "Tom Tiddler's" ground where you can pick up gold and silver by simply stretching out your hand, is this picture field. Ah!

* * *

THE American public has not yet firmly caught on, or has been induced to catch on, to the motion picture as a gambling instrument. But when it does, and I think it is doing so, it will gamble and gamble and gamble. For the gambling instinct is probably more strongly developed in this part of the world than in any other. We take chances. I know something about these gambling propositions. In my ignorance I was identified with some of them—but now, nixy nix! The Film Company of America was the last. Exactly twenty-two months ago this concern gave me a $22,000 a year position and other pickings. All on paper. The idea at the back of the scheme was this: Buy up a number of plants, invent a number of exchanges, incorporate and scatter a corps of about sixty stock sellers throughout the country. These stock sellers were to tackle the butcher, the baker, the candlestick-maker. The scheme collapsed, of course. I heard incidentally afterwards that stock sellers were long busy amongst the Kansas farmers. And that money actually passed. It passed entirely by me, I am sorry to say. It is a habit that money has—it passes by.

* * *

SOME of these stock selling propositions have been without assets, although to be fair, most of them had something to sell. That is to say, they had business premises and a demand for films. Unfortunately, however, they were not equal to the occasion on the executive and business sides. They wanted to make money and get out quickly. They were not in the business for the good of the business. They were just promoters and gamblers. It is this element which is manifesting itself in the stock jobbing schemes now being hatched. You have a mixture of the meretricious and the insincere. The good is mixed with the bad. Some names of account in the film world are mixed with others that are of no account. The hawk and the pigeon are cavorting one with the other. Same old game.

* * *

THIS paper so far has taken, and will continue to take, a stand for that which is the best for the art and industry. It stands for good—good pictures,

good men, good methods. It stands for conservative principles in business. Clearly, therefore, it is against the fly-by-night schemes which are being hatched for the fool. For it is the fool that these people are after. Legitimate means of entering the motion picture business are more numerous to-day than they ever were. Good pictures are in better demand than ever. It is not necessary for anybody to enter these picturesquely financed schemes in order to make money. All you have to do is to put down your money in sufficient quantity, apply artistic and business principles, and then you will make money.

* * *

IN course of time when these stock-selling schemes have passed away, as they are bound to pass away, we shall, I hope, see some reputable names such as those of Astor and Harriman on prospectuses. Then the public will be enabled to have confidence in them. You see the train of thought I was led to when contemplating the picture of Young Averill Harriman the other day? The picture field is so vast, its limits are so remote, that no man is too big for that field. Were he thirty years younger, it certainly would be worth the attention of Mr. Rockefeller. George Eastman, down at Rochester, is making 750,000,000 feet of film a year and he is a big man, bigger than any man in the motion picture making and distributing end. This end of the business is weak in big men. The photographic field of this and other countries has settled down to a condition of business reputability—but it had to endure the polite attentions of the stock-selling person, just as the motion picture field is doing now. When the stock-selling person has got out of the motion picture field, then this business of ours will stand an imminent chance of being put on a solid basis, or rather a more solid basis than it at present occupies.

VITAGRAPH LEASES BROADWAY THEATRE

A MOVE which, on the face of it, appears to have considerable importance has been made by the Vitagraph Company of America. That concern has leased the Criterion Theatre, one of the leading playhouses of New York and right in the heart of the theatrical district, and will make it the home of pretentious photoplays, with the admission price running as high as one dollar.

Both the Biograph and the Vitagraph companies have been reported to have been dickering with Charles Frohman for the theatre for some time. The rental which the Vitagraph Company will pay is said to be $50,000 a year.

The plan is to present feature films of sufficient merit to warrant the price charged, and to use the house as a sort of an advertising venture for the films of the producing company.

The probable importance of this move should not be underestimated It parallels, as far as the New York theatrical district is concerned, the expected move of the Klaw and Erlanger-Biograph combination. This company has announced several times that the pictures which it is producing will be shown all over the country in theatres which have heretofore been devoted to attractions of the speaking stage.

Many pictures have been produced and laid away on the shelf in anticipation of the opening of the campaign. Now along comes the Vitagraph Company and secures the entrée into the heart of New York.

The Vitagraph Company some time ago formed an affiliation with the Lieblers. Many big productions are planned. "Mr. Barnes of New York," in six acts, is even now being produced at the Flatbush studio. It seems extremely probable that these pictures will be shown at the Criterion.

Just how soon the Criterion will pass into the hands of the Vitagraph Company depends entirely upon the success of David Belasco's new play, a vice drama, written by Roland B. Molineaux, who once stood within the shadow of the death-dealing electric chair.

This is "The Man Inside," which will come to the Criterion, succeeding John Mason in "Indian Summer," which is to be moved to the Fulton Theatre.

Mr. Belasco expects great things of his first crime play, and does not expect to relinquish his rights to the Criterion before Spring, but the pictures will move in whenever he moves out.

FIGHT INDIAN BATTLE AGAIN

"Buffalo Bill" and General Miles Take Part for Essanay

A PART of the historical battle of Wounded Knee, which was fought December 28, 1890, was reproduced recently for motion pictures, near the agency at Pine Ridge, S. D., at the instigation of Col. W. F. Cody for the Essanay Film Manufacturing Company.

The battle was staged and pictured on the same ground where it was originally fought, several temporary houses and Indian tepees having been constructed to add to the originality of the battle. These were burned, with the train of wagons, in strict accordance with history, and the country contiguous to the agency was a seething mass of activity.

People from a radius of fifty miles had congregated to witness what is recorded in history as one of the fiercest and the last Indian war in the United States. The assistance of some of the same Indians who participated in the battle was secured and they played the same part to-day that they took in the battle twenty-three years ago.

Two troops from Fort Robinson took part. The battle was reproduced with the same accuracy in every detail, and General Nelson A. Miles, Brigadier General Marion P. Maus, General Frank P. Baldwin, Major General Charles A. King and Major Jesse M. Lee, who had not met each other for twenty-three years, served in the same capacity as when the principal battle was fought. The government was interested in the reproduction of the battle to the extent that copies of the Essanay films made will be filed among the archives of the war department as a permanent historical record.

CHANGING TRADE CONDITIONS

By GEORGE D. PROCTOR

THIS motion picture industry is the swiftest moving industry in the world. It is practically the only remaining field where fortunes are made over night. For instance, right after Harry Thaw made his dash to liberty, some motion pictures were taken of him in his cell in Canada. The total expense, including railroad fares and all incidentals, was $486. The first week's rental of about fifty prints brought in $20,000. Now gasp.

Changes come quicker in the motion picture business than in any other legitimate occupation. What is apparently a happy family of producing firms now may be a split into units, each operating independently of the rest soon. "The answer" of to-day is the discard of to-morrow.

WHO are the men who have become rich in the motion picture business? They are the ones who, a few years ago, were more accurate prognosticators than their fellows. They are the ones who best foresaw the coming changes and were prepared when the new conditions arrived or helped to create the same new conditions. The man who, at the present time, has an accurate forecast in his mind of what the conditions will be in the motion picture business two years from now possesses an asset of great value.

Many factors must be reckoned with when trying to peep into the future.

Feature films, subjects of three or more acts, seem to have arrived. At least most manufacturers are producing them and are devoting their advertising to the longer subjects, leaving the single reel subjects to be carried along by the impetus of the program through which they are distributed. The "big pictures," so called, the six to nine-act subjects are coming in. "Quo Vadis" was first and is estimated to have made a quarter of a million dollars for George Kleine. Newspaper interviews with Mr. Kleine furnish those figures. Now many more are coming. Will they all succeed is the question. Many think they will and there certainly is a scramble to get hold of long films. In New York George Kleine is building a theatre a stone's throw west of Broadway in Forty-second street to house the big films he will import. Meanwhile two versions of "The Last Days of Pompeii" are being shown at the Bijou and the Park, two Broadway theatres. The Vitagraph Company is said to have rented the Criterion Theatre to show motion pictures with the admission prices ranging up to one dollar.

Granted that the six to nine-part pictures will "get by," what of the many four to six-part pictures? They seem surer of success, for often they are more meritorious, less "padded." But they are playing with the admission ranging from five to twenty-five cents. So, in fact, are some bigger pictures. Then comes the question, "Will a man pay a dollar to see ANY picture when he can see a spectacular six-part film for twenty-five cents?" Right now the answer seems to be that there is plenty of room for all, and merit will ultimately win out.

THIS leads naturally to the prediction made by many that the day of buying films by footage must end. Several of the thinking minds of the industry feel this way. They contend that the time must come when films are purchased for their artistic worth and merit, not for the number of feet they run. This seems highly reasonable. Some producers will welcome this day. Others will not.

Circuits are another moot question. More and more motion picture theatres are combining into circuits and the results are very agreeable financially. One forecast, which is not without reason, is that a year hence will see films handled the way vaudeville acts are now handled. That is, that there will be "big time" circuits; "big small time" circuits, "small time" circuits and "small time time" circuits. By this plan a circuit or booking agency will buy a film and route it weeks ahead. The five and ten cent theatres will still exist. After all this is not entirely visionary. "In union there is strength." The circuits now in operation are showing the way. More and more exhibitors must see the advantages to be gained by joining hands. Then there is always the Alexander of business, the man who sighs for fresh fields to conquer. If he finds one picture house profitable he will go after another until he has what amounts to a circuit. For further information look over some Southern and Western states and New England.

The ideal arrangement and one which several firms have in view is for one company to control both the theatre and production end. This is the line along which the K and E-Biograph Amalgamation is working. Consider the exceeding beauty and simplicity of the plan.

The producing firm meets its expenses at least by selling its films to the affiliated theatres. Then whatever it sells in territory which does not conflict across the pond is added gravy. The theatrical circuit gets the pictures cheaper than it otherwise could through its affiliation. As soon as the purchase price is gotten back which should not take long with a chain of say, thirty theatres, charging good admission, all further receipts are clean profit and the pretentious pictures will be good for several months at least. Thus the right hand washes the left. Ideas are not patentable. If K and E succeed, as they seem likely to, others will follow. The only question is getting hold of the theatres and the pictures, and both can always be purchased. The Vitagraph Company for one has leased the Criterion Theatre in New York, according to reports.

What about the state rights buyer? Right now several big buyers have affiliations, some open, some supposedly secret, with circuits of theatres. They feed the films they buy to the interested theatres first, then to the others. Some see in this the day when circuits will buy their own pictures.

The state rights buyer is an important factor, especially now that the "open market" from the exhibitors' point of view is here, although there has been no change for several months in the alignment of the firms from the selling end. State rights buyers aren't very numerous. There are only about twenty-five heavy purchasers. They mostly buy for blocks of states. They have become tired of being forced to scramble for films every week, and have been rapidly tying themselves up by contract with the firms who can supply them with a definite number of releases in a given time.

WHEN they have contracted for all the films they need their buying activities will take a tumble. They will be satiated. Then the man with only a single feature to sell will have a hard time. He will have to sell it by virtue of a low price, not by merit. The phrase "the passing of the state rights buyer" is not an idle one. It may not be correct, but it is not far enough wrong to be foolish.

Who will write the scenarios for the motion pictures of the future? Will it be the fifteen-dollar boys or will it be men and women who are now turning out speaking plays, books and magazine articles. The authors who rely upon richness of verbiage and delicacy of phrasing will never be successful scenario writers for the fundamental part of the scenario is action not words, but the day of feeling that "a script is a script" is going fast. All the successes of the stage for the past ten years which are suitable for production in motion picture form are being filmed. The field is rich but not limitless. It will be exhausted, but before it is exhausted, the public will be educated up to demanding that a good story be shown on the screen. Then farewell to cheap scenarios, for prices must be paid which will attract the best authors of the day.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

ENTER the national advertising campaign, so-called. With mixed emotions and considerable interest, I learn that the Mutual Film Corporation has turned over $100,000 to be spent carte blanche, that the Universal Film Manufacturing Company has raised the ante with a $250,000 appropriation, and that the General Film Company is girding up its loins and may enter the merry fray. The gentlemen handling the Mutual campaign can't see the trade papers with the naked eye, while the Universal appropriation is to be over and above the trade-paper advertising.

How inexpensive national advertising campaigns are becoming! I always thought that a million-dollar appropriation was necessary and that the campaign should run for a year, anyway. For a national campaign is not advertising. It is publicity. The line of demarcation is sharply drawn. Advertising should be productive of direct results. Publicity is missionary work. A few pages in big publications can eat up $10,000 a week easily. At that rate $100,000 would last for ten weeks and $250,000 for twenty-five weeks.

This idea is new in this business. So I have been studying it from several angles. If a man goes duck hunting he doesn't pile all his ammunition out behind the barn and then explode it and say, "I guess they all heard that." He goes where the ducks are and then takes aim. Right now the business is partially up to the exchange man as far as program pictures are concerned. But when the exhibitor kicks, he gets what he wants. So it is really the exhibitor who has the ultimate say in the buying end. He is the duck in the story. When the man with the gun hits him he gets tangible results.

As missionary work a real national advertising campaign, one which would run for a year, would benefit the business. It would educate the public. It would bring into the motion picture theatres those who feel that pictures are for hoi polloi, those who think that "chase pictures" are still being shown. For such persons exist and they are the ones who will be mighty valuable customers, once they are converted. But it seems foolish to me to believe that an inadequate campaign of this order is going to bring tangible results.

One thing is certain. From the exhibitor's point of view the proposed campaigns are very fine. They are bound to help him. Now is the time for the man who has been lingering on the brink to embark as an exhibitor. The man with a motion picture theatre when these campaigns get under way will be the beneficiary.

THEY CALL HIM "LIGHTNING" HOPPER

But will he be so grateful that he will change to an opposition program because its advertising has helped the business in general and him in particular, and will he thus bring business to the national advertiser? Emphatically he will not.

What is the answer, anyway, when two big firms decide upon a national advertising campaign and a third is debating the question? Can it be that business needs stimulation? Is it missionary work? Is it a case of sheep following the leader? Is the idea to sell films or what? Figure it out for yourself.

E. Mason Hopper, comedy director with Essanay for three years, is in New York looking things over through a haze of cigar smoke preparatory to settling down. He has been quite the busy little boy these past few days, what with writing scenarios and making pictures.

Hopper is a versatile person. He has done everything on the stage from the lecture tour to "single" acts and comedies in vaudeville. Once he was "Lightning Hopper," the cartoonist. The name stuck when he took to making pictures, as he always speeds things up. By the way, two of the three comedies on the exclusive service of the General Film Company this past week were his. And three years as director with one company is quite a record.

C. A. (Doc) Willat, late superintendent of the factories of the New York Motion Picture Corporation, probably the country's best technical expert, is going after his announced policy of producing feature pictures himself in earnest. He is building a studio and factory over in Fort Lee, N. J. He places the cost of the buildings, exclusive of the cost of the land, at $60,000. I know Doc, and I know that his $60,000 is cash money.

Speaking of publicity men, let's take time to press a laurel wreath on the reluctant brow of Elmer J. McGovern of the New York Motion Picture Corporation. Elmer has only been with Kessel & Baumann a few weeks, but he is showing himself able to deliver the goods. Good publicity men are scarce in this business. That's why waste baskets are so large.

How the unwary publications fall for "yarns." An article on scenario writing in a contemporary advises the writer against night scenes, as "the only way to make an exterior picture at night would be by means of a continuous flash-light. Then it would look like a daylight picture." Then another publication, although forewarned, trots out that old fake about the motion picture press agents being about to form a league.

The Ohio censors have ordered from the Commercial Motion Pictures Company 60,000 feet of trailers, each four feet long, reading "Passed by the Ohio Board of Censors."

Taking of testimony for the defense in the Federal suit against the Motion Picture Patents Company under the Sherman anti-trust law will be resumed Monday. President Marvin,

of the Patents Company, is expected to be the first witness.

An important innovation is made by the Edison Company in engaging Acton Davies, dramatic critic of the New York Sun, to review all scenarios before they are turned over to the directors for production. The Edison Company is recognized as one of the most liberal and fairest in the matter of the scenario. Mr. Davies is a recognized authority on things theatrical. His province will not conflict with that of the director. Edison's move will be watched with interest by other producers.

The Screen Club will formally open its new quarters at 165 West Forty-seventh Street, New York City, on Saturday, November 22.

W. H. Scofield, who went abroad some months ago for the purpose of securing the agency for the United States and Canada of the New Gloria Company, arrived on the Lusitania, Friday, accompanied by his wife. He had also with him the first copies of the Gloria's first six-reel production, "The Ghost Club," with Mario Bonnard, universally known as "Satan," having made his great success in the Ambrosio production of a feature by the same name.

Sans Effusiveness

John Bohemia Clymer gave a Hallowe'en party at his rooms. Bobbing for cherries was reported to be the principal sport.

Frank McGlynn, the Edison actor, left Monday with Jack Gleason, the sport promoter, who has the motion picture rights to the world's tour of the Giants and White Sox. They will join the teams at Los Angeles and continue round the world with them. McGlynn will direct the job of taking the pictures.

Charles L. Fuller, who formerly headed his own distributing company, handling the Helen Gardner pictures, is now with the World Special Films Corporation.

Howard Crampton is now a full-fledged member of the Imp Stock Company.

William J. Welsh left the Imp Stock Company a few days ago and will start with the Biograph.

C. A. Kelsey is very busy as the manager of the Victor studio at 643 West Forty-third Street, New York City, where the Florence Lawrence pictures are being produced for the Universal by Harry Salter.

Several of the Famous Players actors and actresses are glad to be alive after what they went through while taking some water scenes off the coast of Massachusetts. A company was sent up, consisting of Harris Gordon, M. J. Faust, Hal Clarendon, David Wall, Alexander Gaden, Laura Sawyer, Hattie Forsythe and others, to board a boat at Woods Hole and put out to Martha's Vineyard. So rough was the sea that a trip which usually takes an hour occupied two hours and a half. The players spent the time with cork belts girded round themselves. And, take it from them, they were very, very ill.

Thomas Greene, the Cleveland film man, sailed for Europe on the Imperator. He will buy features while abroad.

A Pathe company has left for St. Augustine, Fla., with Lillian Wiggins and Dorothy Kingdon as leading women. Wright goes as director.

Three Edison players are on the sick list. They are Richard Tucker, Edward Boulden and Julian Reed.

Received a postal from Silent Bill Haddock, down in Cuba with Augustus Thomas, Richard Harding Davis and the company of the All-Star Feature Corporation producing "Soldiers of Fortune." Also one from Jack Byrne, scenario expert of the Tampa Film Company in Tampa, Fla.

Stanley Twist, of the World Special Films Corporation and the Pompeii Film Company, is getting several companies of the Pasquali version of "The Last Days of Pompeii" ready for the road. This film is owned by the Pompeii Film Company.

A daughter was born recently to J. Stuart Blackton, of the Vitagraph Company of America.

Billy Quirk, who has been a successful screen comedian with Pathe and the Universal for a long, long time, starts out in his vaudeville act soon.

James Kirkwood, the Biograph director, took a camera-man to the Harvard-Cornell football game in the big stadium at Cambridge and photographed the crowd during the exciting moments of the game. The pictures will be used as "flashes" in the coming K. and E. production of "Strongheart."

Arthur Johnson, Lubin's popular leading man, is reported as ill.

Edward O'Connor, the Irish comedian of the Edison Stock Company, is a father for the third time. This time it is a boy. The latest addition makes two boys to one girl.

Edwin Barbour, the veteran dramatist, now of the Lubin scenario staff, is spending a short vacation in Bermuda. He is recovering from his recent illness and expects to write some scenarios for features during his absence.

R. D. Armstrong, for the past two years scenario editor with the American Film Manufacturing Company, has joined the Ammex Company at San Diego, Cal.

Winifred Greenwood, leading woman with the American Film Manufacturing Company, has been ill for a week or so. Charlotte Burton has been playing leads during her absence.

T. Vincent Smyth, the scenic artist at the Imp studio, painted a back drop recently, showing a conservatory which can hardly be distinguished from the real thing. The perspective is remarkable.

Witt K. Cochrane, head of the Chicago advertising agency which bears his name and which will handle the $250,000 the Universal will spend on its national advertising campaign, spent several days in town laying out the campaign with his brother, R. H. Cochrane, secretary and treasurer of the Universal.

E. T. Peters, who owns an exchange in Dallas, Tex., is spending a few days in New York on business bent.

C. J. Williams and Richard Ridgely, Edison directors, are taking their companies to Florida for the Winter. Williams will produce comedies and Ridgely dramas. Among the players who will go along are Mabel Trunelle, Herbert Prior, Elsie McLeod and William Wadsworth.

Ethel Davis, Edwin August's leading woman at the Universal Pacific Coast studio, is nursing injuries received by a fall into a thirteen-foot pit when a platform collapsed while taking a Roman costume picture. At one time her life was seriously threatened, but she is recovering now.

Bert Diener, late of the Mutual Films Corporation, Buffalo, has been engaged by the World Special Films Corporation as general manager of their Buffalo branch, with H. G. Segal as assistant manager.

Jule Burnstein, of the World Special Films Corporation, has arranged with William Fox to play their "Sapho" in his houses.

J. G. Conner has been engaged as manager for the St. Louis branch of the World Special Films Corporation, located at 804 Pine street.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

Likes Detailed Scripts

CALDER JOHNSTONE, editor-in-chief of the Universal Film Company manuscript department, was a newspaper man and a writer of stirring fiction before he assumed his present responsible position. Mr. Johnstone has brought the Universal script department to an enviable standard, and, together with his assistants, C. B. Hoadley and Captain L. T. Peacocke, has accomplished much for the struggling writers. Mr. Johnstone's advice to writers is to leave "correspondence schools" alone. He writes us as follows: "The Universal Film Manufacturing Company is the first firm to take the initiative in giving the photoplay author credit for his work on all poster advertisements as well as upon the film itself. This suggestion was originally made by Captain Peacocke, it being his opinion that once an author has established a reputation for doing good work, like an actor, he has a certain drawing power with the public. This, when his name appears in front of the theatre as the author of any good play, should have a tendency to help increase the patronage. It has long since proven so in connection with the legitimate stage, and there is no reason why it should not prove equally valuable to the motion picture art. It will also stimulate the ambition of the amateur author.

"The question has been asked as to whether the present form of script will ultimately be changed in order to give the writer a wider scope for detailed characterization, action, suggestion as to atmosphere, etc. The Universal desires all such suggestions, and the more detailed the script, providing it is not verbose nor inconsistent, the more chance the script has of being accepted. As an instance, a script was recently purchased from a Mr. Lewis A. Blodgett, of Schoharie, N. Y., mainly because he took the trouble to enclose photographs showing desired scenery in his locality where the picture could be taken. He also took the trouble to go into minute details not only as to the development of the story, but also as to local conditions, thereby aiding the director when the picture was made.

"It is difficult to give an honest opinion as to whether the average script is better to-day than a year ago, for the simple reason that so many thousands of new amateur writers are entering the field day by day. Considerably less than one per cent of scripts received are worth anything. The so-called schools for the instruction of photoplaywriters unquestionably do more harm than good. They stimulate an ambition not merely to write, but more particularly to earn some 'easy money' on the part of hundreds of individuals who never could write were they to live a thousand years. The gift of writing can be developed, but the initial impulse must be one of individual originality, else the writer can never get out of the rut of common clay.

"The average script received comes from persons who are so-called 'picture fans,' and who derive their ideas from what they see on the screen, rather than from what comes from any original thought. It is a strange fact, on the other hand, that the trained magazine-writer does not seem to make the best scenario-writer. An entirely new school has been developed, and the best scripts submitted and produced are those coming from authors who have developed their talents solely along this particular line. Undoubtedly, the best scripts are those written by trained scenario-writers directly connected with the motion picture concerns. There is no question regarding the vast improvement in the Universal program, and the majority of scripts produced by the Universal have been written by staff authors. In the Eastern department only $200 worth of scripts have been bought during the past five months. Hundreds of passably good stories have been submitted during this time, but of all these passably good stories, few were really worth purchasing. Most of them contained the same old plots, situations and ideas that have been used again and again. Originality must, therefore, be the watchword of any author seeking success in the photoplay field.

"Regarding the present tendency of increasing the product of the multiple reel, there seems to be little doubt but that its development is showing a tendency of being overdone. A one-reel story stretched out to a two-reel length never makes a good picture. The photoplay is different from a drama if for no other reason than for its lack of dialogue to carry the plot. A play, therefore, that has been a remarkable success in three or four acts will not necessarily make a successful photoplay in three or four reels. There is a big question as to whether the movement for the production of famous plays will be as successful as many seem to think. Some have already fallen by the wayside.

"As a parting advice to the amateur writer, one maxim may well be followed: leave so-called schools for the instruction of photoplay writing alone, they do not teach originality. If the author feels that he has original ideas, develop them along original lines. The technique or form of writing scenarios will be furnished by any company purchasing scripts of the outside market. The author should never attempt a two-reel story until he has succeeded in selling a one-reel story."

A Few Comments

We believe that a gradual change is taking place in the form of scripts. As stated previously in this department, the wiser editors are permitting more latitude in detail, and welcome consistent and helpful suggestion or detailed action when written in the script. As Mr. Johnstone points out, form is not everything; it's the original idea that counts. The technique can be attended to by the purchasing company. Nevertheless, it is a fact that unless the author's technique is well-nigh perfect the market price will be cut for him. Two years ago Giles R. Warren, then writing the scripts which made Florence Lawrence famous, told us that he preferred scripts written out fully, with all helpful business and suggestions. Scripts we have furnished Mr. Warren were written very completely, some of them containing several thousand words. One reason the present form of outline is so strictly demanded is that, should it be otherwise ruled, an avalanche of essays and short stories might be inflicted upon the scenario-readers. A script written out fully does not mean a verbose script nor one containing fine writing.

Not a Success

The other day there appeared in a magazine a long story in which a writer told all about himself. The story, possibly, was of absorbing interest to the author. It went on to tell how many magazine stories he had written in so many days. It was certainly a record breaker for rapid writing. This sort of stuff is not good for the beginner. Do not see how many stories or moving picture plays you can write in a day, see how few you can write excellently well in a week. There is too much of the hurry-up work in all branches of literary endeavor.

The Two-Reel Plots

The two-reel picture plays are losing in popularity in the Middle West. Exhibitors are hearkening to the murmurings of the theatre fans. We differ from Mr. Johnstone, of the Universal, regarding the field for famous plays that are filmed. Past reputation will generally make them drawing cards. Two reels of classical subjects are also holding their own. It is the ordinary every-day two-reel release that is causing the objection. There are too many of them. Nearly every program nowadays consists of a two-reel melodrama and a one-reel comedy. Reverse the program. Give the moving picture patrons an abundance of two-reel comedy and less long-drawn-out melodramatic misery. It is a fact that theatre-goers in many cities are shunning the programs where the two-reel tragedies are announced. Again we urge the authors to stick to the one-reel stories. There will be a greater market than ever for them in the very near future.

The Latest Entrant

"The Blank System of Writing Photoplays" is a new concern coming into the "college" field to skin the credulous. "We are in a position to furnish film manufacturers with anything they want," reads the business card of the concern forwarded us by the editor of a film company. He wished us to keep an eye on the new concern. We will.

Hopp Hadley's Reasons

Editor Hopp Hadley, of the Reliance Company, will tell you next week just what writers of photoplays should be given credit on films and posters. Do not miss this "chat."

A Little Discouraged

Extract from a letter written us by a discouraged photoplaywright of New York City: "I have ideas jotted down for fifteen other photoplays. But I must confess that I hesitate to go on. I realize that my product may be devoid of merit. But I have been informed on several occasions of late that film companies rarely accept plays from "outsiders," that the best ideas therein are usually noted, and the script returned. I have invariably dismissed these arguments and have held to my belief that the companies are square. Is there really a market for photoplays written by the 'outsider?' Am I justified in continuing to plug away, with the hope of eventual success if the merit warrants it?"

A Christmas photoplay rejected was the final straw with this writer and we announced in plenty of time not to send holiday plots to any company. If you send plots to "wildcat" concerns you do it at your own risk. If you submit your stories to the established concerns you can rest assured of honest treatment. Because a beginner has eight, or even eighteen, scripts returned, perseverance may win for him. We wrote twenty scripts before making our first sale. There is a market for good original work be the writer on the "outside" or on the "inside."

The Hall of Fame

Miss Maibelle Heikes Justice's short serial in Cosmopolitan, "The Other Man," has been dramatized by Edward Poland, of the Lambs' Club, New York. Poland, an excellent actor, will take the part of Bleeker, the butler. The story has been arranged in one act and will become a vaudeville headliner.

Clarence A. Frambers, of Chicago, sold nine scripts in one week in September (they were not all written in a week) because he kept them swinging in all directions. He has some good ideas and, best of all, did not become discouraged when he failed to sell nine in a year.

E. H. Lynde Denig, who was formerly "The Film Man" of the Dramatic Mirror, has gone with Pathe Freres. He is to arrange, verify and supply sub-titles to their releases. Trade journalism suffers a distinct loss with Denig's departure.

No One-Reel Plots

Mrs. Louella O. Parsons, Essanay editor, writes to one of the News readers that Essanay is now buying only two-reel stories and is not now in the market for single-reel plots.

Geographic Inaccuracy

Be careful with your geography. We read a script the other day in which the heroine sailed for Europe via the Philippines! Fact, we assure you. Literary workers must constantly watch the little things and, in so doing, the big things will often care for themselves.

The Time Limit

Mr. Herman E. L. Beyer, in that breezy publication, Town Talk, writes: "In writing photoplays do not forget the time limit. In a regular play on the stage the acts vary as to duration. This will never do in photoplay. A reel is one thousand feet, and the arithmetical photoplaywright fares better than the guesser who merely constructs scenes without regard to the limitations. In a letter received from Richard Willis, that well-known writer says that the script presented was 'well put together,' but being a subject which they do only in two reels, the script would not 'stretch to it.' A sale spoiled by not acting the plot with a stop watch in one hand and the scenario in the other, and manipulating an adding machine with the toes of one's left foot while rocking baby with the other.

"The author of 'Bought and Paid For,' George Broadhurst, took seven years to write a play that took two hours and twelve minutes to produce. The average photoplaywright takes a few hours to do his work and then kicks because the editor criticises it. Get down to brass tacks. Translate the action into minutes, allow as many feet of action as it takes seconds for you to 'act it out mentally,' and then add as many feet of film as it takes seconds for you to slowly read your sub-titles. Leave some leeway for title, characters and censorship tag. Learn to count in the exact time of the ticking off of seconds and you can time your little play without the use of the watch."

We might add that practice makes perfect and that the experienced playwright can usually hit off the proper length of action almost by intuition. Some of these days we'll have Mr. Thanhouser's "natural reel." Then a good plot running twelve hundred or fifteen hundred feet will not be padded by "stretching" nor ruined by the chalk line and spirit level method.

The Proper Caper

The magazine that started off with a "photoplaywright association" and virtually told the critics they were dead wrong, has evidently arrived at the conclusion that the critics were right. The "association" idea was conspicuous by its absence from the current number. The proper caper "associations" with "membership fees" and "dues" are not beneficial to the struggling writer.

The Civil War Story

Put the soft pedal on the Civil War plot. It is doomed to go into the discard together with the story of the bandy-legged red man. Every possible angle by which the brave lieutenant

is captured within the enemy's lines, and is rescued by the brave gur-rl, has been exhausted and the people are rising in the might of protest. Two years ago Kalem began filming war stories and the others soon followed suit. They were then new and novel. They were expensive to produce but they were popular. They are losing that popularity.

Who will be the pathfinder to blaze the way for a new and popular type of play? The time is ripe. Booth Tarkington is opening a new field of fiction by reviving an old one. He is reviving the boy type of Mark Twain's "Tom Sawyer," and his stories are published in the Saturday Evening Post and Cosmopolitan. Maybe the boy hero, from the viewpoint of the adult, would prove an innovation in Filmland, what?

Deserved Promotion

The thousands of friends of Editor C. B. (Pop) Hoadley will be delighted to learn that he has become editor-in-chief of the scenario department of the new Biograph-Klaw & Erlanger Film Co. Mr. Hoadley has been connected with the Universal Film Mfg. Company for a number of years, and that company regrets to lose his services. The fraternity will wish "Pop" good luck in his new position.

WILD ANIMAL FILM SOLD

Midgar Exhibiting Company Purchases Rights for Greater New York

Midgar Features announces that the rights for Greater New York on "How Wild Animals Live," with an option on some additional territory, have been purchased by a syndicate.

Mr. Middleton, of Midgar Features, states that this syndicate will probably operate under the name of the Midgar Exhibiting Company. The syndicate contemplates sending four companies on the road of "How Wild Animals Live," although no definite action has been taken on this matter, pending several contracts for exclusive State rights in certain territories.

Mr. Burton, of the Exhibiting Company, says he is enthusiastic about these pictures, and is firmly convinced that they will be a huge success wherever shown.

"How Wild Animals Live" is a six-act feature, accompanied by a lecture.

The Coliseum Theatre, 5911-17 Market street, Philadelphia, has been sold by Abraham Steinfeld for approximately $140,000. Building is 60x226, and seats 1,500. This is one of the largest theatres in West Philadelphia.

Griffith and the New York Motion Picture Corporation

Mutual Director Has no Connection with Kay-Bee, Keystone, Broncho or Domino Productions

OFFICIAL denial is made by the New York Motion Picture Corp. of the statement printed by several publications, not including The Motion Picture News, that D. W. (Larry) Griffith, late chief producer for the Biograph Company, will have entire supervision of the brands released on the Mutual program.

The New York Motion Picture Corporation produces the Kay-Bee, Keystone, Broncho and Domino brands. It is the largest producing firm releasing through the Mutual program. With its products Mr. Griffith will have nothing to do.

Thomas H. Ince, the vice-president and general manager, has entire charge, as ever, of the Kay-Bee, Broncho and Domino brands, and Mack Sennet, vice-president and general manager of the Keystone Film Company, continues to supervise the production of Keystone films.

Lubinites Dine Athletics

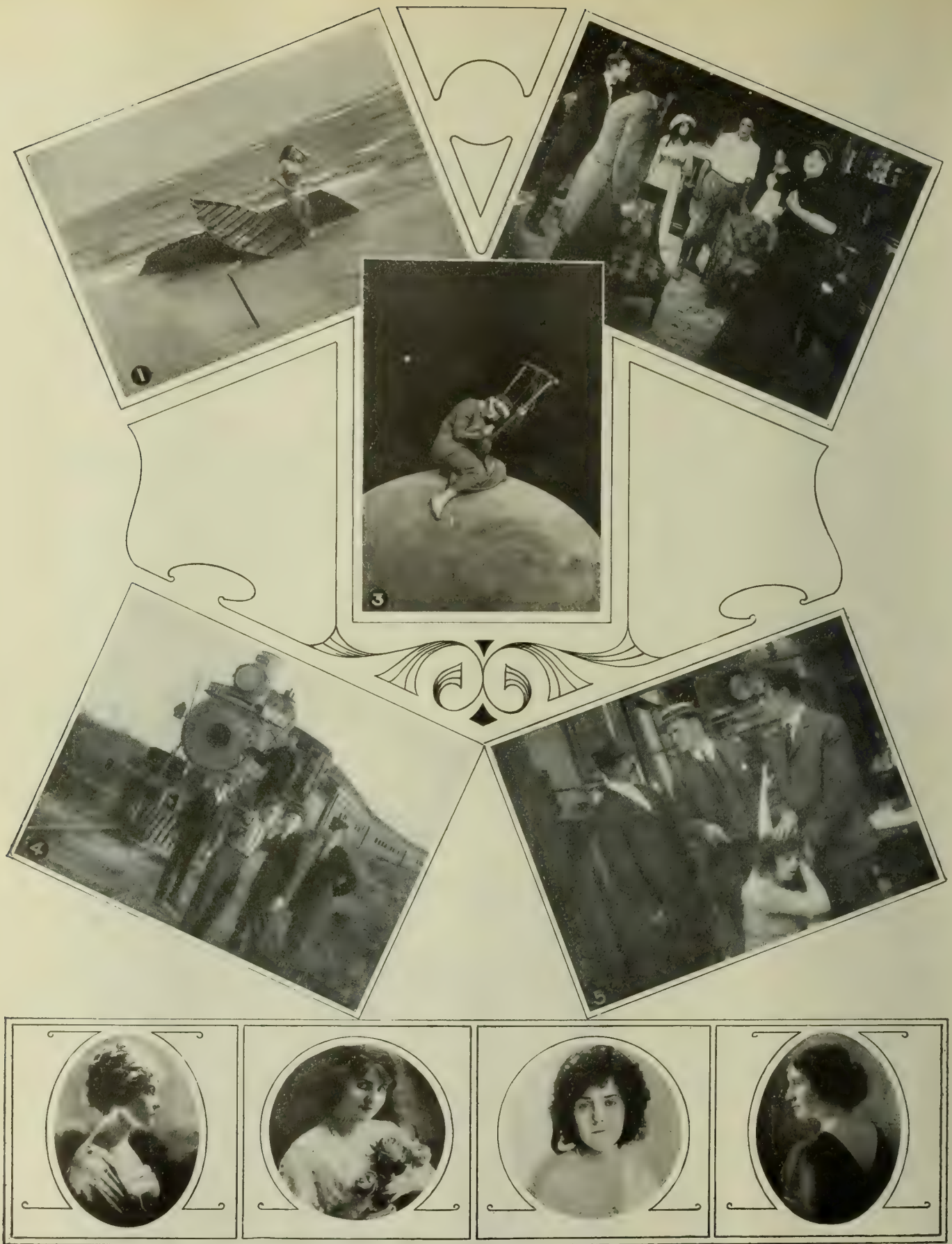
Film Folk and Champion Baseball Players Meet on Common Ground

ACTORS, producers and scenario-writers of the Lubin Manufacturing Company met celebrities of a different kind over the coffee cups recently, when a dinner was tendered the members of Philadelphia's champion baseball team by the Lubin folk.

Clay Green, of the Lubin Company, was toastmaster, and eulogized the athletes in a catchy poem. Among those present from the Lubin plant were Charles Goldsmith, secretary of the Lubin Company; Ira Lowry, the general manager; Earle Metcalf, leading man; William Carey, Henry Nugent, George Terwilliger, Lawrence McCloskey, E. C. Hall and Shannon Fife, of the scenario department; Joe Smiley, Harry Myers, John Ince, Edgar Jones, Isidor Schwartz, Tom Hopkins, William Hopkins and several more photographers and actors.

After the dinner the guests were shown several Lubin comedy pictures and also a one-act subject, introducing the Athletics.

The ball players also proved themselves speechmakers. The silver-tongued were Danny Murphy, Ira Thomas, Harry Davis, Chief Bender and Eddie Collins. The other guests were Ben Shibe and his two sons, Tom and John, vice-president and secretary of the club; Plank, Baker, Barry, McInnis, Eddie Murphy, Strunk, Schang, Bush, Brown, Wyckoff, Lapp, Oldring, Walsh and Pennock.

SCENE FROM "THE TRAIL OF THE LOST CHORD."—AMERICAN

CURRENT RELEASES ON THE PROGRAM OF THE GENERAL FILM CO.

1. "The Sea Eternal," Lubin; 2. "The Man Who Vanished," Kalem; 3. "Hope," Selig; 4. "The Runaway Freight," Kalem; 5. "The Death Weight," Essanay.

From left to right—Marin Sais, Kalem; **Beverly Bayne, Essanay;** Florence Hackett, Lubin; Bessie Eyton, Selig.

MAKING TITLES UNDERSTOOD BY ALL

Wilfred Cook Suggests Esperanto for the Purpose

THE film producer who will invent a system of titling and subtitling films which all people may understand will achieve a great practical advance in the art. Wilfred Cook, in "The Bioscope" (London), has some suggestive reflections on the subject. He points out that:

One of the greatest difficulties which producers have to contend with is that they are compelled to cater for tastes and ideas as diverse and various as are the races in the world. Some are pleased. Many are displeased. Films obtain the greatest popularity amongst races of the same origin as that of the producing company. It could scarcely be expected that a drama, however good, revealing the intrigues of the French and Italian Courts at the time of Catherine de Medici would be thoroughly appreciated by, say, a pastoral population living in Canada. It might be a pretty film, well staged and acted, but the patrons of a theatre in a Western rural district in all probability would not understand it.

Generally speaking, European races may be divided into two classes—the Latins and the Teutons. To the former belong the French, Italians, Spanish, Portuguese and some Swiss, whilst the latter class consists of English, Dutch, Germans, Austrians, Danes, Norwegians, Swedes and the remaining population of Switzerland living on the German border. There is another division existing in Europe—namely, the Slavs—to which belong Russians, Finns, Bulgars, Servs, Roumelians, Montenegrins and Galicians.

* * *

THE dividing line between Latins and Teutons, both as regards manners and customs, as also appearance and ideas, is sharply drawn. On the other hand, the Slavonic races merge gradually into the Teutonic.

A film which has been entirely produced by any one of the above-mentioned Latin races will find favor amongst the others, because these races are allied to each other and have similar tastes, ideas and thoughts. In the same way, a film produced by any Teutonic race is readily understood and enjoyed by the others.

In the early days of the motion picture the Latin class of film was predominant, and everyone will remember the difficulties which the public experienced in endeavoring to follow the stories which were told at that time on the screen.

To cite one instance—namely, the custom of living in France in blocks of flats and the little oddities in connection with the concierge (janitor). Of course, by this time the public has become accustomed to the concierge, though he never looks anything else but strange and foreign, and the best name which title-writers have been able to devise for him is "house porter," which after all is about as near a description as "mammal" would be for a kangaroo.

* * *

BUT since the advent of Teutonic films, and especially German films, we are enabled to see pictures rivaling the Latin productions in every respect, and yet more according to our own ideas and customs, for our "cousins across the North Sea" are indeed our relatives, springing, as they do, from the same original stock.

No stronger evidence of this can be found than the similarity between the English and German languages, whilst Dutch is midway between the two. Below is a short list of words to illustrate this assertion:

English	Dutch	German
Glass	Glas	Glas
Man	Man	Mann
House	Huis	Haus
Fish	Visch	Fisch
Sea	Zee	See

The natural result is that the English-speaking public is more "sympathetic" to German films. They do not feel outside their own sphere whilst watching them, and consequently enjoy them the more. Furthermore, pictures which are not entirely in sympathy with the spectators must be explained, either, as in Japan by a "lecturer," who stands by the screen and shouts out the various phases and developments of the plots, or, as in England, by a multitude of sub-titles.

The better the film, or at any rate, the more nearly that it approximates the ideas of the people who are looking at it, the fewer sub-titles will be required.

* * *

UP to the present practically only scenics and comics have enjoyed the unique distinction of carrying only a main title, but now we are shortly to see a film, produced by the Deutsche Bioscope Company of Berlin, called "Landstrasse" ("On the High Board"), who unfolds its own story as clearly as a book, though the plot is by no means weak or simple, and this with only the following titles to explain it: "The Story Commences," "Time Passes," "The Story Ends."

The attention, therefore, is not distracted by the flashing on to the screen every few moments of a line or so of reading matter; the spectator feels himself carried away by the story; he unravels the plot for himself.

It is probable that films which circulate between allied races will before long be shown without explanatory sub-titles, but it is difficult to believe that this can be done with pictures produced by one race and circulated amongst another, though perhaps it will come to pass in the days of universal peace and language.

Could the Esperantists help? T. B.

II. SOURCES OF INSPIRATION

TAKING up the theme which we opened up last week, that of fresh sources of inspiration for motion pictures, we think it of sufficient importance to devote a second article to it. Turning over the pages of our artistic contemporaries devoted to the motion picture in Germany, we perceive that the ideas we are here expressing are felt there, namely, that good, still pictures may be made the motives or inspirations of motion pictures.

There is, for example, a reproduction in one of these papers of the famous painting "Napoleon" on board the Belleroppon. This picture is by Orchardson. It depicts the little corporal in the hands of his captors on board ship. Evidently our German friends have taken this single theme to build a picture and probably in the film you will see a reproduction of the still painting. But here a difficulty presents itself. The copyright in Orchardson's picture has not expired and that being the case, if you make a motion picture of a copyright still painting, you are liable to be sued for damages.

There is no doubt in our minds that alert American producers will soon be making motion pictures around these inspirational ideas. We think they are wise in their doing so. It should put a new complexion on the business. We should then be assured of pictures wholly or in part—PICTURES.

This copyright difficulty is one which all interested in the art and industry should keep in mind. It has, as we have pointed out before, great importance in view of its possibilities. If you show a motion picture in your theatre, part of which includes action from a copyright play or part of a copyright picture or part of a copyright novel, you are liable to be proceeded against. Plays and novels have been pirated wholly or in part by film makers. In the natural order of things, it is the turn of the picture, but we shall, in the interests of the art and industry, try to avert anything of the sort, and so we publish these warnings.

The Motion Picture News is the only publication of its kind, at any rate on the American Continent, which is constantly calling attention to the film makers and exhibitors who are continually running risks in respect of copyright matters.

Photo copyrighted by Mme. D'ora, Vienna.

MADAME ORLOFF

Distinguished Viennese actress who joined the forces of Great Northern to play lead in "Atlantis."

ELSIE ALBERT

Who plays the part of the Princess Zuleika in "Aladdin and His Wonderful Lamp." Three parts.

THE FEATURE FILM OF TO-MORROW

By EDWIN L. BARKER
Of I. H. C. Service Bureau

THE industrial and the educational are to be the feature films of the future. Is that a surprising statement? It's true, just the same, even though many manufacturers and exhibitors smile and shake their heads. It is the way of all things. They start as amusement and develop into things more practical and worth while.

The phonograph began as an entertaining toy. It has become a necessity in everyday business and education. The automobile was a luxury—a pleasure car. Now it is playing an important part in the world's business.

Interesting as they may be, one cannot grow over-enthusiastic over little photoplays. The industrial and educational pictures are sure to rise from the split reel to a feature position. Not all educational pictures are industrial, but all industrials are educational.

After all is said and done, in this age of big business, the tariff, and the high cost of living, there are no subjects closer to the people than the why and the how of the things we eat and wear and use. We all want to know—that is a human instinct as strong as life itself. Children want to know and so do grown-ups. The older we grow the more we want to know, and then after we know we are not satisfied. The motion picture can be made a great satisfier of curiosity.

We sometimes say to ourselves that we are pretty well educated. But many of us are woefully ignorant. All our lives we have been wearing clothes and shoes, yet how many of us know anything about clothes and shoes? Do we know how the wool is grown and the leather tanned, and how clothes and shoes are manufactured? Not one person in a thousand has any idea of the processes through which clothes and shoes must pass before they reach us ready to wear. We live in rooms filled with furniture, yet we know nothing about furniture; nothing about its history or how it is made. We eat bread three times a day, but what do we know of the story of bread?

At every turn of our day's work we are face to face with the unknown. It is true that we might read about how the things we eat and wear are manufactured, but we do not. We are too busy, or too lazy, or do not think about it.

The motion picture is an easy way to knowledge. The motion picture saves the time of reading, and it brings us face to face with the actual working facts. We see, and to see is to know. Many of the industrial pictures may be neatly tucked into a story; in fact, I think this is just where the big feature industrial picture will find itself. It is the industrial story that will figure in future releases.

A little more than a year ago I wrote "Back to the Old Farm" for the Essanay Company. This contained a human-interest love story, nad at the same time it contrasted the old, hard-working days on the farm with the easier methods of the present, and, incidentally, it showed many of the big, modern machines at work in the fields. This was an industrial story picture, and its success proves that the public appreciated it.

Here is a fact that may be of interest to the exhibitor. A few months ago a friend of mine saw at a downtown theatre an interesting industrial picture. He was so impressed with its educational value that he asked the manager of a picture house in his neighborhood to secure it. At the same time he suggested to the manager the idea of mailing out post cards to announce the date the film was to be run. The manager did this, and it resulted in more than a hundred extra admissions. This gave the manager encouragement, so from that time on he has made a specialty of industrial and educational films. He has raised the tone of his theatre, has substituted real piano music for rattlety-bang noise, and to-day he enjoys the largest patronage of any theatre in the neighborhood. He boasts of his automobile trade, and automobile trade is something to boast of. Instead of losing those who applauded the love stories and the stories out of the fuzzy west, he has held them, every one. In fact, their number has increased, and what is still better, other people drop in who never dropped in before.

This is always the way—it is the way to success. We want to go where the crowds go. Last week a man from a small country town in Wisconsin told me that his picture theatre lost money up until the time he put on some pictures of educational value. Since then his patronage has increased, and every Wednesday and Saturday night the theatre is crowded.

Two years ago the International Harvester Company of America sent out a film, "The Evolution of Harvesting." This film is still doing service. I kept close tab on its success, and a number of theatres that took it for one night kept it for three nights.

We have found that the interest in industrial pictures is very large, and we do not believe that is especially true in our case simply because our pictures show farm scenes. There is a fascination about the farm for most people, but we believe the public to be just as much interested in furniture, or sugar, or salt, or lead pencils as in anything else, if only the subject is presented in the right way.

It is up to the film manufacturers and the exhibitors to raise the motion picture to a high point. You will remember that a few years ago there was no vaudeville. Then they called it "variety." Women and children seldom attended the performances. But the managers got together and started in to improve things. To-day variety is a thing of the past and vaudeville has

(*Continued on page* 34)

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

WHY have we so many defective theatres, such ill-mannered ushers and such poor music to accompany the pictures?

Because too many persons go into the motion picture show business with no experience whatever, and the belief that anything is good enough.

The comments heard and the inquiries received show that the exhibitor is taking much interest in the different departments of The Motion Picture News and is eager to receive helpful information.

Finds Few Organs or Orchestras

In Pittsburgh, Columbus, Springfield and Dayton I have found that most of the theatres, especially the best known houses, have not adopted a full orchestra or pipe-organ, but give very good and appropriate music with a pianist and drummer

In Cincinnati I called at the Family Theatre, where I was surprised to find a pipe-organ. I say surprised because I cannot see the need of such an expensive musical instrument when the house, with its 1,200 seats, has to keep patrons standing in the lobby. I did not like the pipe-organ, as I do not believe that the melodious tones and celestial notes of such an instrument fit a drama of the character of "The Switchman's Mistake."

From the size of the audience at the supper hour I would judge that the pipe-organ does not increase the receipts, as last January and February and at the same hour, the audiences were as good if not better than today. I will admit that it was a cold, damp day, which might have kept some patrons at home.

Here follows a letter from Mr. L. Shaw, Jr., which emphasizes many of the points I discussed in these pages:

Mr. Manager: Do you realize what an important factor music is to your business? Do you realize that music, inefficient and non-appropriate, can ruin the interpretation of your pictures? Are you trying to save a dollar on cheap talent? If so, you are an enlisted member of the "Penny Wise, Pound Foolish Club."

What jars the human system more than, for example, a piano smasher—who was designed to move pianos instead of playing them—a man or woman who pounds ragtime incessantly and unmercifully during the entire performance, whether it be a death-bed scene or a strong dramatic photoplay, that calls for nothing but classic and descriptive music.

Some so-called "artists" have as much conception of playing for motion pictures as I have in flying from here to Europe (or Hoboken).

One must be an artist to play to motion pictures. And an "artist" calls for good remuneration.

The writer has had a long experience in this branch as a pianist, and is in a good position to talk on such a subject intelligently.

"Playing to the pictures" is the keynote to a good motion picture musician, and in order to accomplish this feat one must have a large repertoire of international and descriptive music, and it is not usually the man or woman who values their services at a low figure who accomplishes the feat. Like everything else in life, good goods must be bought at a good price, and purchasing of cheap talent is false economy.

Ability to Improvise a Good Asset

Where there is nothing else to play for but motion pictures, it is my opinion, and I believe that of many others, that a so-called "ear" musician (providing he or she has a pleasing touch and a good repertoire) is a very superior type of artist for that kind of work.

I have heard pianists, for example, who are really good pianists, either for overture, orchestra or as an instructor, good sight-readers with good execution and harmonic ideas, but they fall flat when describing a picture. They lack that continuous flow of natural improvising that the born but uncultured pianist exhibits.

I have been in many of the leading "motion picture vaudeville" houses throughout the country and observed this condition in the better-class houses, strange to say.

I have a very good friend who follows the business as his vocation. He literally "reads" anything. A first-class vaudeville pianist, but is lost as soon as the pictures begin to flicker on the screen.

Now, Mr. Manager, once more take a fool's advice and give this part of your business as much consideration as you do your operator or the pictures themselves.

L. SHAW, JR.

I do not fully agree on the last part of Mr. Shaw's letter. It is a mistake to think that the operator is better treated than the musicians, or that the manager is a better judge of pictures.

The manager who cannot appreciate good music, who cannot tell the difference between a piano smasher and an artist able to play the picture, does not know what a good picture is, nor can he judge a good projection.

The truth is that the operator is the worse treated in a small, suffocating booth in which he can scarcely turn around.

J. M. B.

William Fox, the vaudeville magnate, has arranged to present in each of his houses, of the better class, two of the Hepworth features handled in America by Albert Blinkhorn. These are "David Copperfield" in seven reels and "Kissing Cup," a four-part racing melodrama with automobile and aeroplane complications.

Albert Blinkhorn, American agent for some of the biggest of the English feature film manufacturers, has made arrangements by which he will soon be able to offer two single reels every week to the trade. One reel is to be a drama and the other a split comedy and scenic.

Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

New York, N. Y, Oct. 27, 1913.
Editor Motion Picture News,
Exhibitors' Department.
Dear Sir:

I notice in your issue of the first a statement under the heading of, "Appearance and Manners," that you visited a new theatre where the attendants were neither efficient nor courteous and seemed thoroughly out of place in a picture theatre. The reason you give for this is that they were a class that would work for a low salary.

I thank you on behalf of the motion picture exhibitors of Greater New York for taking this matter up, as it is really one of the drawbacks that we have been trying to remedy, as a low-salaried man cannot be beneficial to the employer or to the public in general, and the discourteous treatment received by patrons of those theatres has been a sufficient drawback to make the exhibitors who know their business wish that some trade journal had taken this matter up before.

I sincerely hope you will keep up this good work, and go after these proprietors, and I think it will do some good were you to mention the names of the places you visit and find this class of attendants.

Again thanking you for the interest taken in the exhibitor and wishing your paper all the success it deserves.

Respectfully yours,
SAMUEL H. TRIGGER,
President of Motion Picture Exhibitors' Association of Greater New York, Incorporated.

IN the management of a theatre there are many small details which do not seem to be of much importance to the exhibitor, yet are noticed by the patrons and cause an unfavorable impression.

Is it not cheap and in very poor taste to throw on a screen, beautifully surrounded by draperies and decorations, an ugly stencil slide showing the style of writing often found on shipping boxes?

Slides and Banners

These stencil slides have been invented to please the managers who do not want to spend any money on the appearance of their theatre. No, they are not stingy, because while they object to paying thirty-five or fifty cents per day for an announcement glass slide, they spend two or three dollars on an ugly banner to deface the appearance of the lobby.

The ugly banner cheapens the appearance of the theatre, while a neat glass slide can give the impression of refinement which means so much to the success of a photoplay house.

While the metal or paper stencil slides are in poor taste, the hand-written slides are still worse, as few managers or operators are good penmen and spellers.

The glass slide has a drawback—the breakage—and this amounts to a rather high item when the slides are in the hands of careless operators.

The glass slides break because the operator allows them to remain exposed too long to the heat of the lamp-house. Another cause of breakage is from exposing the slides to a draught. Many slides crack when the operator places them in the carrier before giving them the chance to assume the temperature of the room, or when they are still damp from a cleaning. Many operators keep the slides on the table of the machine to keep them at a certain temperature, and while this practice can save many slides from cracking, the operators do not save much, as they drop too many slides on the floor.

Revolving Disk Saves Slides

A manager should have a stereopticon with a revolving disk and he would save many slides.

The discarding of the glass slides came at a bad time, or, to be correct, when the slide makers, after realizing the large field open to them, had started to improve the subjects and the colors.

We know that while the slide makers were producing some very fine slides for lectures, they were somewhat crude in their first announcement and song slides.

For the last few years slides have improved in both designs and colors, and we have to-day some very artistic announcement slides, beautiful slides which not only please but rest the eye from the flickers of the film. Some of these announcement slides are a real relief to the eyes of the patron which have been strained by watching a long feature.

The beautiful announcement glass colored slides add to the refinement of the show and are a certain mark of courteous attention to the patrons.

I encourage the announcement glass slide in preference to the stencil or poorly hand-written slide, because I am for the good appearance of a theatre, as I believe that the good pictures of to-day need a good frame to maintain the better patronage.

While visiting the theatres of Indianapolis I have been pleased to see that most of them stick to the glass slide Indianapolis has a large number of refined photoplay houses which would be ornaments to New York and Chicago. They are not only fine buildings, but are managed in such a manner as to secure the best patronage.

I have seen in these theatres some beautiful announcement slides from the Niagara Slide Company, of Lockport, N. Y.

Columbus Theatres Decreasing

They come and they go. Each time I visit Columbus, O., I find some new motion picture theatres, while I fail to find some of the old ones. Columbus is not an exception, as in most of the towns we find constant changes. Yet the number of theatres is fast decreasing, as Columbus is not building enough new houses to replace the ones going out of business.

There is a reason. It is very simple. We have too many persons afflicted with a small capital and no experience, who go into the motion picture show business with the belief that it is a gold mine. A few weeks are enough to show

them their mistake, and then, to save their investment, they try to ruin their competitors by showing long programs and by offering many inducements, with the result that they put themselves out of business.

Max Stearn is the pioneer exhibitor of Columbus, and a very successful one. Mr. Stearn had to face many competitors, but while he has seen them fall by the wayside he has paid no attention to them. He did not try to put them out of business by following their example.

Mr. Stearn remained cool. He stuck to his common-sense policy. He did not increase his program nor deface the façade of his theatre with an abuse of ugly posters, nor add a full orchestra, pipe-organ or souvenirs. Mr. Stearn continued to maintain the most refined photoplay house in Columbus. He shows the best selected pictures. He has them well projected and accompanied by appropriate music.

The success of Mr. Stearn is due to his strict policy on appearance and manners. His attendants are clean-cut fellows of good appearance, excellent manners and very courteous. The posters are all placed in well-polished brass frames.

While the "Exhibit," the theatre of Mr. Stearn, is the oldest one (seven years old), it is still the refined photoplay house of Columbus.

Max Stearn made a great success of his enterprise, and as he claims he owes much to the support of the people of Columbus, he is building a most beautiful theatre to seat twelve hundred persons and to show straight pictures only.

Mr. Stearn an Example

As I have talked much on appearance and manners, I take pleasure in giving Mr. Stearn as an example of an exhibitor who can stick to his policy and not allow himself to be tempted by this demon of petty jealousy, which has done so much to ruin many exhibitors. In closing I must say that Mr. Max Stearn is highly respected by his competitors, as they all recognize the owner of the Exhibit theatre, the perfect gentleman showman. J. M. B.

IN RE HELEN GARDNER

The Helen Gardner Picture Players have made a contract to produce twelve three-thousand-foot dramas, which will be released on the Warner's Features program. The first will be "A Daughter of Pan," and will be followed by a subject dealing with modern Russian life.

The Helen Gardner pictures are made for the Helgar Corporation, which firm will turn the dozen three-act films over to Warner's Features. However, during the coming year it is planned to make four or six eight-act pictures in addition to those made for Warner's Features.

"Making a Mayor"

A Striking Title and a Film Which Educates Politically

WITH woman suffrage a theme of eternal discussion, together with the particularly keen political warfare waged in New York State and city, a film depicting faithfully and accurately the career of a vote is one of poignant interest to the holder of the suffrage franchise, as well as to possible holders, male and female. The fact of a film having been taken under special privilege always adds to its value, and the privilege granted to the Fair Feature Sales Company to take motion pictures in the hitherto forbidden regions where the votes are assembled that make mayors adds ten-fold to its value as an educational archive.

"Making a Mayor; How the Metropolis Elects Its Executive; New York's Liveliest Day and Busiest Night" is the title trinity of this subject, which is being sold on the open-market basis. It shows, among other things, the various important personages of the campaign, Sulzer, Whitman, McCall and others, in the course of their daily duties, or engaged in coercing voters into the straight and narrow way of political preference.

There are glimpses of the activities of women campaigners for the Fusion cause, among them Mrs. Charles Dana Gibson, wife of the artist. Also a fraction of a hundred feet showing how the women will vote when they get a chance. The latter scenes were taken at Columbus Circle, New York City, on election day. They report the mock election which women there carried on.

Each step incidental to the evolution of a vote, from its germinal impulse to vote for this or that party as influenced by stump speech, eloquence or by traditional custom, to the summing up in Police Headquarters of the returns, is shown. For the women who constitute such a large portion of the motion picture audiences these scenes will be interesting.

Election night has become a polite synonym for "riot." To illustrate these scenes of revelry, scenes have been taken of the excited interiors of two of the most important cafés and "places de danse." Here widely-known actresses and men of affairs are seen in the mazes of the turkey-trot, poetically described by Roy L. McCardell as "the poultry of motion."

KLEINE OFFICIAL ORDERS NEW CONDENSER

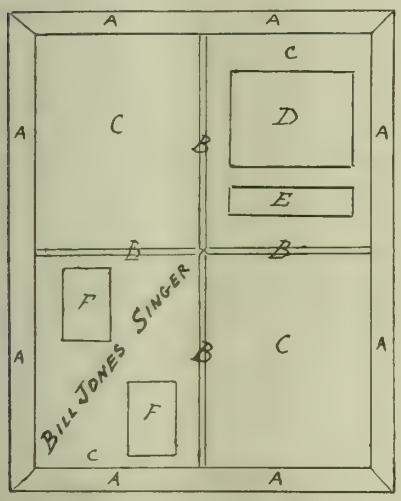
A large consignment of a new variety of condensers has arrived at the Chicago offices of the Kleine Optical Company and are now being offered for sale. Manager Frank Hough claims that this particular condenser is an actual lense made of optical glass and cannot discolor, as is the case with the common glass usually molded into lenses.

SCENE FROM "THE SUBTERRANEAN CITY."—KLEINE-ECLIPSE

Advertising the Picture

IN describing the Regent theatre, of New York; the Bijou Dream, of Boston; the Bijou, of Springfield, Mass., and other theatres I have often said that these houses are very prosperous and command the best patronage by refusing to display posters.

I have found another house, the Pitt, where posters are unknown, but replaced by the most refined advertising frame, as shown in the accompanying illustration.



A. A. is a wide brass frame.

B. B. are brass cross-bars, dividing the frame into four sections.

C. C. The four sections can be covered with velvet or any other material or plain cardboard, white or colored. These four sections are used to advertise the pictures, singer or other features.

D shows the plan for a photo of an actual scene of the film to be shown.

E shows a space for a short synopsis or title of the film to be shown.

F F shows the photographs of the singer.

The exhibitor is not restricted to one large photo per section. He can place a number of smaller ones or photographs of actors.

On the other hand, I would not advise any one to use too many photographs or descriptions. The artistic appearance of an advertising display should be maintained. It is an advertisement that appeals to the better element and that is sure to bring good results.

Such a frame can be seen from across the street, and is so attractive as to induce many persons to cross the street. I cannot say so good a word for the six-sheet posters. They are so ugly at a distance that persons on the opposite sidewalk merely glance at them and say, "Another of those cheap places."

Posters, banners and signs are not the only medium to advertise the show. Good clean films speak louder than posters.

"Rainy" Films a Poor Ad

Dirty or "rainy" films are a mighty poor advertisement, as the patrons carry out the news that the theatre is showing old films. In many cases the films are not old, but they are full of dirt from the constant handling by careless operators. If the machine is not cleaned the film will gather all the dirt and old oil.

The general cause is in the rewinding, as too often this work is done by boys, who let the film drag on a dirty table and even on the floor.

The streaks shown on the curtain are not always scratches, as few films are scratched. The film, on passing through the machine, gathers more or less old oil and the dirt falling on the greasy surface is not dusted away as the film passes over the sprockets, but sticks and forms, with the old oil, a sort of soft dirt which spreads the whole length of the film and causes the streaks seen on the screen, vulgarly called "rainstorms."

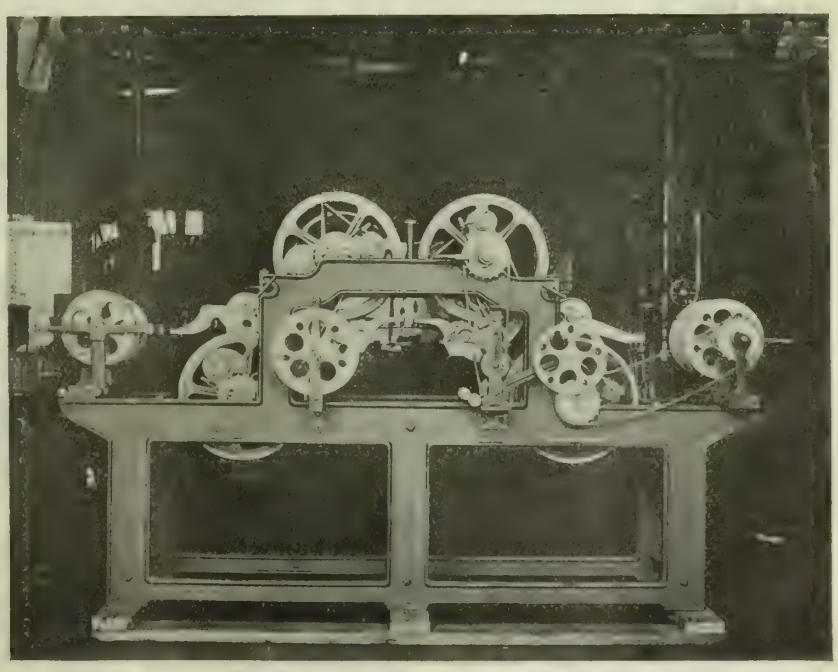
The film should be cleaned. If the reader could be fortunate to assist to the demonstration I had the other day in Columbus, O., he would be surprised to see the amount of dirt a film can gather within a few weeks.

I have been shown many film cleaners, film renovators, all with good and bad points.

The accompanying illustration shows the machine invented by Mr. R. D. Hanish, of Columbus, O.

This machine has passed the experimental stage as one machine has been in constant operation for the last fifteen months at a Columbus film exchange now controlled by the Mutual Film Corporation.

This machine is the large model



THE HANISH FILM CLEANING MACHINE

made for the benefit of the film manufacturers and firm renters. Mr. Hanish has perfected a smaller model for the exhibitor.

On the large machine, three reels can be cleaned at the same time. The film passes between several sets of drums and rollers with no undue strain on the film. No acid or preparations are used but the drums are covered with heavy white muslin on which the dirt from the film sticks. When the film is released from the machine, it is perfectly clean and soft.

Small Machine for Exhibitor

The smaller machine, the one for the exhibitor, is to be connected with the rewinder and is not intended to clean old dirty films, but to keep the film in good condition by removing at each rewinding the fresh oil and dirt.

With a good renovating machine, the renter can increase the life of his films as in most cases the exhibitor does not object to the age of the film but he does not want rainy pictures. When films are relieved of a coat of sticky dirt, they run more smoothly through the machine, consequently are less liable to break.

The feature renters and the state right buyers should welcome such a machine, as they would double the life of the copies in their possession.

Clean films are the advertisement.

The other day I visited a theatre and when a Vitagraph film was flashed on the screen, a lady next to me said, "This is an old film." I could not blame her as the film was very dirty, yet I was surprised as I knew the house shows only films from three to five days old.

I consulted the release page and found that the film was four days old. As the film was not dirty all the way through, I came to the conclusion that the rewinder had met an accident, had dropped part of the film on the floor and had perhaps walked over a section of it by mere accident. The film was not dirty from age as some six hundred feet were clear.

J. M. B.

EDUCATION BOARD ENDORSES KLEINE "POMPEII"

The Board of Education of the City of New York has endorsed George Kleine's production of the Ambrosio version of "The Last Days of Pompeii," now playing at the Bijou Theatre, for teachers and pupils of all the grades of the public school system, as being of superior quality and a valuable aid in the pursuit of their studies, particularly of that period in Roman history in which the action of the story occurs.

Neff on Ohio Censor Situation

THE following communication has been received from M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America:

"A suit has been started in the United States Federal Court in Cleveland, Ohio, to test the constitutionality of the motion picture censor law in the State of Ohio. The State Censor Board being under the State Industrial Commission, which has charge of the administration of the act, will not attempt to enforce the penal section until after the fourth day of December. This action was decided upon by Attorney-General T. S. Hogan and Wallace Yaple, chairman of the Industrial Commission. A resolution will be spread upon the minutes of the commission directing there be no prosecution until after December 4, or until the suit is decided.

"This action was taken by Attorney-General T. S. Hogan to obviate the necessity for a temporary restraining order, or an injunction, which was asked for by those who attacked the law. Possibly if the enemies of the Censor bill would have known what a great favor they were doing the Censor Board, they would have hesitated, as the Censor Board has been working night and day to have a sufficient number of films censored so none of the exhibitors in the State would be inconvenienced. The thirty days will give them ample and sufficient time to censor every film in the State, and be right up to the minute with their work.

It is stated by those attacking the State Censor law that they desire to have municipal police censorship instead of a state or national censorship, but under any and all conditions they are opposed to any legally constituted censor board. The exhibitors of Ohio are very greatly surprised. There are all kinds of reasons given.

"After all the reasons are given, pro and con, the fact still remains that if the present censor law is declared unconstitutional when the Ohio State Legislature meets in January they will possibly pass a law that will stand the test of the State and national constitution. Now that the agitation is started in Ohio there will be one of two things, either a State censor board, or every municipality in the State of Ohio will have a local censor board, whether composed of police officers, preachers, lawyers, doctors or other persons.

"Cincinnati, through the Board of Public Safety, has established a censor board for vaudeville and dramatic plays, composed of one or two preachers, a priest, a city official and one woman. If Ohio did not have a State censor law, the same power that appoints a censor board for the dramatic vaudeville plays would appoint a police censor board for censoring.

"This reasoning ought to convey the deplorable condition in which it would place the exhibitors of Cincinnati. If we are to have a censor board, let it be as broad, liberal and intelligent as it is possible to secure."

League in Bay State

Massachusetts Soon to Have Organization, Says President Neff

ACCORDING to statements of M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America, it is likely that Massachusetts will soon have a State branch of the national organization. Mr. Neff has conferred with George F. Washburn, of the Unique Theatre, 700 Washington street, and several other exhibitors. Mr. Washburn is now in charge of the organization in Massachusetts.

"While the number may not be large," said Mr. Neff, "I expect that Massachusetts exhibitors will soon be organized into a vigorous and harmonious branch of the Motion Picture Exhibitors' League of America. The difficulty of organizing the State lies in the fact that the western part of the State gets its film service from New York, while the theatres in the eastern part and handled from Boston.

"Boston has, I am told, only thirty-two motion picture theatres. Many of these show eight or ten pictures for one admission, while some show six acts of vaudeville and eight pictures for ten cents. My policy has always been three reels for five cents and four for ten cents, no more than four under any conditions."

The film booking agent of the Marcus Loew Theatrical Circuit has contracted with J. Weinberg, of Weinberg's Features, New York City, for thirty-four consecutive days on "The Missing Woman," the Film Releases of America subject.

GETTING INTO PERSONAL TOUCH WITH THE PATRONS

How to Make Friends of Customers by the Co-operation of all Concerned

By E. J. HUDSON

The Exhibitor The employees look to the exhibitor for their standard in all things pertaining to their work.

Begin by being courteous. That, in turn, will make them courteous to patrons. Don't be a word miser. A jovial, breezy "good morning" to each person on your payroll means much to them.

If an error is made, don't practice elocution when you tell the one at fault about it. To err is human. The transgressor may feel badly enough about it. Make your criticism constructive and helpful.

Encourage promptness by being prompt yourself. Don't delay financing your employees with their week's wages when Saturday night arrives. They feel more like showing up in the morning then. Give each of them an occasional few hours of rest. Flashes of humanity are always well received.

If your manager tells you of a practical way to save money, don't suspect him of stealing someone's else ideas. If his plans are good, don't hesitate to adopt them. If he isn't coming up to the mark, sit down and have it out with him quietly.

See that your ushers, musicians, doorman and box-office girl go to work with a smile on their faces. A smile is a good magnet for silver.

Treat your employees the way you would have the exchange manager treat you, and the results will surprise you. They will transplant that spirit of cordiality to the patrons.

The Manager The manager is the go-between for the owner and the employees. You must supply the fuel of ideas and energy to the machine under your control. Don't nag. Keep your eyes on the persons who buy tickets. If one looks dissatisfied, find out why.

Don't take a baby's cry as a signal to show the mother that you're the manager. Step down the aisle and ask her if there is anything you can do to help her.

Women who attend matinees doubtless spend the morning sweeping and dusting. That's why they hate dirt. So see that the scrub crew doesn't skimp its work with mop, broom and cloth. A dusty chair arm may cost the theatre dear in criticisms.

Don't forget that some persons would rather find fault than praise. But they never become angry because they have no opportunity to do the former.

The manager should be the employer's alter ego. Stay there by being the best fellow on earth, keeping those under you in good humor, giving advice to them when needed, offering helpful criticism, and remembering always that their salaries, yours and the owner's income depend upon the persons who buy the tickets. Guide the work and actions of those under you to always give the greatest satisfaction to the patrons.

The Ticket Seller The ticket seller is the thermometer for the theatre. Your smile through the ticket window spells cheerfulness and amusement within the theatre for the folks with the dimes.

Because you know better, don't turn up your nose at persons who ask foolish questions. A short answer is money turned away. A well-voiced, civil and enlightening reply to the most foolish of questions is just so much more money in the pocket of the man who pays your salary.

If you're a girl, don't support the paint department of a drug store Paint, or overpowdering, is objectionable to many women patrons.

If you're a man, practice economy. The best economy on earth is a clean collar, neatly arranged necktie, a freshly shaven face, and clean cuffs, when viewed from the outside. Women patrons are critical. Keep the window glass in the ticket office clean. Some persons have weak eyes, and might think no one was there.

Don't fuss when you have to extract ten cents from a "twenty," with a long waiting line. Think of the wealthy class of patrons the house is pulling, and be glad that some one is lucky enough to have that much.

Keep a little woolen cloth handy to wipe the finger marks from off the glass over which you slide the tickets. Some persons are sticklers for sanitation, and might think that you were taking Bertillion measurements.

A pleasant smile of welcome is the cheapest and yet the rarest thing on earth. Some will come to your theatre to get rid of a grouch. Your smile will start them right before they get inside the door.

Above all, don't forget you are being paid for working. The best way to get a raise is to help the owner. Just remember that every patron you win to the house is a friend. A first-timer, made to feel at home, coming once a week for a year, is $5.20 more in the box-office.

The Doorman The doorman is the owner's host. Don't think that because a person's dime is already in the box-office, that the whole matter ends right there. It's just the beginning.

Don't take tickets handed you as though you were being bored. Look as though you were honestly glad to see the people. A "thank you" in exchange for every ticket is the best kind of a trading stamp.

If you've a crowd waiting to get in, don't stand inside the door where it's warm. The people that spend their money to see the show are entitled to that room, if there is any.

Keep your uniform pressed. Don't let women with babies wait outside. Find room for them somewhere. You are just as much responsible for the greeting and making welcome of patrons as anyone else.

The Usher The usher is the guardian angel for every patron who enters the theatre.

Don't seat patrons to suit yourself. Some prefer the rear of the house. A couple, unmarried, usually like to sit in one of the side rows. Help them find seats there, and not near any exit lights.

Spend fifty cents for a bull's-eye light. You can flash it down the aisle.

"Yes, sir," and "No, sir," take no more breath than "Yep" and "Nope."

Try walking lightly down the aisles for a change. The carpet will wear longer, and those slightly deaf will applaud louder when the orchestra finishes a selection.

The Musicians No person ever died to the tune of a tango. Neither has anyone ever committed a murder under the spell of "When that Midnight Choo Choo Leaves for Alabam'."

A loosened string on the violin, an untightened drum head, or a flat key on a piano will make everyone laugh Five minutes devoted to inspection before the day's show opens is a good investment.

Some persons appreciate good music. It's a profitable stunt to try and merit their appreciation. Don't gaze

at the ceiling when you reach a "rest."

"Time" is essential to the right kind of music, but be sure that you get the right kind of music at the right time.

The Operator A strong light, a steady picture, and no breaks never received criticism from any audience.

There are plenty of good books on projection. They are published to be read.

Every trouble has a remedy. Find it.

Slides are not made to give you an excuse to loaf between reels. Don't insert slides upside down.

Your lungs are just plain lungs. Ten or twelve hours in a hot booth doesn't do them any good. Get an electric fan. You can work better, and won't tire as easily. Show this to the owner.

Getting back to the slide. It covers a multitude of sins and mishaps in the booth, but don't overwork it. People don't go to theatres to learn that "Ufty's Bread Is Best."

I saw one operator change reels in eleven seconds. His employer has him under contract at $30 a week. He started at $12. But he told the owner what he thought could be done to improve business, and he thought about business outside the booth as well as in.

No machine ever worked without cleaning and oiling. The machine is your stock in trade.

To All You're all there for a purpose. To work for the owner, please the patrons, put on the show, and make it pay. Do it!

CUSTOMS MEN MAY CENSOR FOREIGN PICTURES

Motion pictures soon may be shown in a specially constructed theatre in the New York Custom House, and grim-faced censors will pass on them. The government wants to guard public morals.

Such a scheme is under consideration at the Treasury Department because of the requirements of the new tariff law for a censorship of imported films. When the foreign pictures are too bad they will go back.

THE FEATURE FILM OF TO-MORROW

(*Continued from page 27*)

taken its place, and the vaudeville theatre is the home of women and children.

This is just what must come about in the motion picture theatre. One of the best ways to improve motion pictures lies through the industrial and educational film. It is not necessary to make an industrial picture dry and uninteresting. "Back to the Old Farm" contains all the interest that is found in the average film, and yet running through it is an educational theme of value. When moving picture people cease to put entertainment in one bag and education in another, but mix the two together, shake well and serve, then the theatres will have enough entertainment and enough education to not only hold those who prefer entertainment, but to secure the endorsement of those who are looking for education.

When this is done, such organizations as the National Legal Regulation League will cease to exist. It is certainly worth a great deal more to the motion picture business to have the teachers, judges, and leaders in our city life endorsing and working for the picture theatre than to have them working against it.

The field for the industrial story picture is unlimited, and I believe that the day is not far off when some live producer will seize this field and make the most of it.

EXPOSING SPIRITUALISTS

It was suggested in these pages a few weeks ago that the motion picture might be made to assist in exposing the tricks of the so-called spiritualists. The suggestion was made in the hope that possibly our implied challenge might have been taken up by our stereoscopic friends. This has not happened. We are glad to perceive that across the Atlantic a motion picture has been shown exposing the tricks by means of which spiritualists can deceive their victims—or rather have deceived them.

Some close up views were taken in the course of a dramatic subject and the whole bag of tricks laid bare.

HERBERT MELVILLE
Director Lubin Stock Co., Los Angeles, Cal.

CURRENT FEATURE RELEASES ON THE PROGRAM OF THE GENERAL FILM CO., INC.

1. The Quality of Mercy.—Selig.
2. The Death Song.—Pathe.
3. The Brand of Evil.—Essanay.
4. The Plot of India's Hillman.—Kalem.
5. The Sea Eternal.—Lubin.
6. The End of the Circle.—Essanay.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE DANGLING NOOSE." Selig. Oct. 31.)—Until the last moment the audience is led to believe Bill an awful scoundrel, but he is not a villain, he's a hero. Watkins, his prospective father-in-law, needs some money to secure an option on some property. Not having it, his servant steals it and is arrested and just saved from a hanging. Bill wants to get that option, but until the last few feet his purpose is misunderstood. He wanted it to give to Watkins as a present.

"The Toll of the Marshes." Essanay. Two Reels. (Oct. 31.)—Francis X. Bushman and Helen Dunbar both interpret their parts very well. The story tells of the old "gold brick" game of selling worthless land. In this case a young man and his mother buy some of this land and cannot make a living. The swindler loses his child in the marsh and their finding her regains for them their lost footing with interest. It is well staged.

"Peggy's Burglar." Vitagraph. (Oct. 31.)—A comedy in a girls' boarding school, with Edith Storey, Norma Talmadge and Harry Lambert. Edith Storey, while stealing olives arouses the matron, who calls the police. When they get on the scene there is a real burglar, who is captured by Edith in her attempt to dodge the police. Some amusement with a laundry slide is introduced.

"Fatty's Affair of Honor." Vitagraph. (Oct. 31.)—A split-reel with "Peggy's Burglar." Hughey Mack, of course, plays Fatty and makes much of a poor part. He loves a girl, who is attracted to a "Count," and a duel is arranged. When the guns are fired they are both hit with "cowardly" eggs.

"In Love and War." Pathe Freres (Oct. 30.)—One of the French pictures. The sub-titles are not clearly photographed. An officer in the army loves a peasant girl too well before he is called away to the war in North Africa. In the scene in the lodge one can feel the passion of the lovers. On his return from the war he has forgotten the girl and is about to marry her mistress, not knowing her proximity, when the truth becomes known and the brides are changed.

"A Momentous Decision." Lubin (Oct. 31.)—When a man has to decide whether he will save his employer's wife or his employer's fortune he has to do some very swift thinking. That is the position Jimmy found himself in, and he decided on the former and saved the girl, who was about to elope with a business associate of Mr. Phillips. It took some tough thinking, though.

"A Japanese Wedding." Melies. (Oct. 30.)—On the reel with "Japanese Shoe-Maker." The ceremony is most interesting and novel because of its non-resemblance to the Christian form. The principal part seems to be the tea drinking and exchanging of presents. The complete ceremony is gone through before the camera, and is a little monotonous.

"The Fruits of Vengeance." Vitagraph General Film Co., Exclusive Service. (Oct. 31.)—Shakespeare once wrote, "'Tis a monster begot upon itself, born on itself," in writing of jealousy. This is the foundation of this drama. Julia Gordon plays the lead and is supported by Helen Costello and Courtenay Foote. Harry Morey, as the bewhiskered "heavy," is very good. The scenes are mostly laid in a circus tent. Owen, a tight-rope walker, calls on Mrs. Lynch, a former bareback rider. Lynch gets into a frenzy in his jealousy and tries to strike her, thus forcing her to take to the circus again. By a diabolical scheme Lynch tries to kill Owen, but seeing that his child will also be killed, he tries to prevent the catastrophe at the last moment, and is killed himself the others being saved.

"She Should Worry." Lubin General Film Exclusive Service. (Oct. 31.)—A fair comedy of the seashore, with some good bathing costumes introduced. A flirt goes after every girl with nice-looking lower extremities and he is cured of this by "the bunch." False legs and "the water cure" play a big part in the education of the "pest."

"Paying the Bill." Lubin General Film Co., Exclusive Service. (Oct. 31.)—Joe, one of those "wild Westerners" of fiction, is in debt. He decides he will have to kill the collector who keeps worrying him with letters. So he goes East and meets a stranger.

KLEINE-ECLIPSE AIRSHIP BLOWS UP IN MID-AIR

Surely "Eclipse" has "eclipsed" itself in matter of pictures where the absolute dare-deviltry of the actor provides a thrill for the picture fan. This illustration shows the smashup of a Bleriot machine, which, with Joe Hamman and his wife, is plainly seen to blow up in a great burst of smoke and flame and drop to the earth in full view of the camera. This scene is from a thrilling Kleine-Eclipse entitled: "Airship versus Aeroplane," for which the release date has not yet been set.

They have a great time together until Joe finds out he is the collector. And then the fun starts. Joe pays, however.

"The Curse." Domino. Two Reels. —A smack of Hawthorne's "Scarlet Letter" may be seen in this film. Faith loves the stranger who has visited the Salem Colony, and gives up her former lover. Whereupon the latter accuses her of witchcraft and by circumstantial evidence this accusation seems to be verified. She is about to be burned when the new Governor saves her by producing the edict of the King condemning burning for witchcraft.

"Zuza, the Band Leader." Keystone. Two Reels.—The best comedy that the Keystone Company has put out in a long time. Ford Sterling, the unequaled comedian (of his class) plays the lead and is supported by Mabel Normand. Both have exceptional opportunities for distinguishing themselves and take advantage of them. The band leader, composer of "The Chicken's Dream," is much beloved by all the ladies, to such an extent that it becomes monotonous. Mabel's lover causes all the excitement by trying to kill the leader. There are the usual chases, with action every moment.

"The War Correspondent." Broncho. Two Reels.—A good drama, full of action and with good settings. Dealing with a war correspondent in the Civil War and how he beats all his rivals with the story of the battle of Gettysburg and secures a scoop, though penned in jail with the others. A pretty love story is also introduced. This should not be confused with the Itala four-part subject, "The War Correspondent," nor should it be underestimated because of the difference in length.

"Janet of the Dunes." Edison. Two Reels. (Oct. 31.)—One of the prettiest stories that has been produced, and should be pleasing audiences for years to come. Mabel Trunelle as Mary Fleming and Janet is given an excellent opportunity and makes the most of it. Herbert Prior is also very good as Devant. He falls in love with a country girl, but soon tires of her after marriage, and finally deserts her. She goes back to her home with her little daughter Janet, but dies the next day, leaving the child in the care of Captain Billy, her former courtier. Billy cares for the baby as though it were his own. She is fond of studying, and gets into one of the summer homes to read until one day she is surprised there by the owner, Devant. He discovers she is his daughter and welcomes her and her lover, Dick, an artist. The settings and photography in many places absolutely defy description.

"Old Doc Yak and the Artist's Dream." Selig. (Oct. 30.)—A series of pictures drawn by Sidney Smith, of the Chicago Tribune, representing his creation of the "man-goat." The artist, while hunting inspiration, falls asleep and dreams of his pet picture, which goes through various pranks.

"Japanese Shoe-Maker." Melies (Oct. 30.)—The Japanese do not wear leather shoes, nor do they wear the proverbial sandal of the Far East. They wear a wooden shoe, without uppers, the sole not resting on the ground, however. Two wooden supports about an inch in height serve as soles. A pair of these may be made in ten minutes and they are most comfortable. An interesting film.

"The Rattlesnake." Lubin. Two Reels. (Oct. 30.)—A part of this story might have originated in the brain of Edgar Allen Poe. That part is really gruesome, and causes a delicious shiver up and down the spine. This refers to the part where the large rattlesnake is first handled by Romaine Fielding. His work is better than he has done in some time. The story is one of love and vengeance in Mexico. Happy Tony loves a girl, but she jilts him because of his fondness for this snake that has saved his life. She marries an American surveyor, and Tony, no longer "happy," plans revenge, but the sight of the little child of his former fiancée changes his mind. Mortiz Cytron as Jose is very clever indeed.

The Rajah's Diamond Rose. Eclipse-Kleine. Two Reels. (Oct. 28.)—Blackmail is the actuating motif of this picture, which deals with a bogus count, who, by showing his paste "diamond" rose to young men of good family, causes them to steal it. Through a clever arrangement he so works it that the amateur thieves are not only caught but photographed. In this manner he collects much "blood money." A pretty romance runs through the story.

Making Good. Lubin. (Oct. 28.)—A comedy. The boaster is given the "open door" by the girls and the timid fellow lionized.

Giving Bill a Rest. Lubin. (Oct. 28.)—On the same reel with "Making Good." A henpecked husband is made to cater to his wife's every wish until he resorts to flirtation and wins part freedom. With appropriate music this should go well.

The Spinners of Speech. Pathé. (Oct. 28.)—The telephone has ever been a subject of mystery to the uninitiated, and even to those in everyday touch with it. In making the various systems clear the Pathé Company have accomplished much good.

The picture first deals with work on the Pacific Coast and in the Rockies, showing the planting of poles over the mountain, the stretching of the single wires, which later become conduits, and thus reach the central offices. The myriads of wires at the back of switchboards, with insulating methods, is clearly shown. Finally a miner talking to the mine owner in New York from Denver, Col., is shown, and how the connections are made. In speaking this distance the two men use $1,000,000 worth of equipment.

Those seeing this picture will appreciate the telephone service more.

Father's Hat-Band. Vitagraph. (Oct. 29.)—A roaring good comedy, with Norma Talmadge, Leo Delaney and Flora Finch. Doris loves a clerk in her father's office. Not being able to write to each other through the mails they evolve a good plan. When father goes home a letter is placed in his hatband and the answer is returned the same way. All goes well until the father exchanges hats in a barber shop, and a henpecked husband gets accused of trying to elope. It all works out well enough, and puts the audience in a good humor.

Cupid and Three. Essanay. (Oct. 29.)—A fair comedy, with Billy Mason in the stellar rôle. Jack and Ben both love the same girl, Celia. She prefers the latter. Jack by dressing as a girl and going out with Ben excites the jealousy of Celia so much that he nearly gets her promise to marry him, when the truth is made public.

The Horrible Example. Edison. (Oct. 29.)—A satire on the old-fashioned prohibitionist. It is not, however, at all offensive, rather it is productive of much mirth. A traveling salesman loves the daughter of a rabid prohibitionist, but Mr. Dryun objects, because Harold sells corks, and corks are used by the liquor interests. Harold wins out, however, by becoming the "Horrible Example," and fills the squeakers' bottle of cough medicine with something stronger, making his prospective fatherin-law most benevolent, in which mood he is joined by sundry others.

The Trail of the Lost Chord. American. (Nov. 17.)—After the beautiful poem by Adelaide A. Proctor, the action, however, does not follow the story in the poem, but is merely sym-

bolical of it. The original verse is purely the thoughts of the mind, the action, therefore, being abstract and impossible of interpretation. Josef, having married a girl, is happy until the start of their honeymoon, when she is killed. He becomes a monk. The idea brought forward, as well as it can be understood, is th ' the lost "chord" represents lost girl.

Wine. Keystone.—The first part of this picture is very good. The process the grapes pass through from the time they leave the field until they become wine is shown clearly. A 4,000-acre farm is chosen for the pictures, and interesting figures are given to show the amount of wine produced.

A Modern Steel Plant. American. —A panorama of a large steel mill is first pictured, followed by various interiors, and ending up with the process of melting iron and pouring it from the conveyors and then lifting it with large magnets.

The Shadow of Nazareth. Warner's Features. Three Parts.—The biblical story of the treachery of Judas Iscariot, with the addition of a little imagination in order to make a good story. The story is treated with due reverence and is capably handled. Judas Iscariot is persuaded to betray his Master, Jesus Christ, by his sister Judith, who later becomes insane and kills herself. Judas, after having bestowed the traitor's kiss, also commits suicide.

The mob scenes, especially when the crowd surge around the Lord on trial before Pontius Pilate, are very well directed. Constance Crawley and Arthur Maude, the English stars, are featured.

In the Toils of an Adventuress. Savoia-Warner's Features.—An unscrupulous man, in order to gain some valuable documents, hires an adventuress to obtain them for him in any manner. The girl succeeds in getting into the old man's confidence and, having drugged him, steals the papers. The man's son is the inventor of a wonderful machine which photographs things at a distance and out of normal sight. He sees the dastardly act and recovers the papers after a fight, for which he is rewarded by his father.

The Doom of the Ocean. Eclectic. Three Parts.—A melodrama, somewhat on the style of "Shore Acres." The films have been colored, the shades being a little incongruous in places. The story deals with the attempt of a villain to prevent a girl collecting a fortune due her under her uncle's will by delaying her beyond the final time set. A lighthouse plays a prominent part.

The Barrier of Blood. Ammex-Exclusive. Two Reels.—An exciting story full of heart interest. A young half-breed loves a girl, but cannot marry her because of his doubtful blood. On learning that he is a half-breed he makes the girl so hate him that she leaves his life forever. Good photography prevails.

James Lee's Wife. Rex.—After the poem by Robert Browning, the sub-titles being in verse. Lois Weber plays with her husband, Phillips Smalley. The finale is an artistic masterpiece of photography.

A Daughter of the Wilderness. Edison. (Oct. 28.)—A powerful story of the Canadian woods, with just sufficient melodrama to please. Augustus Phillips and Mary Fuller play the leads. The story deals with an obedient daughter who loves a stranger, but who is forced to accept the attentions of a woodsman through fear of her father. All turns out well through the help of a fearless priest, who has been called to marry the father's choice to Annette, but who replaces the groom with Annette's choice, Gerald.

Thy Will Be Done. Essanay. (Oct. 28.) — A pathetic children's story, which will also fascinate the "grown-ups." A little girl, having lost her mother, writes to her in heaven, and although she naturally does not get her own relation back, she wins a happy home with the postmaster.

KING BAGGOTT AND LEAH BAIRD
In the new Imp comedy travelogue, "Mr. and Mrs. Innocence Abroad." Taken on the Eiffel Tower, Paris.

N. EDWARD MALLDORF
New sales manager of the World's Best Film Co.

Motion Picture Dancing Lessons. Kalem. Three Parts. (Oct. 29.)—There is a possibility that young people loving dancing will agree to sit through the whole three reels of this picture. The various forms of the turkey-trot, the tango and Vienese hesitation waltz are all shown with attention to the small details. The picture serves as a screen dancing academy, with Joan Sawyer and Wallace McCutcheon, well-known dancers and instructors, as tutors. Close views, showing the feet only, are instructive.

His Wife's Child. Victor. Two Reels.—With Florence Lawrence, supported by Earle Foxe and P. D. Standing, a picture is nearly assured of perfect action. A girl, married unhappily, runs away with another man who is a drunkard. He finally kills her, and their child (Florence Lawrence), after a series of adventures, meets her mother's husband and they become friends, though he knows the truth. A detail that would have added to the picture would have been the reintroduction of Flo's playmate, who went away with the stranger to become rich, after she had become "rich."

The White Squaw. Bison. Two Reels.—A good Western. A girl is saved in an Indian massacre by a squaw and is brought up as a member of the tribe. She loves Clifford, a cavalry officer, and he reciprocates. Her identity is made known finally by the faithful squaw who had watched her. Several good fights are staged.

The Bride of Mystery. Bison. Three Reels. Grace Cunard has in this picture proven herself to be, not only a capable actress, but a good play writer. The story deals with two murders and a number of robberies, in all of which the only clue is a monogrammed cigarette. The detective cannot find out who it is. Finally it is discovered the "Countess X," an actress, is the mesmeric subject of a brute, who makes her do these acts while under his hypnotic influence. The fight at the end in the flooded cellar was well staged and directed.

Pathe's Weekly No. 64. (Nov. 3.)—In this issue, as in No. 62, there is but one item from another country. The Portola festival in San Francisco, with the crowning of the queen, is very pretty. A large mountain fire in California follows this, showing the methods used by the volunteer fire departments. The rededication of Congress Hall in Philadelphia has a historic interest. Dawson, N. M., is the scene of a large explosion which entombs 223 miners 4,000 feet from human aid. The marriage of Prince Arthur of Connaught and the Duchess of Fife, and the attempt of the suffragettes to approach the carriage, is the only foreign item. Strike of the mail chauffeurs in New York and the wreck of the "Glenesslin" on the Oregon Coast complete the film.

THIRD "FANTOMAS" MYSTERY

"Fantomas, the Mysterious Finger-Print," a Gaumont four-part production, is the third of a series of mysterious detective tales.

This picture starts out with the death of a young lady of noble blood in the house of Dollon, who is accused of the crime. He is thrown in jail, but later disappears when the prison doctor has pronounced him a suicide. Fandor, the detective, is following the trail as a newspaper man. "Softy," a supposed lunatic, is also on the trail. From one thing to another the plot leads, through a series of fascinating excitement, finally closing with the attempted arrest of Lafayette, the banker, alias Fantomas the Rogue. He, however, escapes, and the police are baffled. A wonderfully interesting story that will hold the audience spellbound.

The M & F Feature Film Service, of Chicago, has been sold to Messrs. Spencer and Herschberg, of the General Special Feature Film Company. David Mundstock, the former owner, is now on a vacation, which will include a trip to the Pacific Coast. He may return to Chicago later to enter another line of the film business. The M & F Feature Film Service was an established and prosperous concern which has handled many features in Illinois and Wisconsin.

UNIVERSAL CHANGES

With an eye to strengthening the Pacific Coast companies, the Universal Film Manufacturing Company has made several changes and realignments of its playing and directing forces [illegible] Hollywood, Cal., studios.

Edna Maison, who has been playing leads in the Powers company, has been advanced to the lead in the Rex, playing opposite Bob Leonard and under the direction of Otis Turner.

Allan Dwan has returned to the Universal fold, bringing with him Pauline Bush, M. J. MacQuarrie and other members of his company. He will assemble an extra company for large productions. James Neil will be attached to this company as leading man. The latter's position as director with the Joker branch will be filled by Allan Curtis.

Donald McDonald, who has been leading man with Nestor under A. E. Christie, will direct with Powers. In his company will be found Howard Hickman, Laura Oakley, Marie Walcamp, and Dick Rosson. Mr. Macdonald will be succeeded as leading man of the Nestor company by John A. Sterling, who has been playing comedy rôles for the past two years with the Essanay company.

Superstition causes great annoyance and confusion at Gaumont's offices at the World's Tower Building, New York City. Some months ago the floors were numbered from one to twenty-nine. Number thirteen were in great fear and panic—so petitioned a change of number. Now every floor above twelve has been changed. Thirteen is no longer thirteen, but fourteen.

FRANKIE MANN
In "A Waif of the Desert," a Lubin drama.

CARL LAEMMLE
President Universal Film Manufacturing Company

PICTURING VICE IN MOTION PICTURES

[The views expressed in the subjoined editorial from the New York Times closely conform to those expressed in The Motion Picture News on the subject of the representation of vice in motion pictures.—Ed. Motion Picture News.]

It is a decision of very grave import, if it has been made finally, to put before the promiscuous audiences of the motion picture theatres of the United States and of foreign countries plays "depicting vividly the inner workings of the vice interests in New York City." The pictures are to be based upon the recently published Rockefeller vice report, which is meant to be circulated discreetly among persons who may be influential in checking or doing away with the evils it discloses. It was never meant for indiscriminate circulation, least of all in pictorial form before audiences composed of both sexes and all ages, but chiefly the young.

This is strong meat for children. The business of producing motion pictures has effected a revolution in the world's amusement. It has enormous educative possibilities, not as well developed now as they were before the crude farces and melodramas, many of them maudlin in their sentimentality, almost usurped the places of films depicting foreign scenes and strange plants and animals and their habits. With the sinister announcement of the syndicating of vicious scenes it is reported that one of the leading theatres of this city will soon be given over to motion pictures and to elaborate advertisements of films and dramatic productions.

Their audiences are not picked audiences. Scenes produced with a view to enlightenment upon disagreeable subjects may be advisable in carefully selected circumstances and before persons who know what they have been summoned to see. Producing them promiscuously will almost inevitably have a distorting and banal effect, and, more than conceivably, will pour oil upon the flames of vice. The promoters of this enterprise are incurring, it seems to us, a fearful responsibility. No phase of the life it proposes to depict "shall appear in the leastwise attractive," the announcement runs. Pitch is not attractive, but it will stick and burn.

OLD SHIP FOR PICTURES

The New York Motion Picture Corporation recently stole a march on its competitors on the Pacific Coast by outbidding them and purchasing the three-masted sailing vessel, the Fremont, for $12,000.

The Fremont was built in Philadelphia in 1850, and has visited almost every corner of the earth. In 1861 she was pressed into service on the Union side and served in almost every capacity. After the war the vessel rounded the Horn to San Francisco, where she has been ever since.

Some months ago, when the spectacular possibilities of sea pictures were realized, the firms producing motion pictures on the Pacific Coast turned to maritime subjects. Every ship and hull on the coast increased in value at once. The Fremont is 155 feet long, with a twenty-six-foot beam. In addition to being used in pictures, she will become the flag-ship of the admiral, Thomas H. Ince, of the New York Motion Picture Corporation's fleet, which now numbers five vessels.

KINETO FILMS GO FAST

J. Wild, sales manager of the American Kineto Company, announces the following States as being closed for their present releases:

"The Girl of the Sunny South" sold for Greater New York, New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, Northern Illinois, Wisconsin, Texas, Oklahoma, Arkansas, Louisiana, California, Arizona and Nevada.

"The Waters of Death" sold for Greater New York, New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, Western Pennsylvania, West Virginia, New England States, Ohio, Northern Illinois, Wisconsin, Texas, Oklahoma, Arkansas, Louisiana, California, Arizona and Nevada.

"In a Serpent's Coils" sold for Greater New York, New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Western Pennsylvania, West Virginia, New England States, Indiana, Kentucky, Ohio, Northern Illinois, Wisconsin, Southern Illinois, Missouri, Kansas, Oklahoma, Arkansas, Texas, Louisiana, California, Arizona and Nevada.

FILMS TO ADVERTISE SHOWS

Marcus Loew, the vaudeville magnate, who owns and controls many theatres in the East, and who has just entered the field as a producer of big musical shows as a partner of Lew Fields with "The Pleasure Seekers," which is now playing at the Winter Garden, is also preparing to use motion picture films for advertising purposes in a way in which they have never been used before.

If "The Pleasure Seekers" proves to be a success, or if it is good enough to be sent on tour, motion pictures of the piece in its various stages will be shown in all of the Loew theatres.

Films have already been made of the rehearsals of the musical comedy and of scenes at railroad stations while the piece was on its short preliminary tour, and these are being displayed in the twenty or more theatres controlled by Loew in Greater New York, together with announcements that the original itself can be seen at the Winter Garden.

If the show is sent "on the road" the films will go in advance and take the place of much of the billboard advertising.

BACK WITH ALASKAN FILMS

Albert E. Cawood is back in New York after traveling twenty-two thousand miles through the Arctic regions making motion pictures for the General Film Producing Company, of New York.

Mr. Cawood left July 5th and went direct to Seattle and Juneau, Alaska, and then followed the most perilous trails through the heart of Alaska, over snow-clad mountains and frozen trails, until he finally reached Nome. After leaving Nome he proceeded to the Seal Islands, only to hear the city of Nome had been destroyed by fire and flood the day after he had left there. He returned there immediately, and after securing what pictures he could, followed the coast line down to Sitka and then back to New York.

Before leaving on his perilous trip he was escorted part of the way to Skagway by Governor Stone, of Alaska, and a party of prominent citizens, and after reaching Nome the services of the United States revenue cutter were offered to him, which assisted him greatly.

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MATELDI IS CINES ACTOR—NOT MATADOR

Much comment has been passed concerning the past history of Goffredo Mateldi, who plays the "lead" in the Kleine-Cines release, "For Love of a Toreador," scheduled for release Tuesday, November 18. Newspaper men and others have asked how Mateldi, who plays the lead in several other Kleine-Cines pictures, could maneuver a bull into a twenty-foot camera line and keep him there at the big bull-ring in Seville.

Information from the Cines studios since then shows that Director Guazzoni, of the Cines Company, engaged Mateldi several days prior to the bull-fight, and after Mateldi had been engaged as a matador at that contest. Mateldi, therefore, is an ex-toreador by trade. Guazzoni used the toreador in the picture and cleverly insinuated the thread of his story into the scenes made at the bull-ring.

EXHIBITORS' FILM PRODUCTION COMPANY FOR DAYTON

A new film company which is to have its headquarters and studios in Dayton is being formed by prominent business men and motion picture theatre owners in the Middle West.

The plan contemplates a service of twenty-one reels a week, a two-reel feature and a single-reel play each day. Exhibitors who are associated with the company will have exclusive rights to the service in their respective localities. High-class pictures are to be made.

The services of some of the most famous actors in the country will be secured in making the plays. The company will be known as the Exhibitors' Film Production Company.

DETROIT EXHIBITORS DINE AND ELECT OFFICERS

The members of the Motion Picture Exhibitors' League of Detroit held their first banquet recently at the Hotel Ponchartrain. The toastmaster was National Vice-President Peter J. Jeupe. The speakers were M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America; Mr. Brocklet and Mr. Seaman, of the General Film Company; Mr. Mailbridge, of the Universal; Mr. Dubuck, of the Mutual, and Mr. Lynch and Mr. Levy.

The following officers were elected: President, W. B. Gandy; first vice-president, J. R. Smith; second vice-president, F. J. Zanone; secretary, G. O. Dupuis; treasurer, M. Osborn, and sergeant-at-arms, H. B. Hoffman.

Application was made for a charter for the Lima local. This organization will hold its second meeting very soon.

IMP EUROPEAN COMPANY BACK

The Imp European Company, which has been producing pictures in England and on the Continent for several months, has returned. The members include Herbert Brenon, director; Leah Baird, leading woman; William Shay, leading man; George Edward Hall, scenario expert; Julius Stern, business manager, and M. Barlieter, a famous French oarsman.

They were met at the dock by Carl Laemmle, president of the Universal Film Manufacturing Company; Mark Dintenfass, manager of several Universal studios; Walter MacNamara, the director, and several other Universalites.

The company started out with King Baggot as leading man. When he was with them "Ivanhoe," "Absinthe," "The Child Stealers of Paris" and "Mr. and Mrs. Innocence Abroad" were produced. Mr. Baggot was recalled to head and direct his own company here, and was replaced by Mr. Shay. "Time Is Money," "Love and a Lottery Ticket," "Love or a Throne" and "Across the Atlantic" were produced with Mr. Shay as leading man. The pictures were made in England, France and Germany. "Ivanhoe" has already been released and has proved very successful.

When the company reached shore William Robert Daly presented Mr. Stern with a pair of diamond-studded cuff links, the gift of the employees at the Imp studio.

Mr. Brenon and his company will produce pictures again at the Imp studio, where Mr. Stern has already resumed his position as manager. Mr. MacNamara will take his company to the Coytesville studios, where Mr Dintenfass will be manager. Other companies will also work at Coytesville.

KLEINE'S "POMPEII" A SENSATION IN PICTURE HOUSES

Since the announcement that George Kleine will rent or share "The Last Days of Pompeii" for picture houses, hundreds of theatre men have been quick to seize the advantage of a Kleine-made production, with the result that the famous picture is cramming houses all over the country. As the terms are attractive, and the subject magnificent and spectacular, bookings are being made rapidly.

Mayor Lew Shank, of Indianapolis, has arranged for a lecture tour, and moving pictures are now being made by the Essanay Film Manufacturing Company to carry out the points of his arguments. The great topic of the day, "The Cost of High Living" and "The Cost of Living High" will be covered thoroughly by the Mayor.

TRADE NOTES

Among the feature exchanges who have purchased State rights on "A Life for a Life," three-reel subject of the Film Releases of America, are:

Golden Gate Film Exchange; Northwestern Film Exchange; Famous Players Film Company, of Boston; Weiland Film Company, of Pittsburgh; Electric Theatre Supply Company, of Philadelphia; Electric Theatre Supply Company, of Baltimore; M. & F. Feature Film Company, of Chicago; Exclusive Features, of New York.

Three companies are now on the road with the Pasquali production of the "Last Days of Pompeii," and lovers of Bulwer Lytton's novel will be given an opportunity to see it visualized amid the surroundings of the high-class theatres. Each consists of an advance man, manager, a treasurer and two operators, and carries two Power's projection machines, special screen with masked effects, double asbestos booths, lighting effects and special music for the picture.

Some of the advance bookings over the Klaw & Erlanger circuit are English Opera House, indefinite; Atlanta Theatre, Atlanta, Ga., indefinite; Burchel's Theatre, Des Moines, Ia., week of November 12; Boyd's Theatre, Omaha, Neb., November 16; Scott's Theatre, Minneapolis, Minn., week of December 1.

The American and Canadian release date for "Kissing Cup," the four-part racing melodrama, handled in America and Canada by Albert Blinkhorn, will be November 10. All advertising aids for the film will be ready for delivery with the prints.

The Eclectic Film Company, of 110 West Fortieth street, New York City, is the authority for the statement that buyers of "Les Miserables" should order their posters from Eclectic to secure the authorized paper. After the Eclectic contracted for their lithographs, it is said that a rival litho concern made parallel posters. To protect the lithographer and its customers, the Eclectic issues warning.

Among the exchanges who have entered their standing order for these Westerns are:

Weiland Film Company, of Pittsburgh; Golden Gate Film Exchange, of San Francisco and Los Angeles; Electric Theatre Supply Company, of Philadelphia; Northwestern Film Company, of Portland and Seattle; Golden Gate Film Company, of Denver and Salt Lake City; Electric Theatre Supply Company, of Baltimore.

To Open Dayton Convention Publicity Bureau

M. A. NEFF, president of the Motion Picture Exhibitors' League of America, arrived in Dayton Monday, November 3rd. State vice-president, Mr. O. D. Weaver, of the Lyceum Theatre, was waiting with his automobile. They immediately drove out to the National Cash Register Company, where quite a lengthy consultation was held with the officers of the National Cash Register Company. After going into details of the coming National Convention, which will open in Dayton on Tuesday, July 7, 1914, it was decided to open a publicity and exposition office in a very few days.

An effort will be made to bring exhibitors from every part of the world and through the channels of commerce that are now already established with foreign countries the Dayton convention no doubt will be a real international exposition, with exhibits from all parts of the world.

One film of Dayton will be made, and also one film that was taken before and during the flood will be used, giving different views of the important points; of the big hall which seats 6,000 people, where the convention and exposition of arts will be held; of Dayton before and during the flood, showing the rapid progress in restoring Dayton to its former beauty and prestige. The National Cash Register Company will give its efficient and enthusiastic support to the convention.

After the conference was over Mr. Neff and Mr. Weaver drove to the Odd Fellows' Building, where a Dutch lunch was served to the Dayton Local and several visiting members. Harmony and good-fellowship prevailed, and everybody was enthusiastic over the coming convention.

After the lunch a committee drove Mr. Neff up to the convention hall, where it was inspected and plans gone over carefully which will be considered in the future for the entertainment and pleasure of the guests, and especially the exhibits. The convention and the exhibits will be held under one roof.

The convention will be under the direct supervision of the National Executive Committee.

Stage War in Cuba for Pictures

All-Star Company Back from Filming "Soldiers of Fortune"

THE company which has been down in Cuba producing a motion picture version of Richard Harding Davis' famous book and play, "Soldiers of Fortune," for the All-Star Feature Corporation, returned Wednesday.

The roster included Richard Harding Davis; Augustus Thomas, the playwright, who is head producer for All-Star; Director William F. Haddock; Dustin Farnum, leading man; Winnifred Kingston, who played Madame Alvarez; John Pratt, George Cooke, Jr., and Irving Willat and others.

"Soldiers of Fortune" is a war play, with its scenes laid in a tropical republic, and for that reason Cuba was invaded by the Davis-Thomas forces. Several hundred rifles, thousands of rounds of ammunition and enough uniforms to fit out the army of any South or Central American revolutionist also went along, but were not used, as Mr. Davis succeeded in obtaining the right to use the regular soldiers of the Cuban Army, together with a large force of American bluejackets and an American machine gun.

How Davis Wrote the Story

"There was quite a story in our trip," said Mr. Davis at the Hotel Webster on his return. "When I was a young man just out of college, long before I had begun to write anything, I went to Santiago, Cuba, to work for an iron company because I knew the president of the company. I stayed there a couple of years, and all the time the company was in hot water with revolutionists and Spaniards, and occasionally Americans mixed up in the continual scrapping which was going on.

"At last I came back home, and ten years later wrote my first novel, 'Soldiers of Fortune.' Five years later Gus Thomas dramatized it, and now, nearly fifteen years after that, we get together again and do it for the camera. It is to be put on the screen in a Broadway theatre about the first of the year.

"We left New York on October 11, and went at once to Santiago and put the play on. I tell you it was quite a surprise to see real live people walking in and out of real houses and going through the scenes just as I imagined them when I wrote the story.

"You see, you don't get the same sort of feeling at all when you see a story of your own on the stage, where the scenery is all painted and flimsy; but down in Cuba we had the real thing every time, and the big fight scene took place in the plaza of the town, just as I had pictured it, and we had the soldiers defending the gate and the heroine escaping on the locomotive, and everything else that the book called for. In all we took 233 separate scenes, all outlined by Mr. Thomas and directed by him.

Used 2,000 Cuban Regulars

"The Cuban Government was splendid to us, and lent us the army to do anything we wished with. We had 2,000 Cuban regulars fighting before the camera and 25 bluejackets from the American boat Osceola, and in addition the people of the city took a great interest in the work and used to turn out and watch the picture taking and applaud just as though they were seeing a show in a theatre.

"There were no stage doors for the Cuban johnnies to hang around, but they followed us from place to place, and before long we had them working in every scene. Sometimes they were coal passers and at other times they were society men, but they did whatever we wanted them to do, and it was considered quite an honor to be in the picture or to lend your house for a scene.

"The only trouble we had was in getting permission to land the rapid-fire gun. It was a case of landing a firearm on foreign soil, and we had to get permission from the President, the Minister of Foreign Affairs, the Governor of the Province of Santiago, the Alcalde of the city, and the American Consul, but finally we got it through.

Actress Mistaken for Queen

"They would not consent to allow the Cuban flag to be used, however, nor the real flag of any other country, so we had to get up a special flag. We designed one in green and white with green and pink stars, and they were willing to stand for that.

"The woman who played the rôle of the wife of the President was called upon to do a lot of escaping. Once, when she got away from the villain dressed in a ball gown, I found her sitting in a grove of palm trees fighting off mosquitoes that were almost eating her bare neck and arms off.

"'If I had known I was going to escape like this,' she told me, 'I'd have stuck to the palace and got shot, whether it would have spoiled your old play or not.'

"Another actress was dressed up to represent a very rich Spanish woman, and I doubt if any such creature as she looked like ever lived except in a comic opera. One day when it came time to take a scene with her in it she was missing, and I went out to look for her. I saw an American workman on the road and I said to him, 'Did you see an American woman pass this way?'

"'No,' replied the man, 'but I just saw the Queen of Spain go by.'"

OPENING FOR INDUSTRIALS IN INDIA

UNDER the heading "Cinematograph Advertising in India," Consul Henry D. Baker has the following to say on special commercial service in the Daily Consular and Trade Reports:

"While visiting the Central Library Department of the government of the native state of Baroda, in Western India, I was apprised of an interesting scheme carried on by this department for giving cinematograph shows throughout Baroda for industrial and agricultural education of the people.

"I asked the manager of this department if it would be agreeable to receive from the United States industrial films, which, while advertising various American agricultural appliances, machinery and other articles, would likewise, perhaps, be of much educational benefit to people in Baroda who had never had opportunity of seeing such articles in actual use. He replied that industrial films contributed by manufacturing firms of the United States for the visual instruction branch of the Central Library of Baroda would be heartily welcomed and displayed throughout the state. He later sent me a memorandum on the subject as follows:

"'The cinematograph used by our visual instruction branch takes films of the standard size, a sample of which is inclosed. We shall be glad to receive the films and exhibit them through the state. The films thus supplied will prove a very good free advertisement because the people here are particularly interested in foreign industrial films.'

"A specimen of the standard film thus mentioned is forwarded for the information of American firms interested, and will be loaned on application to the Bureau of Foreign and Domestic Commerce, Washington, D. C.

"The object of the visual instruction work to be carried on by the Baroda Central Library Department was explained as follows in the Library Miscellany for November, 1912, a periodical published by this department:

"'The department is determined to make fresh efforts day by day to make itself more useful to the public, and especially to that large portion of the public who have either no taste for reading or cannot read. For this purpose the Central Library has recently purchased for its traveling library branch a number of stereoscopes and stereoscopic sets of travel tours. These stereographs are arranged systematically in tours of countries and sections, and are accompanied by simple locating maps and authoritative explanatory books. The realistic mode of sightseeing is enjoyed by the least studious as well as the most highly educated readers, and is a very effective means of diverting from light reading to more serious reading of books of travel, biography, and history.

"'The library has also been giving for some time past cinematographic shows to the college and high-school students in the Baroda City, but it has quite lately extended its operations to a few towns and villages of the Baroda district. The Maharaja has kindly lent his private cinematograph machine for this purpose to the library, which he is soon going to transfer completely, with all the slides and films. The country folk seem to have thoroughly enjoyed these shows, and the Maharaja is contemplating the opening of a visual instruction branch of the Central Library. (Subsequently, in January, 1913, a grant of $3,500 for a year was sanctioned by his highness.)'

"The important possibilities connected with illustrative advertising in India by means of cinematograph shows is beginning to be taken advantage of by a few European firms which, by very moderate expenditures of money, have arranged with many cinematograph enterprises in this country for the inclusion of their industrial films on the program of the evening's regular entertainment. A small charge is made in such cases for using these films, usually not exceeding $15 per month, or sometimes in lieu of such charge the firms desiring its films exhibited publishes at its own expense the theatre programs, including, of course, its own advertisements on such programs.

"As an instance of such advertising in India through the cinematograph, one leading European firm promotes the sale of condensed milk in this market by exhibiting pictures showing the insanitary conditions in milking cows in this country; also the frequent adulteration of milk with water taken from tainted sources of supply, and then in contrast its own sanitary method of milking cows and condensing the milk by modern apparatus insuring purity. Another firm promoting the sale of French wines shows pictures of its vineyards and the interesting method of making the wine.

FAMOUS PLAYERS SECURES "LEAH KLESCHNA"

The Famous Players has secured the rights to the famous stage success, "Leah Kleschna," in which will be presented the celebrated actress, Carlotta Nillson. No other production of the Famous Players, with the possible exceptions of "Tess of the D'Urbervilles" and "The Count of Monte Cristo," has won such distinction on the stage. It has been one of Mrs. Fiske's greatest dramatic triumphs.

"Leah Kleschna" brings to the motion picture a new prestige, and numerous opportunities for great camera effects. Like "The Prisoner of Zenda," "Tess" and "The Count of Monte Cristo," the film production bids fair to surpass the original, because of the greater limitations of the oral stage for scenic and realistic effects.

As is commonly known, the stagecraft and technique of the spoken drama are amazingly inferior to the powers of the camera. In the film version the scenes on the burning vessel and many other thrilling effects on the sea and in the general outdoors can be realistically portrayed, whereas in the drama they can only be described verbally.

Carlotta Nillson's association with the motion picture will also confer upon Filmdom a new dignity, comparable to the glories of Mrs. Fiske, Lillie Langtry, James O'Neill, James K. Hackett, Henry E. Dixey and other stars. The production is scheduled for release on December 10.

ALBUQUERQUE FILM COMPANY FORMED

Incorporated at $50,000, with $20,000 paid in, the Albuquerque Film Manufacturing Company has been formed with Albuquerque men and G. P. Hamilton, late of the St. Louis Motion Picture Company, as incorporators.

Mr. Hamilton is president and general manager; W. E. Rogers is secretary and treasurer. The other incorporators are Henry F. Connelly, vice-president; C. O. Cushman, J. H. Mahboub, H. P. Wanner and W. R. Walton.

Mr. Hamilton is after a franchise with Warner Features. Single reel comedy productions will likely be handled by the Universal. Local made features will also be shown at this house.

Several of the old St. Louis company's aggregation will be with the new company. One of these is Buck Connors. The new concern will begin production in about four weeks.

The brands under which the films will be produced have not yet been selected, but will include the name "Albuquerque."

Ruby Features Present Governor Sulzer

IT was a notorious fact during the turmoil at Albany which attended the proceedings by which Governor Sulzer was impeached, that the largest motion picture interests in the country were biding their time. It was only a matter of time when he would be featured in motion pictures, but just in what way has been the subject of much speculation, until quite recently.

The presentation of a four-reel feature, entitled "The Shame of the Empire State" is now made by the Ruby Feature Film Company, 145 West Forty-fifth street, New York. It is announced that the services of Governor Sulzer himself have been secured, which does not seem so surprising when it is remembered that the very title of the film, which is in four reels, suggests action in accordance with the events surrounding his impeachment.

The film deals in narrative form with political history. It shows the methods employed by political parties to defraud by ballot. There is unquestionably a wealth of sensationalism and exciting matter in the portrayal of these methods.

Governor Sulzer himself is an added attraction. The spectator is given an insight of the unswerving devotion of a woman to the man who was being torn from power and glory by the very influence which helped place them in his hands. Employment of gangs of ruffians, and descriptions of their raids upon the State treasury, form a part of the story. To cap the climax, both the political boss and the impeached governor are accorded a treatment in this film for which only intimate study and painstaking analysis of personalities can be responsible.

The Ruby Feature Film Company has secured an exceptional line of lithographs to go with this feature. In another week Governor Sulzer begins a national tour of lectures in which he will tell in more startling detail of the rottenness and corruption of the political organization he is fighting. He promises to give to the country sensational revelations. "The Shame of the Empire State" is being sold in territorial rights.

PLAYS IN FILMS SO FATHER MAY SEE HER

Marguerite Risser, a young actress who is rapidly achieving prominence in the motion picture field with Pathe Freres, entered the profession at the request of her father about a year ago.

Her father, a New Yorker, compelled to travel much of the time by reason of his business, conceived the idea that his loneliness away from home would be relieved if he could only see his daughter moving as in real life upon the screen.

Two months later in Seattle his wish was gratified. While watching a show in a theatre there he was electrified to see Miss Risser taking a prominent part in one of the photoplays exhibited.

It is said that Mr. Risser stayed in the theatre that night until the lights were turned out that he might miss no repetition of the film. As for his daughter, a new zest enters her work as she knows that she is playing to her absent father, who, to her, is the one critic.

RAVER GETS AFTER PIRATES

Harry R. Raver, director-general of the Itala Company, is taking steps to prevent the pirating of Itala films. George W. Timble, of Algoma, Wis., purchased the state rights on "The War Correspondent" for Wisconsin and other states. Recently another firm has been attempting to book a so-called similar feature, and Mr. Timble has been empowered by the Itala Company to seize the film if it comes in his territory.

"I regret this instance very much," said Mr. Raver, "as I was in hopes that pirating in the film business had ceased. We have had no trouble with our films for some time, but we expect to make an example of any pirates we can get our hands on. The Northern Special Feature Film Company is not a buyer of Itala films and any exhibitor renting Itala films from it is liable to have the film seized and to be sued for damages."

Theatre Construction Number

will be issued

DECEMBER 6th

Pilgrim's Progress (Ambrosio Version) - - - - 4 reels
*In the Sultan's Power - 2 reels
*Voodoo Vengeance - 3 reels
*Trapping and Training Wild Animals - - - 1 reel
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"The Count of Monte Cristo"
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RUBY FEATURE FILM CO.

145 West 45th Street New York City

KLEINE "POMPEII" A WOMAN'S SHOW

A circular letter sent out to the various managers of George Kleine's "The Last Days of Pompeii" asking them what stood out as the greatest characteristic of the picture in their mind, brought the unanimous opinion that it was a "woman's picture." "The characters in the drama and the trend of the story appeal strongly to the gentle sex," say the managers. This is undoubtedly due to the pretty love story which runs throughout the film, and the appealing work of Nydia, the blind girl.

MEDAL FOR UNIVERSAL

The enterprise of the Universal Film Manufacturing Company in exhibiting its motion pictures at the Electrical Exposition and Motor Show of 1913 at Grand Central Palace, New York City, was given appreciative recognition by the presentation on the part of the management of a gold medal to the officers of the Universal.

The award was made by General Manager Parker, of the Electrical Exposition, and was accepted by General Manager Edward M. Saunders, of the Universal Film Exchange, of New York, acting for the Universal Film Manufacturing Company. He made a short but appropriate speech of thanks.

Eclair to Film Jules Verne Stories

AN interesting announcement is the news issued by the Eclair Film Company, of Paris, that it has obtained the world rights to reproduce in motion picture form the works of the famous novelist, the late Jules Verne. Negotiations for this deal have been on for some time past, and the Eclair Company was only able to successfully close the deal after paying an almost prohibitive price, which runs into thousands of dollars.

Among the first subjects to be launched on the market shortly will be "The Children of Captain Grant" in seven reels, "The Black Indies" in six parts, and that world-famous masterpiece, the story of which is known to everyone on the civilized globe, "Twenty Thousand Leagues Under the Sea," which will be a supreme effort in motion pictures, and we can look forward to new departures.

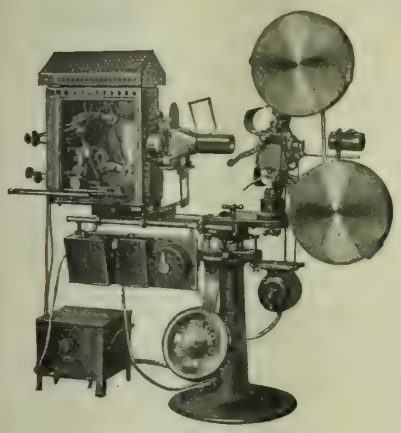
The Eclair is really to be complimented upon its initiative and progressive spirit in obtaining the motion picture rights to these books.

Among the standing orders secured by Fred E. Holliday, general sales manager of the Ammex Film Company, for Ammex Features are:

Weiland Film Co., of Pittsburgh, Eastern Pennsylvania and West Virginia; Golden Gate Film Co., of Los Angeles and San Francisco, California, Nevada and Arizona; Electric Theatre Supply Co., of Philadelphia, Eastern Pennsylvania and West Virginia; Texas Film Corporation, of Dallas, Texas, and Southern Oklahoma; Northwestern Film Co., of Portland and Seattle, Washington, Oregon and Idaho; Electric Theatre Supply Co., of Baltimore, Maryland, Delaware, District of Columbia and Virginia; Texas Film Corporation, of Atlanta, Georgia, North and South Carolina, Tennessee, Mississippi, Florida and Louisiana; Union Film Co., of Chicago, Northern Illinois.

Remarkable, in view of the Laclede brand of Western features being unknown, save through the reputation of its officers, is the advance sale of the first release slated for distribution November 20.

WHAT IS MACHINE SATISFACTION?



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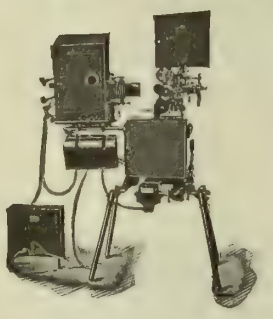

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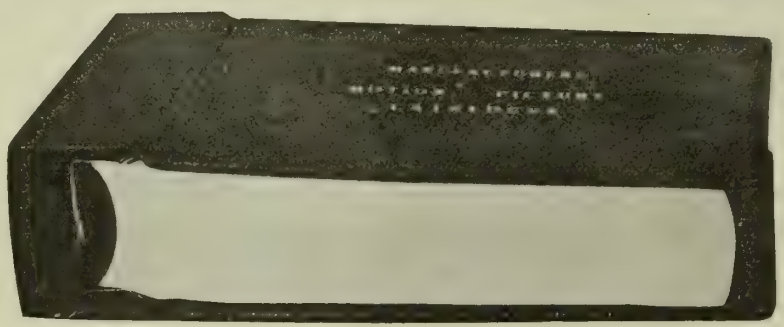

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WHERE TO BUY

INDEX TO ADVERTISERS

A

American Cinematograph Co..... 52
American Film Mfg. Co..... 58
American Kinematograph Corp.... 5
American M. P. Machine Co..... 58
Amusement Supply Co..... 53
Ammex Film Co..... 55
Associated M. P. Schools..... 51
Austin, W. C..... 51
Automatic Tidal Selling & Cash Register Co..... 6

B

Benedict, Phil P..... 57
Bennett, C. H..... 52

C

Calehuff Supply Co..... 52
Chicago Song Slide Exchange.....48
Commercial M. P. Co..... 8

D

Dearborn Novelty Co..... 57

E

Eastman Kodak Co..... 58
Eclair Film Co..... 2
Enterprise Optical Co..... 47
Essanay Film Mfg. Co..... 52

F

Fair Feature Sales Co..... 11
Famous Players' Film Co..... 45
Feature Photoplay Co..... 4
Ford, K. N.....55-57
Fords 55

G

General Film Co..... 60
General Special Feature Film Co.. 50
Genter, J. H..... 49
Greater N. Y. Slide Co..... 51
Gunby Bros..... 55

H

Harding Engraving Co..... 58
Hart Booking Bureau..... 51
Helfer, Paul..... 51
Horsley, David 47
Hotel Martinique 49
Hoyland, C. L..... 45

I

Illinois Film Service Co..... 57
Illinois Theatre Supply Co..... 51
Italian American Film Co..... 48
Italia-American Film Co..... 48

K

Katin M. P. Supply Co..... 51
Keystone Film Co..... 53
Kinematograph Weekly..... 57

L

Lakeside Film Exchange..... 51
Le Courrier Cinematographique.... 51
Lubin Manufacturing Co..... 11

M

Manufacturers Catalogue Pub. Co. 48
Mestrum, Henry..... 57
Midgar Features..... 57
Mirror Screen Co..... 48
Motion Drama Co..... 3
Murphy, C. J..... 53

N

N. Y. Motion Picture Corporation 59-57
New York Film Co..... 9
N. Y. Film Co..... 9
Newman Manufacturing Co..... 51
Niagara Slide Co..... 52

P

Pan-American Film Mfg. Co..... 45
Pathe Passion Play..... 53
Photoplay Co..... 51
Picture Theatre Equipment Co.... 41
Power, Nicholas, Co..... 48
Precision Machine Co..... 2

R

Ruby Feature Film Co..... 46

S

Schneider, Eberhard 51
Special Event Film Mfg. Co..... 55
Standard Film Brokers..... 45
Sterling Camera Co..... 55

T

Theatre Specialty Mfg. Co..... 52

U

Unique Film Co..... 8

W

World Special Films Corporation.. 53
World's Best Film Co..... 45
Wurlitzer Company 53

A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World, issued recently, in which Mr. R. W. Buzzell, of the Plaza Theater, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

If you desire recommendations from any portion of the entire universe write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4700 Mirroroide screens in use today, which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the maket, barring none. Get our large free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common-sense argument, and what your eyes see you can't help but believe.

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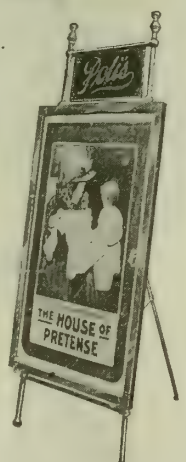

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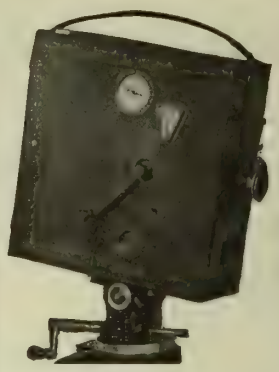

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Released Wednesday, November 12th.
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Released Thursday, November 13th.
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Motion Picture News.

Kindly deny statement in Morning Telegraph of October 26th, that D. W. Griffith has general supervision of all Mutual releases. He has nothing to do with the Keystone Film Company. Mack Sennett, the vice-president and general manager, has the entire supervision of all the Keystone productions.

Keystone Film Company

Allesandro Street, Los Angeles

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Oct. 4—The Wild Guardian (2 Parts).....
Oct. 11—Chopin's Nocturne (2 Parts).....
Oct. 18—The Two Mothers (2 parts Dr.)....2000

AMERICAN

Nov. 3—The Girl and the Greaser (Dr.)....1000
Nov. 6—What Her Diary Told (Dr.).....1000
Nov. 8—The Haunted House (Com. Dr.)..1000
Nov. 10—Martha's Decision (Dr.).....1000
Nov. 13—An Assisted Proposal (W. Com.)..1000
Nov. 15—The Drummer's Honeymoon (Com.).1000
Nov. 17—The Trail of the Lost Chord (2 reel Dr.) 2000
Nov. 20—The Tale of the Ticker (Com. Dr.)
Nov. 20—A Modern Steel Plant (Edu.).....
Nov. 22—Calamity Anne's Dream (Com.)....1000
Nov. 24—The Occult (Dr.).....1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.).....1000

BISON

Nov. 1—From Dawn Till Dark (2 reel Dr.).
Nov. 4—Captain Kidd (3 reel Dr.).....
Nov. 8—The Prairie Trail (2 reel Dr.).....
Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.).....
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) .....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) .....

BRONCHO

Oct. 1—The Greenhorn 2000
Oct. 8—Forgotten Melody (2 reels).....
Oct. 15—The Reaping (2 reels).....
Oct. 22—The Black Sheep (2 reels).....
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels).....
Nov. 12—The Imposter (2 parts—Dr.).....

CRYSTAL

Oct. 28—The Game that Failed (Com.).....
Nov. 2—A Hidden Love (Dr.).....
Nov. 4—Girls Will Be Boys (Com.).....
Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.).....
Nov. 11—Oh! You Pearl (Com.).....
Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.).....
Nov. 18—Her Secretaries (Com.).....
Nov. 18—Percy's New Mamma (Com.).....
Nov. 23—The Cabaret Singer (Dr.).....
Nov. 25—Hubby's New Coat (Com.).....
Nov. 25—Baldy Belmont Lands a Society Job (Com.) .....
Nov. 30—The Convict's Daughter (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Oct. 23—Heart of Kathleen (3 reels).....
Oct. 30—Widow Mallney's Faith (3 parts—Dr.) .....
Nov. 6—The Judgment (2 part Dr.).....
Nov. 13—The Ghost (2 parts—Dr.).....

DRAGON
(Formerly Ryno)

Sept. 16—Blindness of Courage.....3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Oct. 29—Cynthy (2 reel Com. Dr.).....
Nov. 2—Success With De-feet.....
Nov. 2—Organisms Which Inhabit Stagnant Waters .....
Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.).....
Nov. 9—Amber Stone (Edu.).....
Nov. 12—Lade Babbie (3 reel Dr.).....
Nov. 16—Unforeseen Metamorphoses and Does Max Snore (Split).....
Nov. 19—Partners (2 reel Dr.).....
Nov. 23—Oh! You Rubber.....
Nov. 23—Soldiers Drilling in Turkestan.....
Nov. 26—A Son's Devotion (2 reel Dr.).....
Nov. 30—Roaring Bill (Com.).....
Nov. 30—One on Tooty (Com.).....

ECLECTIC

Sept. 8—The Voice of the Wild.....
Sept. 18—When Paris Loves.....
Oct. 2—Vendetta .....
Oct. 16—Message of the Dead.....
Oct. 30—The Doom of the Ocean.....3000

FEATURE RELEASES

Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life.....2700
Oct. 31—Gallows of Gods.....3000

FRONTIER

Oct. 25—Jim's Atonement (Dr.).....
Oct. 30—When Spirits Walk (Com.).....
Nov. 1—His Conscience (Dr.).....
Nov. 6—Slim Gets the Reward (Com.)....
Nov. 8—The Girl and the Bandit (1 reel Dr.)
Nov. 13—Caught at His Own Game (Com.)..
Nov. 15—The Bond that Binds (Dr.).....
Nov. 20—Slim Becomes a Detective (Com.)..
Nov. 22—The Double Cross (Dr.).....
Nov. 27—Slim Proposes, But— (Com.).....
Nov. 29—The Secret of Balanced Rock (Dr.)

GAUMONT

Nov. 5—Weekly No. 86.....1000
Nov. 6—Monty and Molly Seek a Divorce (Com.) .....
Nov. 11—The Bank Messenger (Dr.).....
Nov. 13—The Heart of a Doll (Com.).....
Nov. 18—Monty and the Milkmaid (Com.)...
Nov. 20—"Dear Oscar" Finances a Theatre (Com.) .....
Nov. 25—Mary Saves the Sculptor (Com.)...
Nov. 27—The Little Peacemaker (Dr.).....
Nov. 27—Gymnastics (Edu.) .....

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. .....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).....
Oct. 20—His Double Surprise.....
Oct. 20—A Trip Through Tunis and Algiers..

GREAT NORTHERN

Oct. 11—The Baltic Sea (Sc.).....
Oct. 18—A Husband's Strategy.....1000
Oct. 25—Who Is Who.....982
Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....

GREAT NORTHERN SPECIAL

Oct. 14—The Rival Brothers.....3000
Oct. 21—Secret of the Old Cabinet.....3000
Oct. 28—In the Bonds of Passion.....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Oct. 23—The Anarchist (Dr.).....
Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) .....
Nov. 6—The Old Parlor (1 reel Dr.).....
Nov. 10—On Pine Mountain (Dr.).....
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.).....
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..
Nov. 24—Jane's Brother the Paranoiac (Dr.)..
Nov. 27—Night Shadows of New York (3 reel Dr.) .....

ITALA (Features)

Sept. 25—Unmasked .....
Oct. 9—The Gypsy Kiss.....2200
Oct. 23—Queen's Jewels 3000

JOKER

Nov. 19—Mike and Jake at the Beach (Com.)
Nov. 22—The Stingers Stung (Com.).....
Nov. 26—Mike and Jake Go Fishing.....
Nov. 26—The Ballybunion Railway in Ireland .....
Nov. 29—Lazy Louie (Com.).....

KAY-BEE

Oct. 17—Venetian Romance (1 reel).....
Oct. 24—A Woman's Wit (1 reel).....
Oct. 31—Borrowed Gold (1 reel).....
Nov. 7—For Mother's Sake (1 reel).....
Nov. 11—For Mother's Sake (Dr.).....
Nov. 14—Efficacy of Prayer (Dr.).....

KEYSTONE

Oct. 20—A Quiet Little Wedding.....
Oct. 23—The Janitor—Making An Automobile Tire .....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff .....
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports) .....
Nov. 3—Fatty, at San Diego (Com.).....
Nov. 6—Louis' Sickness at Sea (Com.).....
Nov. 10—Small Time Act (Com.).....
Nov. 10—The Milk We Drink (Edu.).....

KOMIC

Feet

Oct. 23—Caught in His Own Net (Com.)....
Oct. 23—Deceiving Dad (Com.).....
Oct. 30—Father and the Flies (Com.).....
Oct. 30—The New Curate (Com.).....
Nov. 6—Poor John (Com.).....
Nov. 6—Caused by a Clock (Com.).....
Nov. 13—An Affair of Honor (Com.).....
Nov. 13—Biddy on Her Mettle (Com.).....

LEWIS PENNANTS

Sept. 6—Decreed to Die.....3000
Oct. 18—My Boy .....

LUX
By Prieur

Oct. 24—Terrible Bobby (Com.)..... 235
Oct. 31—Mabel Feigns Indisposition (Com.) 575
Oct. 31—Percy's Heroism (Com.)..... 410

MAJESTIC

Oct. 26—The Scenario Writer.....
Oct. 28—The Oath of O'Tsuru San (2 part Dr.) .....
Nov. 1—(No Release This Date).....
Nov. 2—The Marriage of Niatana (Dr.)....
Nov. 4—The Ward of the Senior Class (Dr.)
Nov. 8—Levinsky's Holiday (Com.).....

NESTOR

Oct. 31—Curses! Said the Villain (Com.)....
Nov. 5—Western Hearts (1 reel Dr.).....
Nov. 7—His Wife's Burglar (Com.).....
Nov. 12—In the End (Dr.).....
Nov. 14—Love Luck and a Paint Brush (Com.) .....
Nov. 19—The Golden Princess Mine (Dr.)..
Nov. 21—An Elephant On His Hands (Com.)
Nov. 26—Hilda of the Mountains (Dr.).....
Nov. 28—When He Lost to Win (Com.).....

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Nov. 7—The Heart of a Cracksman.....
Nov. 10—From Mine to Mint (Educational)..
Nov. 14—Cracksman's Reformation (Dr.)....
Nov. 17—The Cotton Industry in Arkansas..
Nov. 17—The Doctor's Orders.....
Nov. 21—A Stolen Identity (2 reel Dr.)....
Nov. 24—Jimmy's Deception (Com.).....
Nov. 28—A Seaside Samaritan (Dr.).....

RAMO

Oct. 15—The Current (Dr.).....3000
Nov. 5—Wives 3000

PRINCESS

Oct. 24—Lobster Salad and Milk (Com.)....
Oct. 31—Algy's Awful Auto (Com.).....

RELIANCE

Nov. 10—The Power of the Sea.....
Nov. 12—The Bracelet (Dr.).....
Nov. 15—For Love of a Man (2 reel Dr.)..
Nov. 17—Two Men and a Mule (Series 4—Com.) .....
Nov. 19—A Man and a Woman (Dr.).....
Nov. 22—Her Father's Daughter (Dr.).....

REX

Nov. 9—The Haunted Bride (Dr.).....
Nov. 13—The Missionary Box (Dr.).....
Nov. 16—The Blood Brotherhood (Dr.).....
Nov. 20—Fires of Fate (2 reel Dr.).....
Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)..
Nov. 30—The Boob's Dream Girl (Com. Dr.)

SOLAX

Oct. 17—Bachelor's Waterloo (Com.).....1000
Oct. 24—Fisherman's Luck (Com.).....1000
Oct. 25—Rogues of Paris.....4000
Oct. 31—Ish Gabibble (Com.).....1000
Oct. 31—The Movies 1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Oct. 21—The Mystery of the Haunted Hotel..
Oct. 24—The Old Folks at Home.....
Oct. 26—The Silver Tongued Orator.....
Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer.....
Nov. 2—The Water Cure (Com.).....
Nov. 4—The Junior Partner (2 part Dr.)..
Nov. 7—Little Brother (Dr.).....

VICTOR

Nov. 14—(Lawrence) A Child of the Streets.
Nov. 17—Forgotten Women (Dr.).....
Nov. 21—Where the Hop Vines (Dr.).....
Nov. 24—Back to Life (2 reel Dr.).....
Nov. 29—Unto the Third Generation (2 reel Dr.) .....

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BIOGRAPH

Feet

Oct. 25—The Madonna of the Storm (Dr.)..
Oct. 27—An Evening With the Wilder Spender (Com.) .....
Oct. 30—A Barber Cure (Com.).....
Oct. 30—Boarders and Bombs (Com.).....
Nov. 1—The Clock Stopped (Dr.).....
Nov. 3—Diversion (Dr.).....
Nov. 6—On the Hands of the Black Hands (Com.) .....
Nov. 6—Where's the Baby (Com.).....
Nov. 8—Old Coupons (Dr.).....
Nov. 10—No Place for Father (Dr.).....
Nov. 13—Mrs. Casey's Gorilla (Com.).....
Nov. 13—Mixed Nuts (Com.).....
Nov. 15—His Inspiration (Dr.).....

CINES

George Kleine

Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special) .....
Nov. 11—The Penalty (2 part Dr.).....
Nov. 18—For the Love of a Toreador (2 part Dr.) .....

EDISON

Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.).....1000
Oct. 27—Across Swift Current Pass on Horseback (Sc.) 400
Oct. 27—A Hornet's Nest (Com.)..... 600
Oct. 28—A Daughter of the Wilderness (Dr.).1000
Oct. 29—The Horrible Example (Com.).....1000
Oct. 31—Janet of the Dunes (Dr.).....2000
Nov. 1—A Woodland Paradise (Com.).....1000
Nov. 3—Wild Wales (Sc.)..... 350
Nov. 3—Porgy's Bouquet (Com.)..... 650
Nov. 4—Tommy's Stratagem (Com.).....1000
Nov. 5—Archie and the Bell-boy (Com.)....1000
Nov. 7—A Face from the Past (Dr.) Parts I and II 2000
Nov. 8—Elise (Dr.) 1000
Nov. 10—Camping with the Blackfeet (Des.). 500
Nov. 10—Seth's Woodpile (Com.)..... 500
Nov. 11—The Doctor's Duty (Dr.).....1000
Nov. 12—His Nephew's Scheme (Dr.).....1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II) 2000
Nov. 15—Getting a Patient (Com.).....1000
Nov. 17—Nora's Boarders (Com.).....1000
Nov. 18—A Cause for Thankfulness (Dr.)..1000
Nov. 19—The Girl in the House-boat (Com.).1000
Nov. 21—A Good Sport (2 parts—Com.)....2000
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Oct. 28—Thy Will Be Done (Dr.).....
Oct. 29—Cupid and Three (Com.).....
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Nov. 4—Quicksands of Sin (Dr.).....
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Nov. 6—The Rustler's Stepdaughter (W. Dr.)
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Oct. 17—Her Hour (Dr.).....
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Oct. 18—St. Claude and Its Environs, France (Sc.) .....
Oct. 20—Pathe's Weekly .....
Oct. 21—The Poisoned Stream (Dr.).....
Oct. 22—Dodging Matrimony (Com.).....
Oct. 23—The Death Song (Dr.) Parts I and II .....
Oct. 23—Pathe's Weekly No. 61 (News)....
Oct. 24—Breeding Trout by the Million (Ind.)
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel).....
Oct. 25—Gypsy Love (Dr.).....
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Oct. 28—The Spinners of Speech (Ind.)....
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Oct. 31—Love's Deception (Dr.).....
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Feet

Nov. 4—The Vaudeville Star's Vacation (Com.) .....
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Oct. 27—The Pendulum of Fate.....
Oct. 28—When May Weds December.....
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Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose.....
Nov. 4—Slipping Fingers .....
Nov. 5—The Probationer .....
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Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000

VITAGRAPH

Oct. 30—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
Oct. 25—The Next Generation (2 Part Special) .....
Oct. 27—At the Sign of the Lost Angel.....
Oct. 28—In the Shadow .....
Oct. 29—Father's Hatband .....
Oct. 30—Bianca .....
Oct. 31—Fatty's Affair of Honor.....
Oct. 31—Performing Lions .....
Nov. 1—The Warmakers (2 part Special).....
Nov. 3—The King's Man.....
Nov. 4—His Silver Bachelorhood.....
Nov. 5—The Hoodoo Umbrella.....
Nov. 5—Scenic .....
Nov. 6—A Broken Melody.....
Nov. 7—Flaming Hearts .....
Nov. 8—The Diver (2 part Special).....
Nov. 10—Thieves .....
Nov. 11—The Right Man.....
Nov. 12—Fellow Voyagers .....
Nov. 12—Scenic .....
Nov. 13—Their Interest in Common.....
Nov. 14—Fanny's Conspiracy .....
Nov. 15—Miss Tomboy (2 part Special).....
Nov. 17—Tangled Threads .....
Nov. 18—His Last Fight.....
Nov. 19—Why I Am Here.....
Nov. 20—The Sale of a Heart.....
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Nov. 22—Whimsical Threads of Destiny (2 part Special) .....
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Nov. 25—The Swan Girl .....
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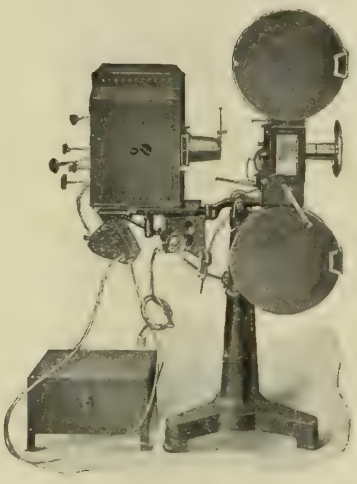

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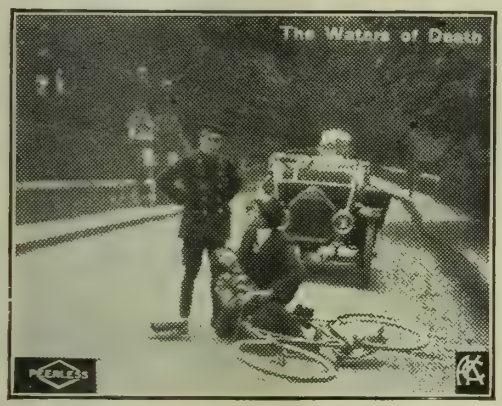

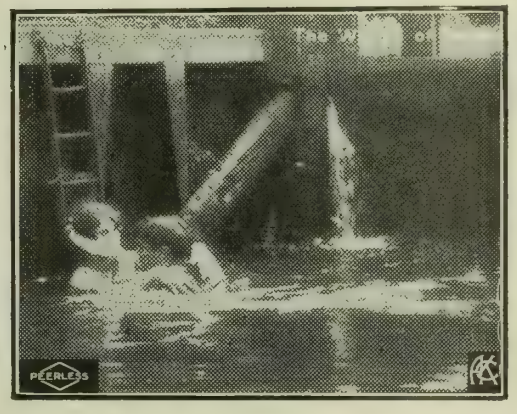

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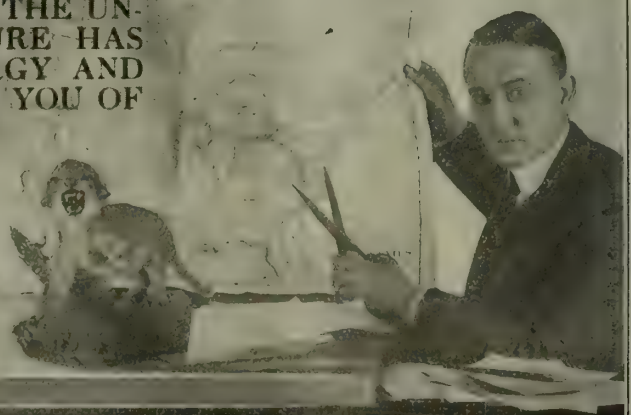

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INDEX TO ADVERTISERS

A

American Cinematograph Co..... 54
American Film Mfg. Co..... 51
American Kineto Corp..... 7
Amusement Supply Co..... 54
Ammex Film Co..... 52
Associated M. P. Schools..... 50
Austin, W. C..... 59
Automatic Ticket Selling..... 62

B

Benedict, Phil P..... 61
Bennett, C. H..... 57
Blache Features..... 15

C

Calehuff Supply Co..... 56
Chicago Song Slide Exchange..... 55
Commercial M. P. Co..... 59

D

Dearborn Novelty Co..... 53

E

Eastern Feature Film Co..... 50
Eastman Kodak Co..... 51
Eclietic Film Co..... 9
Essanay Film Mfg. Co..... 49

F

Famous Players' Film Co..... 61
Features Ideal..... 2
Feature Photoplay Co..... 49
Film Attractions Co..... 47
Fisk Rubber Co..... 53
Fords 53

G

Gaumont Film Co.....3, 4, 5, 6
General Feature Film Co..... 59
General Film Co..... 64
J. H. Genter..... 50
Greater N. Y. Slide Co..... 59
Gunby Bros..... 53

H

Harding Engraving Co..... 51
Hart Booking Bureau..... 56
Helfer, Paul..... 59
Hotel Martinique..... 53
Hoyland, C. L..... 50

I

Italian-American Film Co..... 50

J

Jungle Film Co..... 10

K

Katin M. P. Supply Co..... 59
Kinematograph Weekly..... 53

L

Lakeside Film Exchange..... 50
Le Courrier Cinematographique.... 59
Lubin Manufacturing Co..... 12

M

Mestrum, Henry..... 52
Midgar Features..... 61
Mirror Screen Co..... 55
Motion Drama Co..... 12
Murphy, C. J..... 56
Mutual Film Corp..... 54

N

N. Y. Motion Picture Corporation. 63
New York Film Co..... 51
Newman Manufacturing Co..... 59
Niagara Slide Co..... 57

P

Pan-American Film Mfg. Co..... 61
Photoplay Co..... 54
Picture Theatre Equipment Co.... 52
Power, Nicholas, Co..... 55
Precision Machine Co..... 2

R

Regal Feature Film Co..... 8
Ruby Feature Film Co..... 47

S

Schneider, Eberhard..... 59
Selig Polyscope Co..... 57
Special Event Film Mfg. Co..... 61
Standard Film Brokers..... 52
Supreme Feature Film Co..... 52

T

Theatre Specialty Mfg. Co..... 56

U

Unique Films..... 13
U. S. Factories..... 53

W

World Special Films Corporation..61-14
World's Best Film Co..... 61
Wurlitzer Company..... 56

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HUGH HOFFMAN

TABLE OF CONTENTS

	Page
Frontispiece, "The Fatal Plunge"	16
Personality in Advertising	17
Defense Resumes in Patents Company Suit	18
Bringing the Old West Back	19
Face to Face with the Jungle	20
Tele-Photographic Motion Pictures	22
Good Photography His Slogan	23
Oh, It's an Interesting Life	24
Pictures as a Common Language	26
The Average American Exhibitor	27
For Those Who Worry O'er Plots and Plays	29
Latest News from Chicago	31
Appearance and Manners	32
Special Film Reviews	33
Music and the Picture	36
Pathe to Film Exposition	37
Motion Picture Theatre Construction Department	38
Advertising the Picture	40
Chicago Ventilation Meeting Fruitless	41
Interesting Film Reviews	42
Manufacturers' List of Releases	58-60

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SCENE FROM "THE FATAL PLUNGE," ECLECTIC FILM CO.
In three acts. Released November 13th.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | November 22, 1913 | Number 20

PERSONALITY IN ADVERTISING

PROBABLY the cleverest writer of advertising copy, in this country, is the self-styled sage of East Aurora, Mr. Elbert Hubbard.

* * *

MR. HUBBARD is strongly commercial. He can dig a selling idea—often THE selling idea—out of your product with a rare facility. Then with a still rarer knowledge of what the public likes to read he will play it up with the most alluring twists and turns.

* * *

BUT—a strong but—it is doubtful if Mr. Hubbard's copy sells goods. That is to say, the other fellow's goods. There is no doubt but that it sells Mr. Hubbard's goods.

* * *

IT also sells Hubbard's copy—Mr. Hubbard's services, that is, to other advertisers.

* * *

THE trouble with this kind of copy is that it directs attention to the writer rather than to the product he exploits.

* * *

AFTER reading one of Elbert Hubbard's (signed) advertisements—they are always signed—you are left only with an impression of the writer's cleverness. You are amused by his epigrams, his wit, his daring phrases.

* * *

YOU may be persuaded to buy a copy of the "Philistine"; or you may tell your advertiser friend that the very best thing he can do is to get so clever a copy writer. All of which sells Hubbard products.

* * *

BUT what of the product advertised? It has been lost in the shuffle of the copy writer's cleverness.

* * *

THIS is a case of too much personality—too much Hubbard.

* * *

THERE was "Sunny Jim"! Not long ago this unique little figure was known the country over. He said very cute things, and disported himself in so quaint a way that he acquired a real personality.

PEOPLE talked a great deal about "Sunny Jim." It would have been excellent advertising for Sunny Jim dolls—or some other form of "Sunny Jim." But it finally required a big effort and much money to haul "Sunny Jim" back and harness him to the breakfast food he was designed to sell.

* * *

TOO much Sunny Jim! Too much personality—of some one else.

* * *

ON the other hand, no one knows—or cares who writes Tiffany copy; but everyone receives from each advertisement a very clear idea of the dignity, fine quality and distinctive art of the Tiffany product.

* * *

SO also you are given a lasting impression that Packard cars are "classy"; that Fownes' gloves are good form; that Beechnut delicacies are pure and tasteful. And the copy does it all.

* * *

PERSONALITY in advertising copy is excellent. It should be and can be a subtle, sustained selling force.

* * *

BUT LET IT BE THE PERSONALITY OF THE PRODUCT ITSELF.

* * *

EVERY product—every worth-while product—has a personality, quite as much as an individual. If character, skill, ideals have entered into the making of it, then all of these will be evidenced by the product itself.

* * *

THEN let the copy uphold the personality—in words, art and typography. Let it have the same distinctive personality that the product has. Let it sustain this personality. Let it suggest.

* * *

AND through suggestion, which is after all the strongest advertising force, it will finally convince the buyer that he wants this product and can depend upon its value and reliability.

WILLIAM ALLEN JOHNSTON.

DEFENSE RESUMES IN PATENTS COMPANY SUIT

Frank L. Dyer, President of General Film Company, on Stand for Three Days Tells How Defendant Company Saved Motion Picture Industry by Bringing Order From Chaos

HEARINGS in the suit of the United States against the Motion Picture Patents Company as a monopoly under the terms of the Sherman anti-trust law were resumed Monday at the Hotel Manhattan, New York City. Taking of testimony by the prosecution was ended several months ago and then followed a long recess while Edward P. Grosvenor, special attorney general, and Joseph R. Darling, special agent of the department of justice, were in the West, busy with the harvester case.

Now the defense is having its innings and, barring days when the attorneys for the defense are busied with other cases, the hearings will go right along until all the evidence is in. It is expected that the hearings will take about five weeks more, as the defense plans to put in testimony from the heads of all the licensed producing firms, either in person or by deposition. Depositions from persons all over the country interested in the motion picture business will also be introduced by the defense, which plans to pile up a formidable mass of accumulative evidence.

This evidence will probably be along the general lines of the testimony given by Frank L. Dyer, president of the General Film Company, whose direct testimony occupied Monday, Tuesday and Wednesday of this week.

His testimony was to the effect that the Motion Picture Patents Company did not stifle competition. That the Patents Company redeemed the motion picture art when it was rapidly going into a state of chaos and that the men in the Patents Company saw the great possibilities in the motion picture industry and bent their efforts to the production of meritorious and artistic pictures were other points made by Mr. Dyer.

* * *

IN support of the contention that competition has not been stifled, Mr. Dyer took cognizance at considerable length of the competition of the Mutual and Universal programs. These were the only firms mentioned except the licensed manufacturers.

Monday's session was devoted to a review of motion picture trade conditions before the formation of the Patents Company in December, 1908.

Before the formation of the Patents Company films full of "rain" were frequent. They were used as "chasers" in vaudeville houses. They hurt business. They injured the eyes of the spectators. No theatres now would put up with that kind of pictures, said Mr. Dyer.

Before the formation of the Patents Company Pathe was the predominant factor in the film business. Under the competitive conditions now existing it is not. It has been pulled down from sixty per cent of the business to ten per cent. The amount of prints sold by the various firms in the Patents Company varies as much as three hundred per cent.

The Patents Company firms have always tried to improve the character of motion picture exhibitions by keeping objectionable films off the market. They have changed motion pictures from a side show proposition to a high-class theatrical proposition.

"The licenses granted by the Patents Company are not a right. They are a privilege to be immune from suit."

At the Tuesday session Mr. Dyer continued his testimony, taking up motion picture affairs with the formation of the Patents Company.

Mr. Dyer followed with a lengthy exposition of the details of the motion picture business, details with which those interested in the business are, for the most part, familiar. The object was, of course, to make these facts a matter of record when the case is laid before the Federal judges for review.

As evidence that the motion picture business is now nearing the plane of the high-class theatrical proposition, Mr. Dyer mentioned names of several men who are now entering the motion picture field, among them Augustus Thomas, Richard Harding Davis, Charles Klein and Rex Beach.

He outlined an analogy between the motion picture business and the theatrical business. In this he likened the methods of producing a theatrical attraction and a film and explained the relative methods of routing a show on the road and booking a film ahead. He also dwelt on the many big features coming in, of which "Quo Vadis?" was the first, which are being handled by theatrical people as theatrical attractions.

* * *

"AS for the cost of production," he said, "a film which costs two dollars a negative foot to produce can be marketed by a Patents Company firm with profit, I believe, while one costing $2.50 a negative foot to produce will be a loss financially. Between these sums lies the critical point, according to my observations.

"The gross receipts of the motion picture theatres of the country for a year are estimated at $350,000,000. Of this sum the exhibitors pay the various producing firms about ten per cent for their film service. Thus they pay a much lower proportionate rate for their attractions than do the proprietors of legitimate theatres who pay from forty to seventy-five per cent of their gross recepits to foot the bill of the current attraction. The proprietor of a motion picture theatre is really in an enviable position as compared to his brother showman who is putting a theatrical attraction before the public."

The greater part of the session on Wednesday was devoted to proof that the General Film Company, which distributes the films of the licensed manufacturers, has very active and unhampered competition. Mr. Dyer went over the entire country, almost inch by inch, and named the General Film offices and then the competing offices in every bit of territory. In most of the cities having branches of the General Film Company there were exchanges distributing the Mutual and Universal programs. Mr. Dyer stated that the General Film Company needs more distributing offices.

At the close of his testimony Wednesday Mr. Dyer made some very pointed and illuminating remarks.

"Competition is keen and bitter in the motion picture business," he said. "The business and the men in it have not yet become thoroughly civilized. There is not the feeling of courtesy and good will that exists among competitors in other lines. Managers of competing exchanges entertain a personal hostility toward each other. They speak ill of each other freely. They make frantic efforts to get customers by offering various inducements. Thus the competing programs get customers away from us and we get customers away from them. Some customers stick to one program. Others are continually changing every time an inducement is held out to them. The situation is one of fierce competition and all the persons in it are fighting for all they can get."

BRINGING THE OLD WEST BACK

General Miles, Johnny Baker, Indian Chiefs and Other Frontier Celebrities Revive Days of Indian Wars for Essanay—This Is the First Real Story of a Great Historical Undertaking

By CHARLES J. VER HALEN

TO reap, and reap bountifully after you have sown, is a pleasure in itself that converts the toil of labor into joy. When a big idea becomes a realization that is an accomplishment worthy of being placed on a high pinnacle. When the undertaking is of such magnitude that the eyes of a whole industry are concentrated on its consummation, its successful completion is indeed an achievement.

GENERAL MAUS, GENERAL MILES, AND PRODUCERS THEODORE WHARTON AND JOHNNY BAKER

In this country of ours there is history on record that has an inherent interest to all of us, and that will have an added charm when it flashes before our vision just as it happened, and with many of the prominent characters who helped to make it portraying over again the battles in which they were sometimes victorious and sometimes defeated.

With the return of the producers, camera-men and others whom George K. Spoor sent to Cody, Wyoming, for Essanay, a permanent record has been made of a bit of history which very nearly eradicated a mighty nation, the Sioux Indian.

There is nothing of fiction about this picture. It will contain events just as they transpired according to the statements of those who at the time of the original war were in its very midst.

Chiefs, bucks, and squaws, generals, officers and soldiers who held arms against each other in the battles of '90 and '91 again opposed each other on the very field they did some twenty odd years ago. Memories stirred in them of the real affray and they lived over again a period of their life which was at once painful in its recalling.

BUFFALO BILL, GENERAL MILES AND INDIAN CHIEF

Theodore Wharton, one of the producers whom Mr. Spoor assigned to take these pictures for the Essanay Film Manufacturing Company, returned recently to Chicago burdened with many thrilling experiences, none more so, however, than the actual scenes as they are registered by the camera. For several days previous to the taking of the first battle scene the air seemed to be charged with danger; both Indians and soldiers were loath to commence operations. It was during this battle many years ago that so many on both sides were lost, not only soldiers, but women and children.

During the entire taking of the picture the squaws chanted their death song as they did years ago when they saw the brave warriors fall under the rain of bullets. Many of them broke into tears as the vividness of the battle recalled that other time when lives were really lost and everything was actual.

Even the chieftains, now grown gray, and used to the sight of bloodshed from the innumerable battles, told of those days with a tremor in their voice. That battle was not only the start of a warfare that deprived them of power, but of brothers, relatives, wives and children. Those of the other forces who remembered that day of battle, such as General Miles and Buffalo Bill, felt a lump growing in their throats as they lived over again in each other's company the days of '90.

Things as this that will affect such

strong men as assembled on the old battlefield are truly historic and worthy of the efforts of the man that has undertaken to put them on film. George K. Spoor has delved into a subject that is dear to the hearts of

R DAY
Essanay's General Manager, with his spurs on.

all Americans, and made permanent for them that gone-by period which in time would lose its vividness.

Such battles as Wounded Knee and the Battle of the Messiah form part of this production, and show Chief Short Bull, who visited the fake Messiah that arose at that time, and at his advice started the battle. Jack Red Cloud, son of Chief Red Cloud, also takes part in these battles. Jack Red Cloud, with Goodlance and Iron Crow, were among the peace envoys that visited General Miles. Woman Dress, another old warrior, takes part. Aside from these battles he was associated with General Crook's command in '76

Dewy Beard, still considered a hero among his tribe, appears in his ghost shirt, which still bears the marks of five bullet holes. Dewy Beard was the last to surrender at the time of the battle, and held off the soldiers for fourteen hours from his place of vantage.

Brave men's names as these appear little in history, however their heroism deserves the praise of all. Its memory should live forever. Besides General Miles and Colonel Cody, Colonel H. S. Sickel, who is now in command of the Twelfth Cavalry, was then a lieutenant in the Seventh; General Maus, General King and General Lee were there to replay their parts. Philip Wells, a half-breed Indian, still bears scars of battle. He at that time was official interpreter, and during one of the battles had his nose cut off, but the quick action of an attending physician saved this organ to him.

Nine weeks were spent in the taking of this picture and 10,000 people employed, besides many prairie schooners, tents and so on. Mr Wharton before leaving was adopted into the Sioux nation and given the name of Waubli Wicasa, meaning Eagle Man.

THEODORE WHARTON, PRODUCER, AND GENERAL MILES

FACE TO FACE WITH THE JUNGLE

Paul J. Rainey Hunt Pictures Now to Be Placed Before Inhabitants of Smaller Cities and Towns—Remarkable Visualization of Wild Life in Africa Taken From Nature

WHAT now seems a long time ago, Paul J. Rainey, millionaire, sportsman and explorer, sailed for Africa, accompanied by J. C. Hemment, an expert photographer, and party containing several scientists, to hunt the wild game of that country with a motion camera instead of a gun. The idea was new at the time and attracted much attention.

When Rainey returned the motion pictures he had taken proved a sensation. He had successfully transferred to six thousand feet of film many intimate glimpses of the inhabitants of the jungle. The subject matter of the

THE RAINEY EXPEDITION AND SOME TROPHIES

pictures was entirely new. It explored undeveloped territory. It showed the great beasts of Africa many times in close views.

Lions, buffalo, rhinoceri, leopards, jackals, antelopes, all these and innumerable other lesser beasts and birds as well, were shown on the screen. Perhaps the most talked of single scene was the one at the water-hole. With his camera focused on the water-hole, the photographer waited day after day before he got results, but when he did get them they were worth the while.

Buffalo, deer, gnu, antelope, elephants

and birds of all kinds were seen parading down to the water-hole for that precious drink for which many of them risked their lives. For the predatory animals watch the water-hole, as it is their surest way of making a "kill."

As the milder animals troop down the declivities leading to the spring, the fiercer beasts lie in wait. On this account it was no easy matter to get the pictures, but they were finally obtained and are especially interesting.

J. C. HEMMENT AND A HUGE RHINOCEROS

Hunt scenes are also shown. There are pictures showing herds of antelope and deer in full flight, others showing them caught off their guard. Some of these scenes show the wary animals back in the middle distance. Others show them well in the foreground. Then there are the exciting parts. These include the hunts of many kinds. There is the pack of big hounds on the trail of a lion, fighting with the king of beasts, and, finally, worrying the body at the kill. Another scene with much action shows the lassoing of a rhinoceros, and many others show chases and hunts of various kinds.

Panoramic views are utilized very frequently to keep up with the action, which necessarily is very swift and covers considerable territory. Then there are pictures showing the camp, the army of negro camp-followers and burden-bearers, and the pack of big dogs carried with the outfit. Trophies of the chase in the shape of animals killed in the hunt may be seen in many of the views.

These pictures were taken under apparently insurmountable difficulties, which were, for the most part, overcome manfully. They were the first of their kind and also the best. Other pictures of African animal wild life followed them into this country, but did not create nearly as much of a furore.

When first brought to America they ran for about nine months on Broadway, New York, at the Bijou Theatre, with prices ranging up to one dollar. They were also exhibited in several other large cities on a corresponding price scale. But there were many cities not touched. In fact, the pictures have not been shown in any but the few largest cities of the country. Now they will reach the smaller cities and towns, for it has been decided to dispose of the pictures on a State-rights basis. The pictures are being handled by the Jungle Film Company, with offices on the fourth floor of the Mecca Building at 1600 Broadway.

PASQUALI "POMPEII" IN TOO GREAT DEMAND

The phenomenal success of the Pasquali production, "The Last Days of Pompeii," has opened the eyes of the managers of houses who have been playing legitimate attractions when they could get them.

Most of these managers booked the Pasquali picture the first time because it was handed to them by Klaw & Erlanger, who controlled their houses. Klaw & Erlanger have been flooded with telegrams since the picture has played, asking for an extension of the bookings and for return dates, showing that most of these managers have had a revelation as to the possibilities of the pictures as business getters.

The Pasquali Company is sending out new road companies to meet this demand as fast as they can be organized, but up to date has not been able to keep up with its bookings.

The Santa Barbara exhibit at the Panama Exposition will include motion pictures of all the principal features of Santa Barbara County. Julius Frankenburg and J. W. Brown, of the American Film Manufacturing Company staff, recently produced "Bean Thrashing" as a part of the series of views to be shown at the fair.

PAUL J. RAINEY LASSOES A RHINOCEROS

TELE-PHOTOGRAPHIC MOTION PICTURES

How the Motion Picture Can Annihilate Space

HUMAN life cannot be sustained or rather it cannot continue to exist at a greater distance from the earth than six and a half miles. Fifty years ago the aeronauts, James Glaisher and Henry Coxwell, ascended in a balloon to that height. They just retained sufficient consciousness to make records of their experiences and feelings. They were almost frozen to death by the rarefaction above them. Nobody has ascended as high as that since. It is doubtful if they ever will. These men were in the prime of life and physical condition. Mr. Glaisher, whom we personally knew, lived to 92.

We get from this some idea of the limitations of the motion picture as a recording agency off the earth. Now and again there are instances where aviators ascend and use the motion picture camera for terrestrial records. But they are limited in their ascents to a few thousand feet. Nevertheless, it can be seen that for military purposes aerial motion picture work can be made valuable.

What is a tele-photographic motion picture? It is simply a picture of an object a long way off—or, to put it in another way, it is a direct enlarged view of a distant object. Let us make this clearer. Suppose you went to the top of the Woolworth Building in New York City and on a clear day pointed your motion picture camera right over New York Bay into the Atlantic. And suppose the Imperator was on the water many miles off. If you took a motion picture of what was in front of the camera with a lens of the ordinary focal length, say three inches, you might obtain in your picture, if the intervening atmosphere was perfectly clear, a speck of the ship. But if your lens was made of considerably longer focal length by means of a telescopic attachment affixed to its posterior axis, that is, behind it and between the lens and film, you would get a much larger image. You would not get so much ocean in your picture, but you would get more Imperator.

In other words, it is perfectly feasible for a motion picture camera man to follow the progress of this great ship a hundred miles off right up into the Bay. To put it another way, he could point his tele-photographic camera at her and get a couple thousand feet of her miles and miles away showing all the detail on the ship and the expressions on the faces of the people.

We select this illustration of the Atlantic Ocean, the Imperator and the Woolworth Building in order to make clear our meaning. It is all comparatively easy to do. But now let us apply this teaching to everyday subjects that come before the motion picture camera. After the recent World's Series Baseball games, we saw some of the results on the screen at some of the theatres, and we were much disappointed with them. The figures on the diamond were quite small. They were just mannikins rushing about the field. It would have been perfectly feasible for the photographer to have got farther away, using a tele-photographic lens, and to show these figures much larger. There would not have been so much of the stands and the people in the picture, but there would have been more of the game and the players—what they did and how they did it.

We shall be writing on this subject frequently, as we desire to interest motion picture camera men in it. In ordinary photography, telescopic work is quite common. Photographs of objects ninety miles distant from the camera have been taken. Photographs from balloons have been taken showing military dispositions and fortifications. The application of the motion picture to the work by the same optical principle is a natural and logical one.

Kearton, the well-known motion picture photographer of animals, uses the tele-photographic principle. The equivalent focus of his lens is eight inches. Practical camera men will realize what this means. Eight inches is about three times the equivalent focal length of the lenses ordinarily used on motion picture cameras. So he gets a much larger picture of a distant object or an animal than the ordinary camera will give.

THE SHADOW OF NAZARETH
(3-reel Warner Feature.)
Just Before the Betrayal by Judas.

"GOOD PHOTOGRAPHY" HIS SLOGAN

Burr McIntosh Is Coming Back to the Public Eye via the Screen, But, Oh, How He Will Watch the Technical End of the Picture!

"PHOTOGRAPHY—that's at least fifty per cent of the film. I know something about it and you can bet it's going to be good when I make my debut upon the screen."

This is the slogan of Burr McIntosh, burly Burr McIntosh, actor, author, war correspondent, publisher and photographer extraordinary, who is coming back to the public eye through the medium of motion pictures in general and the All Star Feature Corporation in particular.

For he is going to play Jo Vernon, the blacksmith, in the coming production of Augustus Thomas' "In Mizzoura," and will again hide behind a tropical growth of chin foliage as he did just twenty years ago when he created the part at the play's first production in Hooley's Theatre, Chicago.

Burr McIntosh is the latest recruit from the genus genius to the ranks of the motion picture. He is a host in himself. That is to say, his heft makes him formidable. But his heft extends above the collar way up into his brain and he thinks; thinks weightily and definitely.

Wednesday last he overflowed Joe Farnham's chair in the uncharted office which Joe occupies in the interest of All Star and talked interestingly about himself and motion pictures; himself in the past and pictures in the future tense.

STRENGTH IN EVERY LINE

As for Burr McIntosh, he has been all things. Way back in 1885 he started his stage career, which he abandoned in 1911 and took up for a few months again last Winter. He was war correspondent and freelance through the war with Spain. The lecture platform knows him well.

He originated the Burr McIntosh Monthly which died when he left it, but he may possibly do a resurrection stunt with it. All these things he did well.

But photography is the calling which engrossed him. So for the past year or two he has been busy on the Pacific Coast with his own studio. After "still" photography came motion photography. In fact he is right now organizing the Burr McIntosh Moving Picture Company. "Why, the name itself is an asset," he argues.

"Fifty per cent of the value of a screen production lies in the photography," he reiterated Wednesday. "Photography has been my hobby. I have studied it. I know that when a man goes to motion pictures the clear but mellow photography is what he wants to see. He wants to see it more than he realizes. For his eyes will balk at poor photography and he will leave the theatre displeased. He won't know why. But poor photography will be to blame.

"The day is coming when all motion picture photography will be the clear-cut, cameo kind which is now hailed with delight. Then it will be the common thing. But until that day comes, until every picture on the screen is a delight to the eye, I won't be happy. I have been watching the All Star people. To-day I saw some of their productions not yet released. I know they have the same idea. We are going to work together and you will like the result.

"Yes, I'm glad to be back with my old friend, Augustus Thomas. I doubt if anyone else could have lured me East from my happy home where I have been growing younger every day and got me to don grease paint and whiskers again. You know, Jo Vernon has a flowing beard and you must be very careful of your make-up before that awful lens which catches everything. We are going to Florida to make the picture. I know I'll sweat and stew under the grease paint and beard, but that's not what cuts most.

"To make the joining of hair and beard perfect I've had to let my hair grow at the side. I used to be good looking, but now I have long locks over the temples."

So saying he pushed back a contrary lock. And all he needs is hair to make him a modern Samson.

He needs nothing more to make him a motion picture luminary. Actor, author, war correspondent, publisher, photographer—what better biography for a "who's who" in motion pictures. G. D. P.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

"A DRAMA of Crime." This cute little electric sign, in letters about two feet high, heralds a current theatrical attraction at one of the theatres in our local Main street, here in N' Yawk. A theatrical attraction can be advertised as "a drama of crime." Can a motion picture be similarly advertised? Not right now, anyway. This isn't an argument for or against censorship or anything else. It's just a little observation on things as they are.

M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America, dropped in for a short call Tuesday.

"Make three reels for a nickel and four reels for a dime your slogan," he said. "That's all I want. Put just those two little lines in your paper and they'll attract more attention from Maine to California and mean more to the exhibitors than any other ten lines in your paper."

Well, there they are.

"Ohio was never stronger than today. The Motion Picture Exhibitors' League of America never had so strong an organization as it has today," continued Mr. Neff, hitting his stride conversationally. "We've had our troubles in Ohio, but I want to tell you that the convention which will be held at the Sinton Hotel, Cincinnati, January 27, 28 and 29, will be the greatest thing ever held in the Middle West, and I don't bar the national Chicago convention of 1912, either.

"I've been up through New England looking things over. Maine has a beautiful organization. Massachusetts will have a strong one. That state is being reorganized and the job is being done right this time. Connecticut, I'm sorry to say, has no organization. I wish I could get in touch with the right sort of man to organize that state.

"But don't overlook that Cincinnati convention. You know the Kentucky people will be meeting right across the river at the same time. I want to see you all there." And so saying he departed.

Something may be expected soon from Ambrosio. M. A. Stevani, president of the Ambrosio American Company and the Raw Film Supply Company, is back in town after an absence of six months in Europe. He arrived on the Olympic along with several other notables. His first action was to drop a few sottò voce hints that he expects to spring something very shortly. He says he will shortly bring into this country big productions which will beat the Ambrosio "Last Days of Pompeii," which George Kleine is handling. He has several features of from three to eight reels in length coming. By the way, he will probably select an American sales manager to succeed Eddie Barry. Just wait and see whom he picks.

As the cards are shuffled, don't overlook Billy Quirk, of uncertain

AND HE CALLS HIMSELF "THE BOY COMIC"

age, but still playing bell boys. Billy calls himself "the boy comic," and he's right. Let's see. Billy started with Pathe. Then he was with the Universal. Now he has been on the verge of going out with his own act in vaudeville, but several manufacturers have been flirting with him so he has been putting the act thing off. I have an idea that he's just about to sign up. More later.

All one has to do to be rated a "wise guy" in the motion picture business right now is to wait until the other fellow says something and then contradict him. Try it. It's so simple.

Winsor H. Scofield, late of the Ambrosio American Company, returned from England on the Lusitania with the American and Canadian agency for the Gloria films, produced at Turin, Italy, under his arm. These films are produced by Mario Caserini, who was chief producer with Cines and Ambrosio. The leading man is Mario Bonnard, who played the title role in the Ambrosio "Satan." Lyda Borelli, an Italian actress of repute, but new to pictures, is the leading woman. The first production is "The Ghost Club," a six-reeler featuring Mr. Bonnard. The films will be handled here by the Scofield Company.

This is an era of inflated figures, and the worst is yet to come. If this be treason, make the most of it.

G. P. Hamilton, president and general manager of the Albuquerque Film Manufacturing Company, of Albuquerque, N. M., dropped in early in the week for a short chat. He opened with these always welcome words: "I am a subscriber and I read the paper every week, so I thought I'd drop in and look you over."

Mr. Hamilton had something to say when he got started. He is a man with a wide practical knowledge of the motion picture business in the technical end, the producing end, and the exhibiting end. He can tell Eastman stock by the smell and has all the earmarks of an expert. His firm will probably produce two three-reel features a month, one to be released on the Warner's Features program. He and Milton Fahrney will act as directors and a bunch of the old St. Louis Motion Picture Company will be engaged in the producing end, including Geo. W. ("Buck") Connor. "Buck," by the way, has just been presented with a bronze medal by the War Department in recognition of service with the civilian scouts thirteen years ago in the Philippines under the late Major Archibald Butt. Because of his bravery he was recommended by Major Butt for promotion to a lieutenancy.

The producing plant of Hamilton's concern will be in Albuquerque, as

might be expected. Western pictures will be produced, real ones, which do not misrepresent the frontier days.

Here's Mr. Hamilton's dope on the situation through New Mexico and the adjoining states from the exhibitor's point of view:

"Features are the thing right now," he said. "They're all using features, mostly the three-reelers. The exhibitors in the West will go to all sorts of trouble to book a feature, and then they play it up well in advance, especially the fellows in the remote and inaccessible towns where it is hard to get features because of shipping troubles. Features sure have a grip on them out there."

There you are. The exhibitor wants features, take it from G. P. Hamilton. If he wants them he will get them, and he won't bother about the effect they will have on the business of the future. As long as a feature has more merit than a single reel production, I'm in favor of it.

John Steppling, sterling John Steppling, all wool and several yards wide, is coming back to pictures after a season in stock in San Francisco. He has joined Albert R. Christie's company, which is making Nestor pictures on the Universal program. I'm sincerely glad to see John back. He is a finished portrayer of character parts.

For two years he was with the Eastern Essanay company. He originated the Billy McGrath series. Then he came East and was with the Famous Players for a while. His work in "Tess" as John D'Urberville was a delight. John made his debut under Daniel Frohman in the old Lyceum stock company. He has been with E. H. Sothern and was in the original production of "The Prisoner of Zenda." Now he is back in pictures. Good!

Now the small exhibitor will have a chance at the Paul J. Rainey African hunt pictures. These pictures broke all records in the dollar houses. They played on Broadway for many months at a dollar a head and did good business. Now they will be sold on a state rights basis. They are a very live proposition. They haven't touched any of the second-class cities. They ought to pack 'em in when shown in the places of from 5,000 to 500,000 population. They have the rep. and they have the merit.

Nearly Scandal

Larry Griffith is gathering his forces around him at the Reliance studio. James Kirkwood is coming over as a director as soon as he finishes "Strongheart" for the K. and E. Biograph combine. Griffith showed up at the Reliance studio every Tuesday with a company of about fifteen of his old Biograph players. Dame Rumor hath it that Griffith may take a trip to the coast in a couple of weeks. He may take Kirkwood along and leave him there at the New Majestic plant near Los Angeles.

William F. Haddock, the "Silent Bill" well loved by all the members of the Screen Club, and Miss Rosa Koch, of Brooklyn, will be married November 18, it is announced. Miss Koch, who has been playing with Eclair for some time, will desert the screen. In the meantime Bill has hooked up for good and all with the All Star Feature Corporation.

Frank J. Cheyenne Carroll was in town for one of his longest visits—three days.

Frank ("Spectator") Woods is the new scenario editor for the Mutual Film Corporation. He will handle all scripts for the Reliance, Majestic, Apollo and Komic brands from his desk at 71 West Twenty-third street. "Spec" was one of the first to make an earnest effort for the betterment of the photoplay while he was writing stuff for the public. Later he was with the Kinemacolor Company on the Pacific Coast.

J. Parker Reade, Jr., is away on a trip disposing of the little unsold territory on "Victory," and also boosting "The Stranglers of Paris." He was last heard from in Kansas City, Wednesday, with his face turned toward the setting sun.

The Solax Company is building a large addition to its laboratory at Fort Lee, N. J.

The All Star Feature Corporation has purchased the motion picture rights to "Shore Acres" from Mrs. James A. Herne.

Joe Farnham has laryngitis and a new hat. The latter he won from Arthur Leslie when a new publication passed quietly into innocuous desuetude.

Jane Quirk, wife of Billy Quirk, will be seen in vaudeville in New York next week. She will be at the Colonial leading the orchestra for a big musical act.

Philip Mindil, whose pen has been ever so active for, lo, these many years, has founded and taken charge of the publicity department of the Mutual Film Corporation. When he skips through the adolescent stage and finds out that exhibitors don't care if motion pictures ARE projected sixteen to a second, he will make them all hustle, for he is an old hand at the publicity thing.

Bill Barry, who used to make the rounds with the syndicate under his arm, starts in with the Nicholas Power Company Monday as advertising and publicity manager.

A. Levey, of Midgar Features, now knows why New York policemen wear nice blue uniforms and shiny brass buttons. He was arrested in the subway recently for smoking and the judge in the night court said, "Ten dollars, please." And the funny part is that Cecil Charles Graham, general manager of the Midgar Features, the man who hands out more cigars than anyone else in the film business, isn't the least bit sympathetic.

F. M. Sanford has been engaged by Phil Gleichman, of the World Special Films Corporation, as manager of the Dallas exchange with headquarters in the Andrews building.

When "Protea," the five-part feature, was put on the market last Monday by the World Special Films Corporation, it was accompanied by eighty pages of music written especially by J. Loft.

Got an awfully nice letter from Joe Brandt in London. Owing to a previous English Universal brand, the London offices of the Universal Film Manufacturing Company, of 1600 Broadway, are under the name, the Trans-Atlantic Film Company, Ltd. They are at 37-39 Oxford street, London, W.

Charles Feature Abrams reported by post-card from Montreal.

Adrienne Kroell, leading woman with the Selig Polyscope Company, is recovering from a bad attack of rheumatism. She has been taking a vacation at Mt. Clemens, Mich.

F. J. Flaherty, formerly with the Mutual Film Corporation, has been engaged as assistant to George A. Magie, who represents the Universal in all territory west of Pittsburgh. Both Mr. Flaherty and Mr. Magie will make their headquarters at the Standard Film Exchange, Chicago.

Bryant Washburn, of Essanay, recently entertained a party of Chicago newspapermen with a banquet at a little Italian restaurant on the North Shore.

Got a postal from J. J. Reader,

(*Continued on page* 56)

The
Motion Picture News

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52

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PICTURES AS A COMMON LANGUAGE

THE motion picture speaks, or should speak, not merely an international language, but a language understood by all the people of the world. Last week there was printed in these pages a thoughtful article which was a plea for and a prediction of the time when a method of titling should be adopted which all people could read and understand. While it is no doubt desirable there should be a language common to all people, it is doubtful if we are within measurable distance of such accomplishment. According to Holy Writ, when the people met on the Tower of Babel and agreed to differ, it was because they were suddenly stricken with an inability to understand each other. In other words, confusion of tongues arose.

* * *

ON former occasions reference may have been made on these pages to the influence which great paintings have on the motion picture. It has been suggested that great paintings should be taken as the basis of good motion pictures. Why? Simply because great paintings speak a language understood by all. If you want evidence of this you have only to go into some great art gallery such as the Metropolitan Art Museum of New York City to perceive the truth of what is said here. In that gallery you will see many great works by old masters that everybody can understand.

THE same should apply to the motion picture. Everybody should understand a motion picture—preferably without the use of sub-titles. It is regarded as a triumph of the motion picture artist that he can make a picture which does not require subtitling. But it is rarely done. We are, however, advancing toward that desirable consummation. Some time ago there was produced in this country and shown at the Lyceum Theatre, New York City, a five-reel picture entitled "Tess of the D'Urbervilles. This was an American-made film on a purely English subject. It received great praise from the critics in this country. Yet though it depicted a story supposedly acted in a foreign land, it was made in Westchester County, New York, if I am correctly informed. This, if a personal triumph for the Famous Players Co., also helps forward, it is to be assumed, the millennium of the motion picture—the time when pictures will be made that are understood by all people of all kinds. You have an example of this condition of things in the "Last Days of Pompeii." Everybody knows this theme and it seems that everybody understands this picture. Hence its great success.

* * *

GREAT plays and great books as well as great pictures ("still" pictures are meant) acquire universal comprehension. It marks the success of a great novel, for example, if it is translated into many languages. Similarly with plays. As for great paintings, you may find reproductions of them all over the world. We must reach the same condition of things with regard to motion pictures. In a measure we do at times. Not to anything like the extent possible. There is still too much internationalism about the picture. For example, in South America only French and Italian subjects go. And so on with other parts of the world.

* * *

THE world is unfortunately still split up into a number of parochial localities. Some such ideas as these of mine may be in the minds of the Cines Company of Rome, who are instituting a great dramatic international competition. This competition is opened till April 30, 1914. It is for motion picture dramas. Particulars of the competition are to be obtained from the directors of the Cines Company, Via Macerata 51, Rome, Italy.

* * *

THE Cines Company offers as a first prize, $5,000; second, $1,000; third, $500; fourth, $200; fifth, $100. These prizes are set aside for original scenarios. The Cines Company makes great pictures. It is in its power to select great themes for their scenarios. The prizes are worth trying for by the best writers of the world. They should bring out original ideas—ideas which are generally understood. If the judges, who appear to be men of repute and position, exercise their functions with discretion, they may help forward the time when motion pictures will be made which all will understand without sub-titles.

THE AVERAGE AMERICAN EXHIBITOR

A Review of Some of the Trials and Tribulations Besetting the Backbone of American Producing Companies

By E. J. HUDSON

THE president of a large corporation controlling one branch of the manufacture of a certain well-known staple commodity, feeling the first symptoms of an attack of a disease familiarly known as progressive commercialism, sought to obtain a deeper insight into the characters and lives of the many men throughout the United States who retailed his goods. They were the storekeepers in cities and towns from the smallest to the largest in population.

The managers of his sales and advertising departments, called into the conference, very wisely professed their inability to shoulder the responsibility of the task. The president, mentally recalling the amounts standing opposite their names on the payroll, scowled at their professed incompetence. The advertising manager spoke:

Only Human, After All

"Why not call upon a student of human nature. I read recently of a man in New York who claims to be an analyst of human nature." Acting upon this suggestion, the analyst was summoned. Learning the president's wish to become more familiar with his retailers, their home life, business knowledge, their troubles and mannerisms, he departed on a three months' trip.

He returned with an expense account out of all proportion to the distance he had traveled, and submitted a lengthy written report. Reduced to its essentials, the report, translated from verbiage befitting the author of a dictionary, read:

"They are just like anyone else."

The corporation president smiled knowingly, showed the summarized report to his sales and advertising managers, and said:

"Act accordingly!"

An exhibitor, defined as such by manufacturers of programs and features, sometimes called other things by exchange managers and salesmen, to his employees either "the boss" or "the old man," and to his patrons, "Mr. So and So, who owns Such and Such Theatre," is necessarily "just like anyone else." If he was otherwise, P. T. Barnum or Joe Bailey would never have permitted him to go unmolested to this day.

The Exhibitor as a Business Man

Unless his reels fail to arrive on the Limited, or he is under the care of a physician, he follows practically the same form of activity as does any business man. It is in his environment, the theatre, and among his business associates that he differs from the average business man.

His business, or profession, is esentially one of constant activity and mental energy. Competition is much more keen and dangerous than in any other line. A dealer in automobiles has a selling campaign, the surface aspect of which changes but little from week to week. The groceryman has his stock in trade, and no one ever saw labels on ketchup bottles, or brands of butter and sugar, change over night.

The average exhibitor, every Saturday, and sometimes on Monday, receives a printed program of pictures scheduled for his theatre the following week. Sometimes he gets them all, and sometimes he doesn't. A "repeater" has caused more whitened hairs than any so-called restorative ever invented. It is then that his ingenuity is called into play. He must either take the chance that no one who had seen the "repeater" would return on that night, or drop it entirely from the show, and instruct his operator to "slow down." The "repeater" is seldom the fault of anyone, but it serves to add one more burden to the daily life of the average American exhibitor.

Unlike his fellow-retailers in the automobile, grocery, drug, hardware and clothing lines, he has, up to the present time, received little or no so-styled "dealer helps" from the concern whose pictures he rents. This has not been the fault of the manufacturers, nor the exchangemen, but rather is due to the rapid influx of business, which has grown faster than is usual in any commercial line, permitting attention only to things immediately at hand.

His Problems Increased by Isolation

Away out in the wilds of Indiana, Illinois, Montana or California, the exhibitor is far from the center of activity in his business. About the only representatives he sees from whom he has been able to glean ideas and suggestions have been booking agents for State-rights buyers, his own local competitors, or the exchange representative. To all appearances he is engaged in a one-man business. As a further handicap, few exhibitors first opening theatres have had any previous experience in the management of a house. They realized the opportunities, and, like many men bent on success, gritted their teeth and plunged in.

Apart from difficult problems arising within his own theatre, the exhibitor is set upon and harassed from all sides by local censor boards, the police, the clergy, and the charitable clubs. He has been their first and only consideration. Any stigma which may have been attached to the film industry in the past has rested almost wholly upon the exhibitor. But with the instinct for meeting serious problems which enables him to remain an exhibitor, he has successfully dodged or met the issue, and in few instances has he been other than victorious.

Although the manufacture of film was begun a considerable period before exhibiting became an acknowledged business, the exhibitor, despite his handicaps, lack of precedent, and the almost insurmountable barriers standing between him and success, has to-day outdistanced the average manufacturer, and, from a business standpoint, is far in the lead.

Exhibiting Has Outdistanced Manufacturing

Like a good business man, he has invested his profits, studied his market, and from the darkness surrounding his first ventures in two-hundred-feet subjects, projected in poorly-lighted, illy-ventilated "shacks," he has emerged into the light of modern business to greet the multiple-reel productions with theatres that are marvels in architecture, objects of praise in their elegant splendor and refinement, and monuments of prosperity to their builders.

It is safe to say, and true, if thought is given to the statement from a comparative standpoint, that the average exhibitor has made a heavier investment, risked more, fought harder and surmounted more obstacles than the manufacturers who supply him with film.

A film made five years ago, taken on a comparative basis, cost but little more than does the average release of to-day. The present supply is much more elaborate in detail, presents greater possibilities, and is, of course, a much superior production. But have manufacturers reinvested their first profits, and made as great an effort to preserve and increase the scope of their endeavors as have the exhibitors?

The manufacturers of a program make a release. A certain sale is assured by their exchanges. The exchanges, in turn, are virtually assured of so much revenue in rentals. But what about the exhibitor? He has little or no voice in the making of the picture. He is obliged to take it; arrange the paper in his lobby, and then hope and pray that the public will be attracted. This is not intended as a comment on present-day releases, for

good pictures are no longer a thing of the future, but merely to emphasize the apparent helplessness of the average exhibitor in the selection of those wares which will attract the greatest possible business for his theatre.

He takes what he gets, and does his best with it. That is one fact, although often the subject of protest, which has made the exhibitor the keen-minded, superior business-getter that he is today. Perhaps if he had been given a voice in the selection of scenarios, or had been permitted to specify the type of production he desired, he would have been less competent in making circumstances fit conditions. It would certainly have deprived him of many valuable lessons in quick thinking and ingenuity, two things which are heavy contributors to his success.

A Man of Many Abilities

The exhibitor, to make his house yield a legitimate profit, must be many-sided. By necessity he is an ardent student of human nature, and has learned to judge in a moment whether a patron is pleased or not. He is the actual buttress between the manufacturer and exchangeman and the theatre-going public. He gets many hard knocks, but few exhibitors have ever been seriously crippled in receiving them. Aside from the public, he has his employees to train and discipline—and this is far from the least of his worries. He has to inculcate in them the value of courtesy; the necessity for constant vigilance in watching for opportunities to make friends of his patrons, and the need for a general knowledge of business methods which enters into every department of theatre management.

Then he must be a student of projection. His operator understands that point, but when the operator is ill, or leaves for a day, he is usually obliged to take things in hand in the projection booth. Then there is the detail of advertising. It is the breath of life to his business, and he can't afford to overlook it. But to get his money's worth in increased patronage, he first must know how to advertise. In many instances this has been a costly lesson, with no help from any source. Three national advertising campaigns recently planned have scared the wrinkles from many faces poring over ledgers and day-books in offices in the back of theatres.

The exhibitor's business day begins almost with sunrise. The theatre must be thoroughly cleaned; the reels obtained from the local express office and inspected; the posters hung, and advertisements written for the day's program and for advance notices. Then the more ingenious ones make their own slides. Music must be selected to conform with the day's program. If an usher, the manager or box-office girl fail to report for work, there comes a hasty skirmish for an understudy, and a day of worry over the selected one

Then he is sure that many of his friends will attend the theatre either in the afternoon or evening. If he is not present to welcome them in person, they feel slighted, as many exhibitors will affirm. In spare moments he devotes his time to his family, keeping his books, studying and seeking new methods of management, striving to meet and outdistance competition.

Each theatre is a business unto itself. Its commercial course must be studied and charted, its market awakened to the point of investment, and its every angle studied for a weak point which would permit inroads from competition. It is the ultimate goal of the manufacturer and exchangeman, while the exhibitor must reach out beyond to that varying, moodish and thoroughly unreliable, but absolutely vital factor in his success—the public. And upon his success depends the success of others in filmdom.

A broader vision of his possibilities have entered into the exhibitor's daily life, and he is grasping out and securing them. He has graduated from the initial stages of his business, and with a wealth of experience in shattered hopes, fallen ambitions, unprofitable ideas, worthless investments, and unrealized desires strewn in the path behind him, he is launching forth into a more intimate knowledge of exhibiting as a profession, to be constantly studied and improved upon.

A Benediction to the Average American Exhibitor

His hardships have increased rather than diminished his determination. His losses have been as guide-posts to a better future. His character has been vilified by seekers of publicity, but he has remained an exhibitor. Employees have deserted in a body, but he has stayed and fought. Pictures have been bad, but he has used his ingenuity as a cloak. He has been shunted about without end, but has managed to keep on a straight track.

Perhaps if some analyst probed deep enough he would find that the average American exhibitor, like the retailers who handled the corporation's product, "is just like anyone else," deserving of every consideration and assistance in his daily struggle to increase the popularity of motion pictures.

CHARLES V. HENKEL

The friends of C. V. (Charlie) Henkel will be interested to learn that his first feature release will shortly be made. It is on the subject of the "Three Musketeers." It will be in six reels. It will probably be followed by many pictures similarly ambitious in theme.

Mr. Henkel has had considerable experience in the picture field. He was one of the originators of the Powers Company, four years ago, having come into the motion picture field from the phonograph industry. After the Powers Company, he initiated the Crown Feature Company, which released many notable productions such as "St. George and the Dragon," "Dante's Inferno" and others. The Crown Feature Film Company for a time released the well-known Milano pictures which were of great beauty and interest.

Mr. Henkel has not been active in the picture field since leaving the Universal. As announced several months ago it has always been his intention to take a prominent part in the feature business. This he is now about to do. Mr. Henkel is a practical picture man, in that he understands the entire production and preparation of the picture. He is a practical photographer, a competent judge of scenarios and also inferentially and directly, of pictures themselves.

Then he knows his market and having a considerable following in the business, he should meet with success. T. B.

PHILADELPHIA PLANS "RALLY"

At a special meeting held in the Parkway Building, the Philadelphia Local of the Exhibitors' League of Pennsylvania decided to hold an open "rally" meeting at the same place on the first Sunday afternoon in December. The idea and object of the rally meeting will be to induce all Philadelphia exhibitors who are not now members to join the league and to wake up those who are members into greater activity for the betterment of conditions.

In order to encourage new membership the charter has been declared open for three months and the initiation fee will not be required.

Mr. Jefferies, state president, conducted the meeting. In his opening remarks he called attention to the fact that the operators have formed a very strong organization and suggested that the League co-operate with them rather than take a stand of fighting the union.

Short addresses were made by Messrs. Stiefel, Hayman, Benn, Rappaport, Segal, Berman, Rogasner and Solomon. All these spoke in favor of a stronger organization and increasing the membership.

The matter of program length was brought up but nothing was decided at this time. This matter will come up again at the "rally" meeting in December. A committee was appointed to communicate with every exhibitor in Philadelphia and vicinity regarding the boosting of the League and inviting the non-members to the big meeting. The committee is Mr. Fisher, chairman; Messrs. Benn, Greenberg, Wheeler and Hayman.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

HOPP HADLEY, advertising and publicity manager, who was formerly scenario editor for Reliance, an acknowledged headliner in the world of photoplay writing, makes a quick touchdown with the following statement to News readers: "Theatre programs and billboards have for so many years shouted aloud the name of the author responsible for the effort-otherwise, that it seems a fact that all authors should be given due credit for their work no matter where or how it is presented to the general public. In fact, there is no good reason why the motion picture producer should be the one and only exception to a generally accepted rule." In other words, refer the question to our legal friend, Blackstone, and there is no argument.

From the standpoint of the public, which, after all, is the business standpoint, the author of a photoplay should be announced at every opportunity, if for no other reason than its news value and the added interest and added dignity it gives to the photoplay. Undoubtedly it is a good "business" move for more reasons than one. We may, for instance, be impressed by the fact that "The Greater Evil" is advertised to appear or is about to be shown in a certain theatre. But there is little doubt that we are more impressed by the fact that "The Greater Evil," by Ralph L. Earl, is the attraction, even though we don't know the said Earl or any of his kin. Strange as it may seem at first blush, names are valuable even where they are not known. Ask any newspaper man!

Now add to these few thoughts the fact that photoplay writers are as scarce as hens' teeth, almost, and that it is good business to encourage them, or, at least, not to discourage them by refusing them equally fair treatment with that accorded them by the magazine world, and you have established a fair case. For more than a year, to my knowledge, the Reliance has been giving credit to its authors on the screen, on the posters, in advertising, and through the columns of the moving picture magazines. However, it is not a fixed rule with the company and many exceptions have occurred. But it seems safe to predict that all companies will eventually announce the author's names. Why? Because Mr. and Mrs. Public are interested in names."

The above is an excellent argument for author's credit. The city editor of the newspaper orders the staff writer to "get all the names you can, for it makes friends for the paper." To the film manufacturer we would advise to use all the names you properly can, for you make the writer and the writer's friends your friends. The eritor of the Writer's Magazine is urging the author's credit to all articles and verses clipped from exchanges and newspapers. How much more important it is to credit the name of the author of a creditable photoplay on the screen.

Bar Out Pictured Bliss

At what length of contact does a kiss cease to become an affectionate caress? This is one of the latest of the questions pondered by the Ohio State Board of Moving Picture Censors, as the result of the profuse osculation that has been evident, the Censors say, in most of the films they have censored. The Board has passed films where a kiss is snatched hurriedly; where it has been of but a few seconds' duration; and where it has seemed to everyone, according to the Board, but the participating parties, an eternity. But now the time has arrived where the long, lingering, everlasting kisses have to be cut out.

"It sets too bad an example for our young girls," explained one censor recently, when a caress was ordered sheared. And then rules other than we announced in a previous issue have been promulgated. Abbreviated skirts, dueling, and gambling by women, are some of the things tabooed. The Buckeye State's official O. K., which after November 4, is flashed onto every screen before each picture, has been designed by Secretary W. C. Archer, of the State Board of Administration. It is the map of Ohio in yellow with the bold words: "Passed by the Ohio State Board of Censorship."

These photoplaywrights and directors who would have their product shown in the green pastures and beside the still waters of Ohio state, will do well to eliminate the profuse kisses from script and film. We have been told that we came within an ace of landing on this board. A miss is as good as a mile, if the art of Cinematography is to be held up to ridicule on every opportunity in the press of Ohio by these censors.

Our Seasonable Friends

The turkey.
The mince-pie.
The family at dinner.
The family Bible.
The old New England homestead.
The return of the prodigal on Thanksgiving Day.

Good Books

Man is known by the company he keeps. If he reads good books he is in the best of company. We read an article the other day in which an author boasted that he didn't read much. The character of his work proved that fact before he opened his mouth. Good books incite uplifting inspiration. With more solid reading on the part of photoplaywrights there will exit the neurotic plot, and the scenes with the dark brown taste. We need more optimism, more sunshine, more moral lessons in the pictures, and less suggestion, ballroom flirtation and deathbed scenes. Tell us what you read and we will tell you what you are.

Pertinent Pointers

Editor Ben Schulberg, of Famous Players Film Company, will consider select multiple reel plots. Stories must be exceptionally good.

Edison says: "No man knows one seven-billionth of one per cent of anything;" but many a photoplaywright gets mad if the Editor tells him the story is not available.

Many a young writer has lost a good sale by telling the Editor if he could not give attention to his manuscript immediately to send it back to him. Scripts that look favorable are frequently kept for more careful examination.

It is from the unexpected quarter that the exceptionally good script may come at any time, and every good editor knows this and refuses to close doors to the unknown writers, or the unsolicited story.

If one waited until he was in the exact mood to write, he might wait forever. A system of good hard work for an hour or two daily will accomplish a great deal. Creating a story is hard work and this "inspirational" talk is mostly rot.

A correspondent tells us that he enclosed picture post cards with his script and sold the story because the Editor and Director received helpful ideas of scenic environment. We have known picture post cards to suggest more than one good story but we do not advise deluging the defenseless editor with pictures of Niagara Falls and "Wish you were here" written thereon.

Do not write a letter to the Editor stating "This story is founded upon facts," or "This is a true story taken from real life." The amateur does this and it prejudices the script reader against the story. Truth is seldom stranger than fiction despite popular argument to the contrary. Submit your story and your name and address and rest content.

This is the season of the year to write plots with interior scenes for Eastern companies.

Endeavor to choose titles that are not commonplace. Work as hard on the question of your script titles as on the script action. Try and arrive at a title that will cause immediate interest.

Next Week's Feature

Next week, Miss Maibelle Heikes Justice will inform you just how she writes those gripping multiple reel features that have made her work so much sought for. Miss Justice is equally at home in Filmland and Fictionville.

Shown Without Titles

After being inflicted with windy arguments that the more sub-titles to a picture, the better for the picture, we viewed "The Anarchist," a King Baggott feature. It was produced by Herbert Brenon. Heart interest is established at the very beginning (this is worthy of especial note) and the picture was shown without titles; none was needed.

A New Scheme

The very newest idea is from the New York genius who has had just a few photoplays returned to him because they are better adapted to short stories. He is willing to sell the plots at so much per plot, to short story writers.

Knowing Where To Sell

Half the game of Authorship is knowing where to sell. Yes, half. It is just like any other business venture. The man who speculates in live stock studies the market, learns where the best prices are offered, and whether hogs, cattle, or sheep are in demand. The writer of fiction studies his market also. He discovers that the Cosmopolitan Magazine does not desire the kind of story that might please the Western Christian Advocate. He knows stuff demanded by the Railroad Man's Magazine will be disdained by The Smart Set. The experienced photoplay writer had learned through costly experience that Thanhouser is not buying that scripts written for Biograph are so readily adaptable elsewhere; that Reliance is not in the market for the stories which prove highly desirable for Keystone comedy.

The experienced photoplaywright constantly studies his markets. Like the dealer in livestock he makes it his business to know the sudden shifts in the market; where the best prices are obtainable; the easiest shipping point. There is too much of the hit or miss policy pursued by the beginner—and by others. Keeping in close touch with the trade publications; a careful study of their advertising columns; and intelligent work are indispensable items for those who would succeed. Try and determine the place wherein your plot will fill a need. Submit your story to the Editor of that company which calls for the kind of manuscript you have to sell. Do not "fire at random" hoping that your plot will land somewhere.

If your story is rejected, repeat the process. Look for errors that you may not have noticed previously. It is a good plan to keep a completed script by you for several weeks before sending it out. Let it "get cold" and then read it over again carefully. Maybe you will conclude to give it a final recopying.

The Hall of Fame

Marie Corelli is writing 'em!

J. M. Barrie is not writing picture plays despite the fact that a New York Editor recently bought a script that later turned out to be a Barrie play.

Miss Hettie Gray Baker is in Los Angeles, Calif., this Winter. She is adapting the Jack London novels to the motion picture screen.

Query: What has become of A. Van Buren Powell, erstwhile Photoplaywright and President of the Order of Optimists?

Eustace Hale Ball and Lawrence McGill wrote the screen dramatization of "Checkers."

Orville Harrold, American opera tenor, claims authorship to fifty motion picture plays.

The "Sample" Script

The "sample" script, in our estimation, does the beginner more harm than good and that is a reason we do not utilize it in our work. After all, it is the idea and the originality, and not the form, that is all-important. We know of a number of writers who have achieved unusual success without studying a "form" play; and we know of others who have followed the "sample" script almost word for word and, consequently, have been delayed in progressing.

A script written by Editor McCloskey, of Lubinville, was recently published. It was not intended as a model when written, and consequently some studio slang was written in. Yesterday we read a script the author of which had carefully utilized all the expressions in the McCloskey manuscript. McCloskey wrote that script in a hurry, probably, and used the colloquialisms to save time. The freelance writer is differently situated and cannot write in slang with impunity. Don't do it.

Just a Reminder

The biggest and best producers in the world are those releasing clean photoplays. Pictures that appeal to the entire people, mean decent pictures. Keep your own self-respect, and try and win the respect of others, by writing only the sort of stories that you would like your mother to see.

Much Ado About Nothing

The chatter being circulated in that portion of the theatrical press antagonistic to the motion pictures, that "an exposé of scenario departments is coming via the damage suit route," is pure piffle. Reputable concerns have nothing to fear, and contributors have nothing to fear, either. The time is passing when the idea can be gleesomely filched, and your script is as safe in the hands of a Scenario Editor as it is elsewhere. Will this "plot stealing howl" never down?

Just a Couple

Vitagraph Company editorial department states that until further notice all dramatic or melodramatic plots must consist of two, three or four reels.

Pilot Film Company is not in the market at present for plots.

Detective Stories

A photoplaywright who has contracted the "detective script fever," wishes to know where he can secure "high-class ideas" of such plots. After a brief statement that the detective story is no easy story to produce on the picture screen, and that we have had too many as it is, we rise to remark that every detective plot in the last fifty years has been more or less a steal from Edgar Allen Poe. Doyle, Leblanc, Futrelle, and the rest of the analytical plotters are followers in the footsteps of Poe. Sherlock Holmes, "The Thinking Machine," and Arsene Lupin but develop Poe's original reasoning. For ingenuity of plot, we think Wilkie Collins developed an original field. His "Moonstone" and "Woman in White" will repay you for the time spent in reading them. We recommend a study of Collins' methods to any would-be writer of detective plots.

ECLAIR COMPANY AT LAKE GEORGE

The residents of Lake George, N. Y., recently were somewhat startled to meet the beautiful, quaintly gowned young women and handsome young men, garbed in costumes of bold sir knights and the scarlet coated uniforms of the English army in Colonial days.

The strangers were members of the Eclair Film Company, of Fort Lee, N. J., who chose the scenic surroundings of Lake George as a historic stage setting for several scenarios English and Colonial in character.

The members taking part in these dramas are: O. A. C. Lund, Miss Barbara Tennant, Miss Julia Stewart, Miss Rosa Koch and Edward F. Roseman, Lindsay J. Hall, James G. Davis, Gene Hornbostl, Charles Hunt and George Cowl.

KEEPING 'EM BUSY

Three factories are now busy making prints of Pasquali's "Last Days of Pompeii," in an effort to keep abreast with the demand from the road companies and house managers.

Stanley H. Twist, who is in charge, has been working every night for the past two weeks. In fact, the whole office force has been working overtime, and most of the members are beginning to show signs of wear and tear.

LATEST NEWS FROM CHICAGO

St. Louis Home of New Film

A NEW brand of film will soon be put out by the Laclede Film Corporation with factory headquarters at St. Louis. It is also the intention of this concern to maintain offices in both New York City and Chicago. The brand name of the product of this new company will be Dacotah, this is the old Indian way of spelling Dakota. The reason of the selection of this name is to get something that is typically Western and Indian

It is the intention of the Laclede corporation to release a three-reel subject twice a month from the very start. These films it is stated already have an assured market. The Exclusive Supply Corporation will soon make this brand a part of its program. If the demand already made for this brand is in even greater part adhered to, then the company states that they will soon commence the release of multiple-reel subjects every week.

This company is backed by several capitalists. Joseph Hopp, former owner of the Standard Film Exchange, of Chicago and Louisville, has been asked to accept the presidency of the company, and he states that he is inclined to do so. A. J. Lindsay, a well-known capitalist and business man, of St. Louis, will be treasurer. The company is now planning the building of a large glass studio on the outskirts of St. Louis. It is said that several other cities have bid for the factory.

William Hopp Seriously Ill

William Hopp, brother to Joseph Hopp, and manager of the Standard Film Exchange of Chicago, branch of the Universal Film Manufacturing Company, was taken suddenly ill at his home recently. Physicians were hastily summoned, and he was at once conveyed to the St Joseph hospital. Mr. Hopp had a violent hemorrhage, and after the use of serum the flow of blood was stopped. Owing to his weakened condition they found it necessary to build him up before they could put him under the knife. His case is diagnosed as an ulcer near the stomach. An X-ray picture was made of his body in order to locate the exact spot of his trouble, and the attending surgeons announced that the surgical operations would take place on Thursday, November 13.

The physicians stated that they were confident that with the care and treatment he is receiving that they will have him on the street again in about four weeks. His condition has been so alarming that Joseph Hopp. who was scheduled to be in New York last week, postponed his trip.

Union Film Company Moves

The Union Film Company which at the present time has offices in the Dapples building, on December first will occupy the quarters formerly used by the Mutual Film Corporation on the mezzanine floor of the Morton building. Although this concern has been in operation only five weeks, it has rapidly outgrown its quarters. W. F. Wreden, manager of this company, made a happy choice in the selection of his new offices, as they are ideally located, splendidly furnished and easily accessible from all parts of the city.

Magie Returns from Portland

George Magie, district manager of all territory west of Pittsburg for the Universal Film Manufacturing Company, returned to Chicago this week from Portland, Ore., and other Western cities where he has been spending the past few weeks on business for his company.

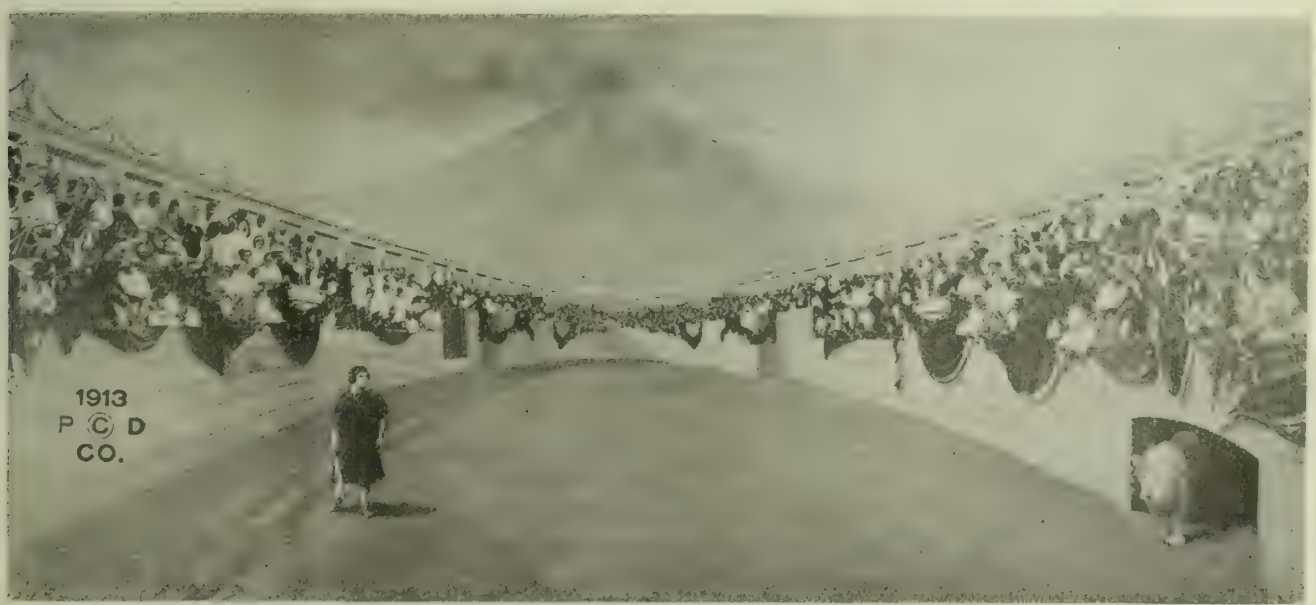
Exchangemen Discuss Chicago Censorship

Because of the many films killed by the Chicago censor board within the past few weeks. a conference was held on Saturday, November 8, which was attended by exchangemen and manufacturers' representatives. The feature and buying exchanges were represented in this meeting

At this gathering actions were agreed upon which are hoped to be protective in their nature. It was determined to secure counsel, whose duty it will be to correct the radical censorship that is now being made on film, and also to stop the operation of the fifty-cent tax that is placed on each reel for censor permit. Another meeting is to be held some time this week.

It was decided to retain as counsel Henry J. Toner and David K. Toner. Both of these men are prominent members of the bar.

C. J. V.



A CONCEPTION OF MASSIVE ARENA
Scene in George Kleine's "Last Days of Pompeii"

Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

A LITTLE encouragement goes a long way to improve the service. The trouble with too many managers, in fact, with most of the business men, is that while they are ready to make a good deal of fuss at the least mistake on the part of an employee, they fail to appreciate a good service and never think to give this word of praise which means so much and which is an encouragement to do still better in the future.

Just as machines need oil to work smoothly, so men need a little encouragement once in a while to stimulate their ambition. Otherwise they lose not only ambition but all interest in their work if their efforts are not recognized.

Speaking of Praise

We think more of animals than we do of our fellowmen. If an employee, full of ambition to do his best to help the owner, does some extra work, or is intelligent enough to meet an emergency and save much trouble and money to the firm, his work is not praised because the owner has an idea that such extra work is included in the meagre salary. On the other hand, if the owner's dog does a good act, he is petted and encouraged.

The sound effects were so correct and so well timed at the New Grand Central Theatre of St. Louis, that Fred. Soistmann and myself deemed it our duty to congratulate the manager. Our ambition was to shake hands with so able a sound effect man, but as we could not walk to the orchestra pit without an introduction, and as the manager did not volunteer to accompany us, we had to walk out without a chance to express our appreciation to the man who can give such life to the picture.

If we were disappointed in our efforts to encourage the good work, I can say that the management has lost a chance to improve the work, as there is no doubt in my mind that the drummer would have been pleased to receive us, and our praises on his excellent work would have encouraged him to try to improve still further.

All these little things, no matter how insignificant they may seem, are of the greatest importance in the successful management of a first-class theatre.

It is out of place in a motion picture house charging twenty cents and twenty-five cents admission, to see the manager chewing on a cigar butt and to see the ushers answer the patrons with their hands in their trousers pockets.

In a house charging a high admission, able to keep a full orchestra and have an expensive pipe organ, the management should be able to furnish a complete uniform and not a coat only. As young ushers are tempted to follow the fashions, their fancy trousers, narrow at the bottom and turned up, are not of the military style and do not harmonize with the uniform coat.

Hands and the Pockets

The manager of a certain theatre told me

"It is a deplorable habit, not to say disrespectful to the patrons of a theatre, for the ushers to answer them with their hands in the pockets."

To overcome this ungentlemanly manner on the part of the ushers and to force them to keep their hands out of their pockets, this manager has all the uniform trousers made without side pockets and only a small hip pocket for the handkerchief. The manager is much pleased with his experiment and claims that the attendants cannot put their hands in their pockets and they do not spoil the appearance of the uniform with pockets bulging out from carrying pipes and many other articles not required by the usher while on duty.

SCENE FROM "THE SERPENT IN EDEN"
Eclair Hand-Colored Drama in Two Acts

The white military collar should be furnished with the uniform; in fact, it should be part of the uniform. Few ushers have any knowledge of the military style, and to show a fancy necktie they wear a fashionable collar and keep the uniform coat open—a mark of great carelessness.

It would be well for most of our attendants of motion picture theatres and for many managers themselves, to watch the soldiers of Uncle Sam, as they would see that many of the fads of our young dudes are not the proper style for men whose duties are to serve the public. Cuffs on trousers may be a high degree of fashion but they are not allowed in the army—and not even on our most efficient railroads.

I was much pleased to find at the new Kozy Theatre on Clark street, Chicago, some correctly uniformed ushers. The uniforms are very neat; nothing gaudy or flashy, and the men wear white standing collars with the coat buttoned, no cuffs on the trousers nor hands in the pockets.

Here again I may say that, if we have so many careless attendants, it is due to the fact that the manager does not encourage his men to be neat and clean. The young American who has a poor conception of the word "liberty" and who believes that the uniform is a sign of slavery, hates to be uniformed, and his natural dislike grows stronger if he is made an object of curiosity by either a gaudy or a poorly made uniform. On the other hand, if the uniform is neat, well made, and if the wearer is complimented on his fine appearance, he will take a pride in his uniform.

Indifference Is Harmful

The indifference of a manager is sufficient to discourage the best intentioned employee.

As stated at the beginning of this article, a little judicious praise can accomplish wonders, as men are not different from women in that they like to be flattered.

I feel confident that Charles McNulty, of the Colonial Theatre, Norwich, Conn., has been fully repaid for his courtesy when he introduced me to C. A. Dowsett, his pianist, as the few words I exchanged with this musician proved to him that some persons could enjoy his clever playing of the picture.

I remember how the attendants of the Hippodrome, of Lancaster, Pa., were thankful when I complimented the manager on the neat appearance and good manners of his employees.

The good will of any worker must be sustained by some occasional encouragement. The trouble is that most of the employers have the wrong idea that a word of praise makes the man selfish. Yes, too much praise may induce the employee to believe that he is indispensable, but a judicious encouragement can do no harm. J. M. B.

SPECIAL FILM REVIEWS

THE Lure of New York. New York Film Co.—A story of the trials and tribulations of a strange girl when alone in New York. Regina, a Bavarian girl, comes to New York to seek her fortune. On the way over she meets another woman who promises to introduce her in New York and take care of her. She is a procurer and deceives the simple girl. After a series of adventures some of them most startling, she escapes, and is adopted by a wealthy woman who makes "a lady" of her. She then meets her mother again in a novel way. There are some excellent city street scenes introduced. The photography is excellent throughout. The escape on the elevated railroad and the drop from one of the pillars to the street was most dramatic. A drama that should make a name for itself among the lovers of melodrama. Miss Jennie Goldstein, of the Max Gabel theatre in New York, plays the lead and shows herself capable of great emotion.

The Life of St. Patrick. Four-Reel Feature.—Mr. Benedict, who is offering this picture for State Rights buyers, is to be congratulated on having secured a unique picture—unique in theme, treatment and opportunity.

In the last regard, it is bound to be a difficult and expensive thing for anybody else wanting to make a life of St. Patrick to exactly traverse the ground gone over by Mr. Walsh, which must necessarily be done, with any hope of excelling this picture. For the Irish scenes are the historic scenes in the life of the Saint whilst the archæology seems to us, as laymen, to be attended to with flawless accuracy. The writer is a Catholic and from what he has been taught about Ireland's apostle this pictorial

TEACHING THE INFANT PATRICK CHRISTIANITY

review of his life seems to be a reasonable one, according to history, tradition and legend.

There are some pretty bits of scenery in this film and the narrative is kept steadily in view in every foot. The film play is full of action from the time when the infant Patrick is seen at his mother's knee learning the rudiments of Christianity up to the hour when he dies, a venerated saint, and is solemnly buried.

As a child he tries to convert the pagan. As a lad he suffers amongst the heathens living in Ireland in the fourth century. Later he returns and miraculously converts them. Modern physicists may scoff at the feasibility of his miracles, but they are part of Catholic belief, though not necessarily of Catholic dogma.

You even see the saint being somewhat rough on one solitary snake that interposes itself in the picture. There were lots of snakes in the original negative, but according to our information, an Irish Bishop advised that most of the snakes be cut out, otherwise the picture might look ridiculous.

This is a beautiful, convincing, well acted story about the Apostle of Ireland. It is reverently and artistically treated and would be welcome in any motion picture theatre, or church, school, lecture or entertainment hall, where good pictures are welcome.

The photography is in parts splendid and always good, and the acting always natural. It is an unstagy presentation, well produced. Nothing in it is overdone. While it should and probably will please Catholics, it cannot offend or displease non-Catholics; on the contrary, it will interest all. Let's hope that this film will have a long career.

It will be well, we think, to give the reader the synopsis of the story of Patrick's life as outlined in the film. The incidents treated occurred in the fourth and fifth centuries and as may be supposed, original authorities have been quoted for the purpose of verifying the archeology of the subject. There is not so far as we can discover a single anachronism in

PATRICK SOLD INTO SLAVERY

it. Objection was taken to the apparent modernity of a prayer book held by the Saint. We write "apparent" deliberately: illuminated missals and other religious books were in existence over a thousand years ago, long before the invention of printing:

PART I.

Scene 1—The baptism of St. Patrick. Scene 2—St. Patrick at 5 years of age receiving the symbol of Christianity, the cross. Scene 3—St. Patrick's mother tells him the story of the Saviour. Scene 4—St. Patrick at the age of 16 is captured by pirates, and lands at Giant's Causeway, Ireland.

PART II.

Scene 1—St. Patrick sold into slavery. Scene 2—A herder of sheep and swine. Scene 3—The visitation of an angel. Scene 4—His flight Scene 5—St. Patrick leaves Ireland a fugitive to return a conqueror.

PART III.

Scene 1—St. Patrick arrives in France; reunion with his mother. Scene 2—Becomes student under the guidance of his uncle, St. Martin of Tours. Scene 3—The temptation. Scene 4—Preaching to the people and leaving Rome on his great mission. Scene 5—Landing in Ireland. He defines the Trinity by the aid of a shamrock. Scene 6—Thrown into a dungeon; his miraculous release and attempt to convert King Milcho. Scene 7—King Milcho offers himself as a sacrifice to the gods on a funeral pyre.

PART IV.

Scene 1—The Bael Festival. He defies the Druid Priests and the gods of fire by lighting the forbidden fire. Scene 2—The end of paganism and idolatry in Ireland. Scene 3—St. Patrick views Ireland from the mountain top. Scene 4—The death of St. Patrick; his funeral and his grave.

The Traffic in Souls. Imp. Seven Parts.—A few years ago such a picture as this would have been impossible. During the past season there were many "vice" plays produced in New York and the public have become educated to the belief that they are eye-openers. The subject, still a tender one, is dealt with so reverently by the Imp caste that even the members of the National Board of Censorship could not find fault. In fact, they even praised its probable consequence.

Isaac Baring, an aged inventor, has two pretty daughters, Jane and Lorna. The latter is a feather-brained little girl who is spirited away from her work one evening, drugged and taken to a strange house and locked in a room. Officer 4434, is Jane's sweetheart and commences an active search for his prospective sister-in-law when he is told she has gone off with this man. Jane is discharged from her work because of the disgrace of her sister. She is given work in the office of "the man higher up" and it is here that she learns her sister's "prison." With Matt, her policeman fiance, she has the house raided and her sister returns to her home.

Scenes from the raiding of other houses are shown, and many of the methods of the "cadets" in getting girls are demonstrated, thus telling vividly the things to beware of. The aged father's new invention plays a big part in the final capturing of the gang. Miss Jane Gail, as the officer's sweetheart, played with her usual cleverness. Ethel Grandin as Lorna, was wonderful. The part suited her very well indeed. Matt Moore played the officer. Howard Crampton is the "go-between." William Cavanaugh and Irene Wallace completed the important roles.

Caprice. Famous Players. Four Reels.—Four delightful reels of comedy-drama, the variations of pathos and light comedy being of great frequency. Mary Pickford, who needs no introduction, plays the part of Mercy Baxter, originally created for Mrs. Fiske and played by her for one of her most successful seasons. Miss Pickford could not have obtained a more desirable vehicle. She is ably supported by Owen Moore, Ernest Truax, Ogden Crane and James Gordon.

Jack Henderson, a society man having wearied of the monotonous life he has been leading, goes into the woods for a hunting trip and meets Mercy Baxter. They become interested in one another. Mercy is a will-o'-the-wisp sort of a person, never serious, though always meaning well. Miss Pickford portrays this well, perhaps too well. Jack's father forbids the marriage but they are nevertheless wed, and build their own home. Mercy tries to become educated but fails, and after a time Jack becomes ashamed of her illiteracy and finally forces her to leave him. She goes

THE LIFE OF ST. PATRICK
"St. Patrick Converting the Pagan Irish"

away. Her father places her in a school under an assumed name where she becomes the roommate of her sister-in-law. She soon has the rough edges rubbed off and before long is an accomplished "lady." Jack returning from Europe meets his sister's chum and falls in love with her, not being sure that she is his own wife. She owns up later and they are reunited, his father taking him back.

The action throughout is light and breezy, never causing the attention to lag and should meet with a high degree of success. The fire scene in the school deserves especial mention for its good direction.

The Diver. Vitagraph. Two parts. (Nov. 8.)—Featuring Mlle. Ideal in the part of a diver. A clever story is woven around her ability as a swimmer and aquatic performer, and is a worthy release.

The story is about the jealousy of a woman, and the malicious plans she uses when she sees that she cannot obtain what she desires by fair play. John Hawley (Earle Williams) thinks a great deal of "Ideal," the diver, and has asked her to be his wife. She consents and all is happy until Rita hears of it. By letting Hawley find some flowers in his fiancee's room with a man's handkerchief, he becomes jealous. He watches her, in response to an anonymous letter, and sees his rival apparently stealing from her house at the dead of night.

"Ideal" saves the life of a little girl in the Niagara River later, and when Hawley hears of this he goes to her immediately. He receives a telegram from Rita telling him of her duplicity and all is well.

The scene in the river is especially well directed and deserves praise. Rose Tapley plays the part of Rita.

The Fatal Plunge. Eclectic. Three Reels. (Nov. 13.)—A good release embodying plenty of excitement.

Count Durant (what would a French release be without a Count?) is desperately hard up and surrounded by creditors. He proposes marriage to the daughter of a wealthy automobile manufacturer and is accepted. He then plots, with the help of his scheming sister, to obtain the money of his wife. Her father, feeling he has not much longer to live, leaves the business in the hands of his private secretary who loves Edith. The Count failing in this method, and having been disinherited by his father-in-law, insures his wife's life, intending to kill her. This is attempted with dynamite at a fox hunt, but is frustrated by the secretary. It is again attempted on an automobile trip, but again the friend discovers the plot. A boy having been offended by the Count hurls a stone at him while he is driving his car and causes him to lose control and pitch into the river over a bank. He is of course killed. Plenty of action!

It is rather good to see a copy of Leslie's Weekly in the hands of one of the characters when everything else is so very French.

The Serpent in Eden. Eclair. Two reels. (Dec. 17.)—One of the most beautifully hand-colored pictures it has been our fortune to see in a long time. Several scenes appear to be familiar to us, as though we had seen them before. Perhaps, however, it is only a similarity. The story deals with a young artist who marries a girl while he is in the depths of despair, not being able to sell any of his productions. When at last, however, success seems to be his, and the money is coming in every mail, he tires of his faithful wife and becomes enamoured of an actress. She, later tiring of him, leaves him, and Denise, his heartbroken wife, returns to her father. A reconciliation is finally brought about between the husband and wife. The action is not allowed to drag for a moment.

Eighty Million Women Want ——? Unique. Four Parts.—Although Mrs. Emmeline Pankhurst, the eminent English militant, and Mrs. Harriet Stanton Blatch, President of the Women's Political Union, with numerous other believers in and workers for suffrage, have parts in this new production, the play itself is not an advertisement of the votes-for-women movement. The plot is fresh and interesting and the photography is good. The cast is very clever and deserves commendation.

MRS. PANKHURST AS SHE APPEARS IN THE PICTURE

The story very ably "shows up" the modern system of machine politics, the remedy suggested being suffrage. The corruption of a judge while he is on the bench is one of the stirring scenes, and brings vividly to our minds the recent exposures in the Empire State.

The story starts with a young lawyer who, loving a girl, wishes to marry her. His first case, that of an automobile accident, is lost because the political boss wants to ruin the boy for having refused to go crooked. He yields finally, however, and becomes a crook. The girl, hearing of this, joins the suffrage party. By clever detective work she and her colleagues gain sufficient evidence to obtain a warrant against the Boss and he is arrested. The two are joined together again, and she seems happier by far over the marriage license than she was over the party badge she had worn. The word "had" is used advisedly.

Mrs. Pankhurst as an actress was very conscious, but did as well as might be expected of a woman of her age. Mrs. Blatch seemed to pose a little.

The scenario was written by Mrs. Cooley, needless to add a member of the Women's Political Union.

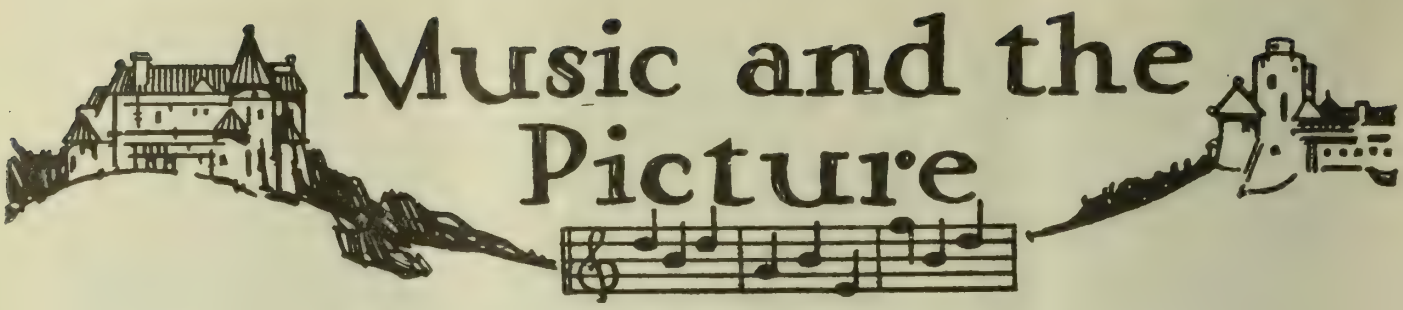
American Born. American.—One incident and one situation after the other has been piled into this two-reel American production, which will be released on December 1st. There is enough material in the story of this picture to make three reels. However, as it now stands, one's interest is always maintained, and only that which is absolutely necessary for the telling of the story is used. The story carries one from the far Western States of America to the innermost circles of London's society. The appeal of the picture is wide, its acting is convincing, and its story is interesting.

The beautiful scenery that lies in and about Santa Barbara, Cal., is put to good service, the picturesque views of the looming mountains and beautiful backgrounds lend added value to the picture.

The opening scenes of the picture show the dying mother telling her only child, an orphan, of the wealth and power of her family and of her royal blood. Dorothy Danvers has always been of the opinion that her parents are of lowly birth, until the dying words of her mother apprise her of her noble relatives living in England and the large estates she has inherited. With the assistance of the honest old Indian servant, Dorothy, known in America as Pepita, goes to Europe to see for the first time her relatives.

In the House of Danvers she first

(*Continued on page* 54)



Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

WHEN Mr. Talbot, of St. Louis, built his 3,000-seat Hippodrome, with a show of two and a half hours for ten cents, the general opinion was that the Grand Central Theatre of Mr. Sievers, on the opposite corner, would go out of existence.

The rumor had a foundation, as it seemed hopeless for Mr. Sievers to try to keep open with pictures only, at the same admission of ten cents. In other words, the current opinion was that a long program of several vaudeville acts with pictures sandwiched between them would draw all the patronage of the neighborhood.

Hippodrome Like a Circus

The Hippodrome was an immense success. It was a novelty. Everyone from the four corners of St. Louis and from the numerous surrounding towns and villages, wanted to see the new Hippodrome.

But—there is always a but—the Hippodrome, while a great attraction, is not the habitual rendezvous of the real lovers of motion pictures and of good plays. The Hippodrome is like a circus. The seats are narrow and uncomfortable, many attendants in gold laces, floods of lights from thousands of lamps of different colors, a full noisy orchestra, and peanut shells on the floor. It is a splendid show, like a show at P. T. Barnum's—a show to see once but a show that does not call for a second visit. There is too much going on to enjoy any special act. Everything, even the pictures, has to be hurried to make time and room for the waiting crowds. It is an excellent circus show.

Did Mr. Sievers suffer? No. After two years of existence, the Hippodrome has failed to stop the daily flow of lovers of motion pictures at the Grand Central Theatre, and Mr. Sievers has suffered so little from the competition of the Hippodrome that he has been able to build a new big motion picture palace called the New Grand Central on Grand avenue, St. Louis, which he runs in connection with the old Grand Central of Sixth and Market streets.

There is a reason for the great success of Mr. Sievers, and this reason is very simple. Mr. Sievers knows how to put on a good picture. He is master in the art of appropriate music and he is an experienced manager, who knows that appearance and manners are essential to the success of a theatre.

Mr. Sievers' Success

In passing, I must state that in a certain sense I regret the wonderful success of Mr. Sievers, as prosperity has induced him to devote much of his time on another line of business and abandon his theatres to local managers. While the old policy is still in existence, and most of the old employees trained by Mr. Sievers are still in the place, it is easy for an observer to see that the eye of the master is not there all the time.

The success of Mr. Sievers proves that we have enough lovers of motion pictures to patronize our first-class photoplay houses, and who do not call for long programs, sensational posters nor noisy music.

The success of Mr. Sievers is due to his excellent projection and to his wonderful sound effects, in which he is a master as great as Mr. Lyman Howe. The sound effects are not only correct but they are properly timed.

His wave effects proved to me that his drummer was very attentive and was watching every motion on the screen. When the waves would form and roll at a distance, we would hear nothing, but as they would increase in size and near the beach, we could hear this sort of a deep rolling sound, then a splash when they would break.

The following scene was a masterpiece of work on the part of the orchestra, and showed how musicians could enhance the beauty of a picture. A Selig production.

A high rock in the ocean. A man is seen climbing the rock, most likely a dreamer who wants to admire the rolling waves from a high perch. A rowboat appears. It is drifting away. Its only occupant is a frightened little girl. There is a deep suspense on the part of the audience, a sort of chill. It looks as if the rowboat is going to crash into the rock and send to the bottom of the ocean the beautiful little girl. At the same time the eye is riveted on the dreamer at the top of the rock as he is preparing to dive to save the child. Is he going to dive? Is it not very dangerous, not to say a sure death, to dive from such a height at such a place?

Making the Picture Talk

This scene holds the audience in a deep suspense. Women are ready to scream and to cry, men are affected. On Broadway, New York, the full orchestra would play a lively waltz or march during such a pathetic scene, or would have the audience to whistle a popular ragtime tune. Mr. Sievers' musicians know better. They stop the music. The silence in the orchestra pit respects the agony of the audience. All that we can hear is the waves breaking against the rock, emphasizing the peril of the child. The man dives and as his body strikes the water, we hear the splash, followed by another silence, until the man reappears on the surface and rescues the little girl before the frail boat crashes into the rock. Then the orchestra starts on a soft, plaintive tune until the man brings the child to the witnesses of the rescue, where there is then joy on the screen and in the orchestra pit.

This is the way to make the picture talk, and when the musicians can express the true sentiments they nail the attention of the audience.

I was so delighted with the sound effects of Mr. Sievers that when I met Fred Soistmann, Jr., of Camden, N. J., the demonstrator of the Dramagraph Sound Effect Cabinet, I invited him to visit the New Grand Central

Theatre. While I claim to be a fair judge of sound effects, I was delighted at the real enjoyment of Mr. Soistmann, who is a past expert in the art of producing sound effects for the picture.

It would be too long to enumerate all the effects, but I can state that they were the best I have heard for a long time. The drummer of Mr. Sievers does not believe that he must make a noise all the time to show that he is on the job, and he does not keep his foot pressing on the pedal of his bass drum and cymbals from the first to the last scene of a picture.

Mr. Sievers does not give a long program at his New Grand Central, but he packs his new house at twenty cents and twenty-five cents on his reputation of showing the best pictures and of showing them properly.

If many of our friends would consult Mr. Sievers, they would not fear unfair competition, as they would realize that lovers of motion pictures do not call for sensational posters, long programs, nor noisy music. The patrons want the quality and they will pay the admission to see a picture projected properly and accompanied with appropriate music.

Various Sound Effects

I had the pleasure to hear the first Bartola Orchestra installed in the loop district of Chicago at the new Kozy Theatre on Clark street. It is very complete in effects, and as I have stated in a previous letter, the Bartola, like the Wurlitzer Unit Orchestra, the Dramagraph, the Deagan Bells, must be in the hands of a competent musician who can read and understand the picture and control the music accordingly.

The Deagan Bells are still in great favor; they are, in fact, a great attraction. While Mr. J. C. Deagan is busy on a number of new musical instruments, his factory is working overtime on his electric bells.

J. M. B.

Pathe to Film Exposition

Motion Pictures to Tell World of Doings in San Francisco Over the Panama Canal

AN important and interesting contract has just been closed between the Pathe people and the directors of the Panama-Pacific International Exposition. It involves the exploitation of the wonderful progress being made on the exposition grounds where buildings are rising so rapidly that even motion picture machines have difficulty in synchronizing, and it gives to the Pathe people a right to take motion pictures throughout the nine months of the exposition that will prove of inestimable advantage to that organization and of untold interest and entertainment to thousands of motion picture patrons all over the world whose only glimpses of the exposition by the Golden Gate, interest in which is universal, will be obtained through the medium of these pictures.

Already the Pathe people have their hands full keeping apace with the progress of work at the exposition. The present activity of 5,000 men on the grounds will be increased to 10,000 men, it is expected, when the highest point of construction energy is reached.

The main group of exhibit palaces, comprising the palaces of Education, Liberal Arts, Manufactures, Varied Industries, Mines, Transportation, Agriculture and Food Products, is rising majestically from a chaos of lumber and steel and will be completed fully eight months in advance of the opening of the exposition which is to celebrate the completion of the Panama Canal.

Military pageants are of frequent occurrence, the last having been held in honor of the state of Kansas, which has just selected and accepted at the hands of President C. C. Moore, for the exposition, its site for a state building. Green sward is spreading itself quietly in the spaces reserved for horticultural display, and within the limits of the 635 acres constituting the area of the exposition grounds there is to be found material of bewildering variety and great interest for the vigilant eye of the motion picture camera.

F. R. A. BUYERS

Buyers of state rights on "The Gallows of the Gods," the Film Releases of America three-reel feature, include: Famous Players Film Company, Boston, Mass.; Weiland Film Company, Pittsburg, Pa.; Electric Theatre Supply Company, Philadelphia, Pa.; Golden Gate Film Exchange, San Francisco, Cal.; Exclusive Features, Inc., New York City; Northwestern Feature Film Company, Portland, Ore.; Electric Theatre Supply Company., Baltimore, Md.; Golden Gate Film Exchange. Los Angeles, Cal.; Northwestern Feature Film Company, Seattle, Wash

SKETCH ARTIST FOR POSTERS

"Show us the lithographs" has become of such significance in the sale of state right features that the Film Releases of America has engaged George McEvoy, a sketch artist of wide reputation and recognized ability, to draw all sketches for its posters. McEvoy's work is powerful in sturdy lines and delicate shadings of intelligence enables him to catch the conception and consummate it artistically.

The first of McEvoy's work will be seen on the lithographs for "The Secret of Adrianople," the interesting three-reel subject which follows "Outlawed."

SYDNEY AYRES—AMERICAN ACTOR

Sydney Ayres, leading man of the 'Flying A" company, bears his laurels well. His record on the legitimate stage has been most enviable for his years. His first experience dates back to the time when Little Lord Fauntleroy was famous in America. He was one of the original four boys to play this part.

He has been associated as leading man with such celebrities as E. H. Sothern and Otis Skinner. He played the part of the original clansman in Thomas Dickson's problem play, "The Clansman." For Wilton Lackaye, in Hall Caine's "The Bondsman," he played lead, and has been identified as a star with almost all principal stock companies in America.

His experience in moving pictures dates back several years. He played the leads in the "101 Bison" features produced by the New York Motion Picture Company. Later he served with success in the Selig and Edison companies.

He will play the lead in "Flying A" subjects. "The Occult," "American Born," a two-part feature, also "The Moth and the Flame," are subjects that give him splendid opportunity to display his versatility.

Mr. Ayres is delighted with conditions and possibilities at Santa Barbara. The hospitality of the members of the various "Flying A" companies, as also that of the populace at large, has made a marked impression on him, while on the other hand his short stay has already won for him the highest regard of his associates.

Gaumont's two new reels, released Saturday, have proved a great success, so much so that they are faced with the problem of building a larger factory at Flushing, L. I., or to stop doing work for other film houses, as already they have a day and night staff constantly at work.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

ILLUSTRATION No. 1 shows the facade of the New Grand Central Theatre of Mr. Sievers, of St. Louis.

There is nothing of special note in this facade. It is very plain, yet imposing. At night the effect is good, with the lighted marquise extending over the sidewalk, and the three electric light devices, one on the pinnacle of the roof with the two others on both corners of the roof.

Entrance Conveys Impression

If the exterior of the building does not say much, the splendor of the entrance is sufficient to convey the impression that the most refined show is given within its doors.

Illustration No. 2 shows one corner of the lobby, the corner to the entrance door. The floor is of a decorated mosaic, the walls are all of fancy white marble with numerous great plate mirrors encased in fine mouldings.

Illustration No. 3 shows the floor plan of the lobby

AA is the lobby proper.

BB is the foyer.

CC is the auditorium.

D is the operating booth.

E is a ticket office for ten-cent admission.

F is a ticket office for twenty-cent and twenty-five cent tickets.

G is the entrance door to the auditorium.

H is the exit door.

Few theatres have two ticket offices but Mr. Sievers does not consider the wages of an extra ticket seller when the comfort of his patrons is to be considered.

The reserved boxes are twenty-five cents, the lower floor and the front part of the balcony are twenty cents, while the rear seats of the balcony are ten cents. While these ten-cent seats are not very desirable, they are sought by families of less means who are anxious to see a good show.

The object of two ticket offices is to try to keep the cheaper element from crowding the finely dressed ladies purchasing tickets. In fact, why not have two ticket booths in a motion picture theatre when opera houses have more than one ticket seller?

If money is not lavished on the facade of the New Grand Central Theatre, the beautiful lobby with its two elegant marble ticket booths, divided by an immense plate mirror in front of which are arranged a number of potted plants, conveys the impression that this theatre is the refined amusement place of the neighborhood.

NEW GRAND CENTRAL THEATRE

Booth on Lower Floor

The architects, Messrs. Helfenstelle, Hirsch & Watson, of St. Louis, had a very happy thought when they

LOBBY, NEW GRAND CENTRAL THEATRE

decided to use the space between the two ticket offices for the operating booth, instead of placing it, as is generally the case, at the top of the balcony. By this arrangement, Mr. Sievers has a perfectly direct throw and direct projection brings out the best results on the screen.

This is not the first operating booth I have found on the lower floor of a theatre, but it is, to my knowledge, the first to insure comfort and proper ventilation to the operators. This booth is high and commodious. At the top of the wall separating the booth from the lobby and just over the immense mirror located between the two ticket offices are a couple of windows opening on the lobby proper. These windows do not mar the appearance of the lobby, as they are screened behind some fancy grille work.

The foyer is very simple in decorations but of the highest taste, with all its hard woodwork, subdued lights and carpets. The auditorium is beautiful in its simplicity and most comfortable. In plain words, the money has not been lavished in gingerbread decorations, to catch the eye, but in solid comfort.

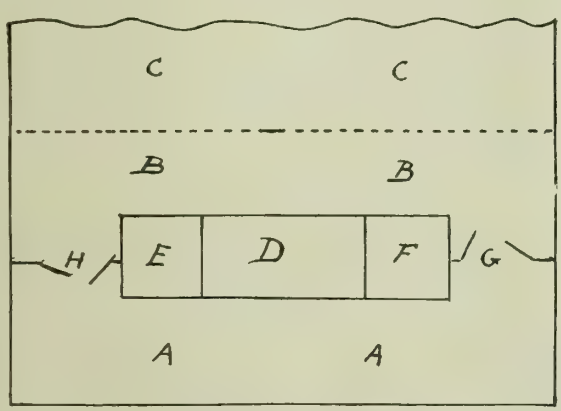
The New Grand Central Theatre is not an experiment. It is the fruit of experience gained by hard work. Mr Sievers is not a newcomer, he is one of the oldest exhibitors of St. Louis He made a success of his original Grand Central (the old one) on Sixth and Market streets. He is progressive, does not remain in his shell, but goes out to see what others are doing. Mr. Sievers is always willing to receive any advice, and he keeps posted on everything new pertaining to motion pictures.

St. Louis has some beautiful photoplay houses on which money has been lavished for the comfort of the patrons and the uplifting of the industry. The exhibitors of St. Louis do not believe in giving too much for the money, but they pride themselves to give the quality. Not only the film quality but the best projection, most appropriate music, and a clean, courteous service.

A Tip for New York

In the very near future, I will have the pleasure to publish a description of the ventilating system of the New Grand Theatre, from the pen of the architects. To-day I can repeat the statement of the manager, who claimed that during the hot days of last July, when the thermometer was 100 degrees in the shade, the temperature in the auditorium was below 80

A New Yorker, a frequent visitor at the Broadway motion picture theatres, was surprised to hear that some of the St. Louis exhibitors had the nerve to charge an admission of twenty cents and twenty-five cents for a four-reel show.



FLOOR PLAN OF LOBBY

If some of the Broadway theatres were to follow the St. Louis style, they could get the price, as New Yorkers, in general, are not slow to appreciate and support a good thing

J. M. B.

EXCLUSIVE PROGRAM GROWS

The growth of the Exclusive Supply Corporation Program has necessitated the enlargement of the Exclusive Program, its weekly publication, from twelve to sixteen pages. This weekly makes no pretensions to being a newspaper or a trade journal, purposing only to convey sales facts and program notes to state right buyers and exchange-men.

WARNER'S IN CANADA

A. Warner, the busy vice-president of Warner's Features, Inc., no sooner returns to New York after an extended road trip than he packs his Gladstone and is off again to another part of the country. His present trip takes him to Montreal to open up an office there—the first link of a chain that will extend across the Dominion from coast to coast.

"THE THREE MUSKETEERS" FILMS

"The Three Musketeers," the famous story of Alexander Dumas, has been produced in film form by the Film Attractions Company, with offices at 145 West Forty-fifth street, New York City, and is now being put on the market.

It is a six-part production which took three months in the making. With it goes a liberal supply of "paper" and heralds. All the characters of the Dumas story are visualized on the screen, among them D'Artagnan, Athos and Porthos.

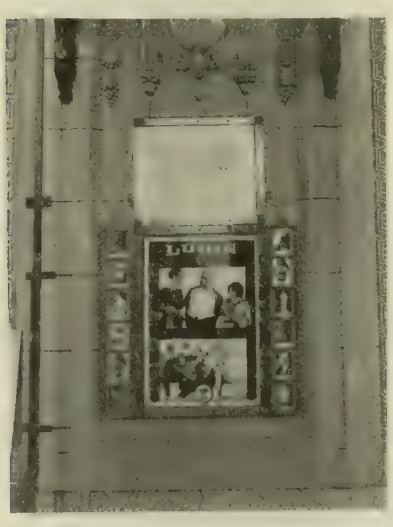
SCENE FROM "THE THREE MUSKETEERS"
Six-part production of Film Attractions Company.

Advertising the Picture

WHILE the cheap Western motion picture houses believe they cannot do business without a display of big posters, the better houses have a more refined taste and are very modest in their advertising display.

Poster frames (wood, brass, iron) are used more extensively than in the East. In fact, the Western exhibitors seem to have a more refined taste, seem to have a little more consideration for their patrons and for their neighbors. The selfish spirit of the East is scarcely known in the Middle West, where the business men, storekeepers and showmen unite to improve the appearance of their street.

At Mr. Sievers' New Grand Central Theatre, in St. Louis, I have found some new original brass frames of which I give the following illustration.



It is, as can be seen, a regular poster frame, on the sides of which are arranged a number of smaller frames for the photographs of the leading actors.

As the public takes such a deep interest in the leading actors and seems to judge a film more from the men and women taking part in it than from the trade-mark of the manufacturer, the exhibitor who exhibits the portraits of the favorite actors seems to draw a better patronage.

The man who is quick to grasp the fads of the public is the man who is sure to win at the end.

The manager of the General Specialty Company, of St. Louis, is a man who, while starting at the foot of the ladder, is making some quick money because he grasped the fad of the public for the photographs of the actors. As so many publishers are placing on the market photographs, portraits and post-cards of the men and women acting in motion picture plays, the manager of the General Specialty Company looked for something new and original. At last he struck an idea which proves a bonanza.

Transparent Players' Portraits

In front of the theatre, in the lobby, on the side walls of the auditorium, in the ceiling and in staircases, are many light fixtures with more or less shades. These shades are generally sort of petal-shaped windows with panes of glass of different colors, fancy glass, stained glass. The manager of the General Specialty Company came to the conclusion that these light fixtures could be made more attractive by replacing the panes of glass by some transparent portraits of the leading actors.

To this effect, he made shades of his own pattern in which the portraits can be inserted and changed daily, if necessary, without the least trouble.

It is useless to say that the General Specialty Company is swamped with orders, as these shades with the portraits of the leading actors are not only very attractive, but they hit the fad of the public and they can be obtained at a small cost.

In a previous issue of this paper, I said a few words on the announcement slides and expressed a wish to see the beautiful hand-colored slides return in favor and eclipse these cheap-looking stencil slides.

The following cut is an illustration of a very attractive and appropriate slide made by the American Slide Company, of Columbus, O.

While the design is good, the wording is still better

> Before saying "Good Night," we wish to thank you for your patronage.

It is clever and conveys a far better impression on the mind of the patrons than loud posters, as it shows a mark of appreciation and of defer-

ence. We all like the words, "Thank you." "Thank you" means good manners and good manners win all the time.

In the issue of The Motion Picture News of October 11th, I said and proved that the policy of the paper was to hunt the trade to find new things of direct interest to the exhibitor. Now, I have been fortunate to discover a new novelty which will make a good souvenir.

The novelty is a cardboard animal about three by five inches.

When the animal is laid on a table or any flat surface, it will, through a rubber band device, spring up and fall back right on its feet. It is a clever trick that does not only amuse the little ones, but interests the parents. On the reverse side of the painted animal is a good-sized space on which the name of the theatre or any other announcement can be printed.

This new novelty is placed on the market by Sam Alschuler, Schiller Building, Chicago.

These jumping animals will prove a great souvenir that will please the children and will be highly appreciated by the mothers.

For Women and Children

All the exhibitors know that the afternoon shows are mostly patronized by the women and children, and if you give one of these jumping animals to a child, the mother will not look at the small value of the article, but will be thankful at your kind at-

tention in remembering her child, as any favor extended to a little one is always greatly appreciated by a fond mother.

Yes, it may be that by the same evening the child will have destroyed the toy, but nevertheless the mother will not forget your kind intention and will not only return to your theatre but praise your show to her neighbors. This is the kind of advertising you want.

You can offer coupons that are to be redeemed for valuable premiums, a sort of lottery that does you more harm than good, because the collectors of coupons always expect a better premium. As stated above, the mothers will not stop to consider the value of the jumping animals, but they will appreciate your kind intention to please the little ones.

The above suggestions will do you more good than sensational posters, as you are not in business for one day.

Highly sensational and vulgar posters can be the best advertising for a cheap one-day stand road show, a show looking to catch all the hayseeds the same day with no consideration for the morrow.

If to-day you make a sensational display, what will be the results? You will increase your gate receipts of to-day, there is no doubt of it. But to-morrow, what will you do?

Fakes Don't Go Twice

If you cannot secure more sensational posters for a week or two, your business will fall flat. You will be starving and the daily losses will foot up to a higher sum than the big receipts of to-day. If even you can secure enough posters to make a second and a third sensational display, your patrons will pass the place and say: "He caught us yesterday with his fake sensational show, but he will not get our money to-day."

Please your patrons. Extend to them all the courtesy you can. Make them feel at home, like a member of your own family, and they will be daily visitors. If your daily receipts do not amount to the gate receipts of a big sensational day, they will be more steady and leave you a better bank account. Do not kill the hen that lays the golden eggs. Do not try to get twenty eggs to-day and lose the three hundred and sixty-five golden eggs that the hen has in store for you during the year.

J. M. B.

The Logan, 4800 North Broad street, Philadelphia, has just been opened by the Logan Amusement Co. Building, 40x150, brick and terra cotta. Seats 500. Cost, approximately, $30,000. Milton Rogasner, manager.

Chicago Ventilation Meeting Fruitless

ON Friday, November 7th, the ventilation committee of the International Motion Picture Association which consisted of the following men, Rob. Levy, B. L. Schwartz, L. Zaller, Charles Abrams and A. C. Krebs, gathered in the council chamber of the Chicago city hall where they produced experts to offer their opinion to the city's committee on ventilation.

Theodore Weinshank, an expert on ventilation, was the first to address the gathering. He pointed out that if a certain number of feet of air is required in some theatres it would be much more than needed to supply fresh air, while in other theatres the minimum would not be sufficient to keep the carbon dioxide below twelve parts to 10,000 parts of air. His suggestion was to change the ordinance to read a sufficient amount of air not to have more than twelve parts of carbon dioxide to 10,000 parts of air.

Mr. Weinshank's suggestion would make the ordinance even stronger, as he cited cases where it would require more than 15,000 feet per hour to make the theatre within the twelve parts of carbon dioxide.

Dr. Young, in cases of old theatres where it is practically impossible to put in a new system without tearing down the entire theatre, stated that these houses would be given consideration and an equitable arrangement arrived at. In the meantime, however, all action is suspended for several weeks until it is seen what action is taken by the city council. It is thought that within two weeks it will be decided one way or other.

C. J. V.

A PIONEER PICTURE MAN

An interested visitor last week at the Selig Polyscope plant in Chicago was Jay Rial, who for a decade has represented the publicity interests of the Ringling Brothers, and for five years past has been at the head of the Barnum shows. Prior to going into the circus business, Mr. Rial, who was a manager in the theatrical business in his 'teens, made and lost several fortunes, picking up a quarter of a million on "Uncle Tom's Cabin," and was one of the earliest to take an English Opera Company through South America.

In 1904, Mr. Rial experienced some vicissitudes due to taking a large company to Australia, and, suffering from the troubles involved by a wicked partner, gave up his big show and started into the back country to bravely recoup his fortunes.

Out of the general wreckage he had rescued an Edison projecting machine that he had used for a ten minute diversion to close the big show. Early in June, he arrived with this one piece of apparatus at Newcastle, N. S. W, four hours' railway journey from Sydney. By dint of enterprise he had, by writing and canvassing to the colonies, secured four or five reels of pictures. The notable ones were a big railway robbery picture of American make, and a trick scenic picture of French descent showing a battle under the sea.

With these reels he managed to make an entire evening's program, and gave the first full program of pictures in the great South Sea continent.

He afterward secured a Gaumont projecting machine, and toured Australia, making money in the new venture.

He remarked that his assistants in the show, the boy who made the gas for the oxyhydrogen lamp and the other helper who turned the crank of the projecting machine, had since made fortunes in that field, and retired to enjoy it. Mr. Rial was more than astonished at the vast detail and perfected system he saw in the big Selig plant.

NEW YEAR RESOLUTIONS

(HE)

New Year resolutions flourish
Just about this time of year.
Not to chew so much tobacco,
Nor to drink a glass of beer.
Not to gamble, not to scatter
Smiles on girls along my way,
But there's one delight I'll cling to—
That's the motion picture play.

(SHE)

New Year resolutions always
Find me with an eager heart;
Now I'll keep my clothes in order,
Mending tears before they start.
Cut out sodas, spend less money
On my fashion fads, but stay—
I must have a cloak and bonnet
For the motion picture play.

(THEY)

New Year resolutions, surely
Everyone can find some need
For improvement in their living—
Change should be the rule and creed,
We'll reform and cut expenses,
Put that nest egg safe away.
Here's adieu to joy rides, dances—
Ours the motion picture play.

—L. M. Thornton.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Hoodoo Umbrella. Vitagraph. (Nov. 5.)—A short comedy on the same reel with "Ancient Temples of Karnak." The story deals with an unruly umbrella of the "auto opening" variety, and some amusement is caused by the antics of Kate Price and Hughey Mack to get rid of it. Bert Angeles directed the picture in his usual excellent way.

Archie and the Bell Boy. Edison. (Nov. 5.)—Not up to the usual Edison standard. An effeminate boy, Archie, is frightened of everything, and gets into many scrapes. Bobs, a hotel bellboy, takes him in hand and administers fighting lessons to him, so that in a short time he is a "tough guy," or so imagines himself. The mother believes it to be a tonic Archie has been supposed to have been taking, but the truth comes out and the joyful father, on the "Q.T." enriches the bellboy.

The Return of Peter Blimm. Lubin. (Nov. 5.) General Film Co. Exclusive Service.—It need hardly be stated that this is a burlesque on "The Return of Peter Grimm," and a clever one also. Two old sailors are rivals for the hand of their landlady. One, Peter Blimm, goes swimming. When he does not return and his clothes are found he is believed dead. So when he does come back in a sheet to keep warm, the superstitious sailors all swear off drinking. All turns out well, though. Very cleverly acted.

The Man Who Vanished. Kalem. Two reels. (Nov. 5.)—Carlyle Blackwell as Hobart Schuyler is the very life of this picture. The story is very good and has a strong dramatic interest. It deals with the cupidity of a couple who, in order to enrich themselves, try to kill their nephew, who is heir to their brothers' estate. He is nursed back to life, and returns to confront them with the proof of their guilt. The attempt to murder with explosive cartridges presents a new idea. The finale, in which the escape from the safe is staged, is somewhat à la Jimmy Valentine and is fully as interesting.

The Yellow Streak. Patheplay. (Nov. 5.)—The photography and settings are probably the most telling point in this drama. The story is good though not new. Harry, aside from being lazy, is a gambler. His wife, Marjorie, tries to get him a position but fails. Finally she gets him work with a young author as secretary. After working here some little time he steals money from his benefactor, and shoots himself accidentally in the fight. The novelist tries to keep the matter quiet but the truth of her husband's many dastardly acts becomes known and she soon loses faith in his memory.

The President's Pardon. Patheplay. General Film Co. Exclusive Service. Three parts. (Nov. 5.)—A vitally interesting drama, dealing with conditions and fortifications in the Canal zone and introducing former President Taft, Castro, the revolutionist, and Frank Coffyn, the aeronaut. The insurgents steal the plans of the fort from a young lieutenant, who is accused of having sold them. He is sentenced to death for his act. His little daughter goes with Coffyn to Taft and secures a pardon. In the meantime a brother officer succeeds in arresting the real offenders and all are reconciled.

The Woman Scorned. Essanay. (Nov. 5.) General Film Co. Exclusive Service.—A very clever burlesque that will amuse all. Josephine Duval and Francis X. Bushman play the stellar parts. Josephine is a little girl, whom novel-reading has hurt. She believes the architect is in love with her and writes him notes. These notes are misconstrued by him, as they are anonymous and he proposes to Josephine's older sister, who finally accepts him. The little girl cannot be pacified, believing herself scorned Finally a life-size doll brings about a reconciliation.

Ancient Temples of Karnak. Vitagraph. (Nov. 5.)—One of the most illusive studies in the world is Egyptology, and a glimpse at the reason it is so hard is shown in this picture. The Temple of Ammon is featured and a good panorama of it photographed with far and near views. The latter show the myriad of hieroglyphics covering the surface. Temples and Sphinxes built thirteen hundred and more years before the Christian era are shown and explained. The sub-titles are many and expressive.

A Broken Melody. Vitagraph. (Nov. 6.)—A drama of love vs. duty, in which the former conquers. Hazel Henderson as the musician's daughter is admirably suited. She is one of the most beautiful women on the screen. Blair, a Secret Service agent, is confronted by the problem of whether to resign or arrest the father of Margaret for a crime he had committed twenty years before. He resigns and goes to their house, where the strains

VITAGRAPH COMPANY AT HICKORY NUT GAP, N. C.
Standing from left to right: Harry Northrup, Arthur H. Ashley, Logan Paul, Jack Harvey, and Ned Finley, the doctor; sitting: Edith Storey and James Morrison

of music are coming from the window. Suddenly they cease and on going indoors they find the old man dead, by his beloved harpsichord.

Pathe's Weekly, No. 65, 1913. (Nov. 6.)—This is the third number in which but one foreign item appears. Mayor Kline, of New York, with the Board of Estimate inspect the new auto busses. The children of Newark, N. J., are seen celebrating Hallowe'en in the good old-fashioned style. A commendable bit of bravery on the part of a camera man in the taking of the pictures of a battle between deputies and miners in Trinidad, Colo., deserves recognition. The Kaiser, the most photographed man in Europe, is "taken" at Treves, Germany. A scene from the recent New York political fight is also interesting. President Wilson, at Mobile, poses well and seems to enjoy the fun. "Bud" Fisher and his "Mutt and Jeff" finishes the film.

The Price of Victory. Lubin. Two parts. (Nov. 6.)—A dreamy reminiscent drama, possessing several commendable scenes. Col. Carey, an old veteran, dreams of the great war fifty years ago, and in his dreams he sees himself refight his battles. The terrible price of his greatest victory was the death of his fancee, who was killed in an heroic attempt to win the battle by taking Carey's place. The final scene possesses much strength.

"Where's the Baby?" Biograph. (Nov. 6.)—An antique idea with one or two variations. A mother loses her baby. She has handed it to a man to hold and he gave it to a boy who in turn passed it on, etc., etc. An eloping couple finally get it and return it. But little laughter at the Herald Square Theatre when it was released there.

Sydney and Its Harbor. (Melies. Nov. 6.)—Sydney is said to have one of the finest natural harbors in the world. The Melies Company shows many views of the harbor and city. The photography is fair. The film is so perceptibly padded that it becomes a little monotonous.

The Buried Past. Broncho. Two parts.—A conventional story with several inconsistencies. A girl, unhappy, leaves her home and husband, and goes to Arizona, where she obtains work as a waitress. The husband is imprisoned for eighteen months, the cause not being even hinted at. On his release, he traces his wife and finds her married to another man. The ex-husband is killed in a fight with the new husband. Even in Arizona bigamy is against the law. If the girl had been legally freed the audience should know it.

The Children's Hour. Thanhouser. Depicting realistically Longfellow's beautiful poem of the same name, and featuring the "Thanhouser Twins" and the "Thanhouser Kidlet." The father is played by Harry Benham. The sub-titles are lines of verse. Credit is due the director and photographer. A few feet of trick protography is introduced with good effect.

The Golden Cross. World Special Films Co. Three reels. (Nov. 10.)—A story with many heart thrills, that should hold the attention of the audience from start to finish. Founded on the old Italian story of the same name. Count Gaston is reduced to the worst circumstances, having run away with another woman and deserted his wife and child. He returns later, his attentions to his wife naturally being repulsed. He wants to see his little daughter and is given permission by the padre of the school which the child attends, if he will remain incognito. He is to know her by a gold cross. In the meantime, the little girl, out of pity for an orphan friend, gives her the cross. The Count, believing the child to be his, showers her with love and nearly goes mad when she dies. The truth of the child's death is broken to him gently, and his wife, seeing his awful suffering, becomes reconciled to him.

A Face from the Past. Edison. Two Reels. (Nov. 7.)—In this case one feels that the picture is not strengthened by the announced wedding as a finale. Two men are in love with the same girl. She marries one and goes with him to the city where he is a successful broker. She dies soon after. Forbes, the rival, also goes to the city, and after years of work also becomes a big broker. He sees a chance to crush his former rival and without compunction does so. The ruined man goes to the West with his daughter. Forbes also goes some time later and meets the girl after he has had an accident. He recognizes her from her resemblance to her mother, his former sweetheart. The two rivals are reconciled. Mary Fuller plays both mother and daughter. Augustus Phillips is very good.

Tightwad's Present. Kalem. (Nov. 7.)—In the vernacular "some" tightwad. Having promised a present to his spouse and not wishing to spend much, he sees his chance when through an error he breaks a vase and so sends her the pieces, hoping she will think it was broken in transit. By mistake she gets a good one, which the company later demands back and the truth comes out and poor Tightwad is caught.

Flaming Hearts. Vitagraph. (Nov. 7.)—Persons weighing less than 200 pounds are absolutely tabooed from entering this comedy. The leading parts are played by John Bunny, Hughey Mack and Josie Sadler. Bunny is an author and is the rival of Mack. The girl favors Bunny. Therefore Mack makes up as him and wins the girl and Bunny attempts suicide in various ways. Mack's make-up was not so bad. The title of the author's masterpiece is "Flaming Hearts," hence the name.

A Phony Alarm. Patheplay. (Nov. 7.)—Rather a silly story of a mix-up over the telephone. A girl hears strange noises over the wire and gets the police and rushes to the house believing there is murder being committed. When she gets there she finds an actor rehearsing his tragic end.

The Schoolmarm's Shooting Match. Selig. (Nov. 7.)—On the same reel with "Views along the Rhine." A school teacher, not one of the "marm" variety, states that who so ever shall beat her at shooting shall win her hand which they are all after. She therefore gives them blank cartridges and she uses ball. She then elopes with an outsider.

The Marble Industry. Kalem. (Nov. 7.)—A similar picture to the Edison release of October 8 called "The Pink Granite Industry," although this later picture is more complete. The methods of extracting the stone, smoothing it, weighing and shipping it are almost the same even to the small details. The pictures were taken at Proctor, Vermont, from where there is 20,000 tons a year shipped.

Just Nobody. Lubin. (Nov. 7.)—General Film Company Exclusive Service.—A pathetic story of the poorhouse and its sequel. An old pair, the man being paralyzed, are sent to the County Home to be taken care of. The woman obtains work in a neighboring farm and is poorly treated. She finally saves her mistress and little girl and is then made one of the family. Dad has an operation which cures his paralysis and the two are rejoined, to their great happiness.

The Switchman's Mistake. Cines-Kleine. (Nov. 7.) General Film Co. Exclusive Service.—The mannerisms and action of this drama are distinctly foreign to the American

screen. This does not mean that they are not good, for they are. The tale deals with vengeance and jealousy in the accepted European form. Arthur having been discharged from the bank plans revenge on his former employer. The bomb which he has planted is found by his friend who is accused and sent to prison. Arthur sends him a potion which produces a sleep like death and he so escapes. In disguise goes to his sister's house. His brother-in-law, seeing a stranger with his sister, becomes terribly enraged and throws the switch in an attempt to wreck the train he is on. His little daughter, however, throws the switch again in time, and the train is saved. There are several intensely exciting moments, the action being well timed.

A Quarter Back. Essanay. (Nov. 7.) General Film Co., Exclusive Service.—This is not a football story. A better title perhaps would have been "The Scoop." The story is about a newspaper office and is a comedy. The cub reporter telegraphs in that he is on the trail of an elopement and asks for the yacht of the editor and $100. Later, he wires he is bringing the elopers to the office. He then enters, and as the cameras snap it is seen that he and the boss's daughter are the elopers. He has just a quarter left of the hundred dollars. Billy Mason and Ruth Hennessy play the leads.

Elise, The Forester's Daughter. Edison. (Nov. 8)—"Woman is a miracle of divine contradiction"—Michelet. The whole synopsis of this story is expressed in that one line. Elise is a forester's daughter, as the title shows. She is loved by Jean, a neighbor, but apparently does not care for him. A stranger, who has been hiring the services of her father as a guide takes her instead, and Jean follows through jealousy only to get shot accidentally. The stranger's sister finds him and carries him home in her machine. When Elise hears of it she drops everything and runs to him and thus she proves her contrariness.

Old Coupons. Biograph. (Nov. 8.)—Not a bad advertisement for United Cigar Store coupons, though not meant to be. "Old Coupons" is an old man who has made his living by collecting these tickets and selling them. He is set upon by some ruffians and robbed, but saved from injury by a mechanic returning from work. The gang then swear vengeance upon the workman, but their plans are spoiled by the decisive action of "Old Coupons." Finally when the old man has died his property is found to amount to quite a sum which he has left to the man who aided him in his distress.

Hiawanda's Cross. Lubin. (Nov. 8.)—A story of the mysticism which has always surrounded the symbol of Christianity in the eyes of the American Indian. Hiawanda, an Indian girl, steals a cross from the breast of a missionary. Her Indian lover, jealous, wounds the white man. Hiawanda nurses him back to life and health, when he, receiving a call from a large parish in the East determines to go, not knowing the extent of the love of the Indian girl. She knowing she has lost him, and being spurned by her tribe, builds a boat and floats away down the river. Where to, is the natural question asked, but no answer can be returned. The ending might have been improved on.

Broncho Billy's Secret. Essanay. (Nov. 8.)—Not so clever as some of the Broncho Billy series, but with plenty of clean action. Billy loves a girl, and she has promised to marry him. Her father is a thief, having held up a number of stages, and Billy as the sheriff wants him. Billy finally gets on his track and follows him with a posse. The crook is wounded by one of the posse and Billy then discovers his identity and receives his confession.

Between the Rifle Sights. Selig. (Nov. 10.) General Film Company Exclusive Service.—The hatred of a wronged man, smoldering for many years in the prison, is quenched at the decisive moment by a woman's face. Bob, now an old man, fresh from prison, looking over the rifle sights waiting until his enemy shall appear, thinks of his past. He sees his fiancée marry his rival through the latter's lying. He sees himself sent to prison for twenty years for an offense the other had committed. He sees the life in the terrible prison, and now he waits the other's coming. Finally, when he does drive up with his daughter, the older man is unable to shoot because of her resemblance to the mother whom he had loved. And so he passes on his way. A beautiful picture, artistically photographed and cleverly acted.

The Wheels of Safety. Essanay. (Nov. 10.) Two Reels. General Film Company Exclusive Service.—The title might be more expressive. A thrilling story, in which G. M. Anderson has an unusual rôle, that of a doctor. A girl and her father, a very old man, are rescued from a fire by some rustlers. The girl is forced to marry one of them, a villain, who gambles with the others for her. He treats her very cruelly and finally she falls ill. "Doc" Sharp (G. M. Anderson) is called by the father, and when he has heard the story of her existence he takes her away with him. Here follows the most exciting chase imaginable. The wagon driven by Anderson hardly stays on the ground. It is not trick photography, but the real thing. The doctor defends the girl when they reach home until the posse arrives and follows the desperadoes, shooting the husband in the fight.

A Water-Soaked Hero. Lubin (Nov. 10.) General Film Company Exclusive Service.—A very clever comedy that will set any audience in roars. A fat man is taking a bath, and manages to tear down the pipes and floods the whole house. The reserves are called out, but it takes the cook's friend, semi-drunk though he is, to become the hero and arrest a thief who had fallen through the skylight. Many women add to the humor.

The New Maid. Lubin. (Nov. 10.) General Film Company Exclusive Service.—The plot in this film upon which all the humor hinges is so aged. Jane loves a fellow, to whom her father objects. In order to see one another he dresses up as the maid and gets a position in her house, and so on.

Thieves. Vitagraph. (Nov. 10).—There are two classes of crooks or thieves. It is the purpose of this film to demonstrate this theory, or rather fact. "Blinkey," who is just out of jail, is one of the "regular guys" that make thieving and housebreaking a "profession." He is, however, very useful in this case, stopping the other class of thieves from stealing a will. A millionaire has disinherited some relations in favor of his ward. They, learning of this, attempt to destroy the new will. "Blinkey," who has called with the intention of investigating the contents of the safe, seeing their action, interferes with them at the point of a gun, locks the safe and destroys the combination so they cannot reopen it.

The Runaway Freight. Kalem. Two Parts. (Nov. 10).—There has been no expense saved to make this a good picture, and it is one of the best of the "season." It is a railroad yarn and true to life. Billy and Ruth are in love with one another. His rival, the conductor of the freight on which he works, tries in every way to make him give up his job. Billy gets hurt in a fight with two tramps, who are instigated by the conductor, and his mother forces him to give up his work. Later he saves a train that had broken loose by a wonderful jump from one car to another, and is quite the hero of the day, winning the girl.

No Place for Father. Biograph. (Nov. 10).—This isn't a comedy; it is a drama, and very true to life, except in one or two places, where it may be a little exaggerated. A good release. A boy comes to the city to make his way. He gets a good job through his father and does well, soon after marrying. Getting into fast society, he becomes heavily in debt. His father is shown the door when he visits him, the son being ashamed of his shabbiness. To make up his indebtedness the boy steals The father, hearing of it, makes good the loss to save his new-born child the disgrace, and then forever leaves his son's life.

The Locked Room. Lubin. (Nov. 10).—Although this is chronicled a drama, it should be called a comedy. A wife locks a certain room, thereby exciting her husband's curiosity. She is seen in the company of other men often, and the husband commences to get jealous. It finally reaches a limit with him. He forces her to give up the key to the room, and on opening the door finds the room all fixed up in honor of his coming birthday, which he had forgotten.

Pathe's Weekly, No. 66. Pathe. Nov. 10).—An unusually good number. The swimmer, Henry Elionski, in his swim from the Brooklyn Bridge to Bay Ridge handcuffed and shackled, towing a boat with seven men in it, is the most interesting item. The dedication of some of the buildings for the exposition in San Francisco was given much space. Opening the new all-water route to New Orleans from Alabama and the christening of the first boat was novel. A good picture of King Alphonso of Spain, after he had pardoned the man who attempted his life, is shown. Working to try and find safety devices for railroads to use to prevent wrecks is of timely interest. Baseball is revived with pictures of the reception offered Walter Johnson and Larry Cheney, the pitchers, in Coffeyville, Kansas, Remarkable pictures of a bull-fight in Spain are clever and well photographed. President Wilson in Princeton casting his vote and the students' reception are to the point. The new wireless station, which is the largest in the world, at Marshall, Cal., and a review of evening gowns in Paris complete the picture.

The Fire Department of Santa Barbara made a test run for speed which will be used in the "Flying A" production "At Midnight," scheduled for release November 29. Stop watches were used by members of the department and a record run, not only pleasing to the department, but very effective on the screen, was secured.

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Conditions Governing the Contest

The story must not exceed two thousand words. Write on one side of the paper only, and have it typewritten, if possible. Write about your actual experiences; how you started, and why; tell about your greatest problem in making the theatre pay; how you met competition; how you manage your employes, and of the adverse conditions you had to overcome. If you believe in advertising, tell why, and in what way.

There are thousands of exhibitors in the United States struggling to make their theatres pay. Your business problems, how you met them, and the hardships and experiences you endured will put new courage into many of them, and, perhaps, give them the solution to a problem which will enable them to turn losses into profits.

The Contest Will End March 1, 1914

All stories, complying with the requirements of the contest, will be published. Editors of The Motion Picture News will make the award. Please address your story to

THE EDITORS

The Motion Picture News

220 West Forty-second Street

NEW YORK CITY

GERMANY TO EXPLOIT SELF BY FILMS

Conference of the leading personages in the German steel and iron trade was held in Berlin during the week, according to published reports. Its object was the forming of an organization to push German trade more vigorously in foreign markets and on entirely novel lines.

The main object of the conference was to organize the Association for the Promotion of German Export Trade, with the sub-title of League for Foreign Propaganda.

The scheme of the new organization contemplates the elaborate use of motion pictures for spreading the gospel of "Made in Germany" in foreign parts.

Films illustrating the achievements of German industry in the most graphic style are to be shown in connection with lectures in the native tongue of each particular district. Special films and lectures for various branches of industry will be employed. The speakers are to talk in such general terms (so the prospectus explains) that the real motive of the propaganda will not be apparent.

ALMOST A TRAGEDY

Director Oscar Eagle is now putting forth one of the most ambitious war plays ever attempted in moving pictures for the Selig Polyscope Company, and has spent a great deal of time in studying out dramatic detail. In the same line in another direction, Gabriel Pollock, the scenic artist of the plant, has expended a great deal of energy, cleverness and enterprise in devising effects and making scenes that have been carried out with exact regard for historic exactitude.

This involved the making of batteries of the largest sort of sea-guns used in marine operations during the Civil War.

In the working of one of these big guns from the rolling platform of a battleship, a careless gunner happened to leave a four-foot projectile in the gun, in the rush and hurry of rehearsal. When the big piece was discharged it carried the projectile across Lake Selig, and through the fence a block away, barely missing a number of peeking spectators and several teams that were passing.

Singularly enough, Mr. Pollock, who was in the distant field directing operations, happened to be only a few inches out of the path of this flying projectile that wrecked the wall of the Selig plant.

Director Eagle, who witnessed the flight of this real shot, after an anxious few seconds, ascertaining whether anyone had been seriously maimed or killed, remarked with a wan smile: "General Sherman was right. War is hell!"

AMBROSIO "SATAN" IN DEMAND

It is reported from various sources that the Ambrosio's masterpiece, "Satan," in four parts, seven reels, is still in demand. The exhibitors are candid in their expression that it is a big box-office gainer. The Supreme Feature Film Company, of 64 East Fourteenth Street, New York City, which has made such a wonderful success with it in the City and State of New York, has just acquired the rights to this film for the States of North and South Dakota and Minnesota. Live-wires in that territory are asked to make connections.

START OF CHARIOT RACE—PASQUALI'S "LAST DAYS OF POMPEII"
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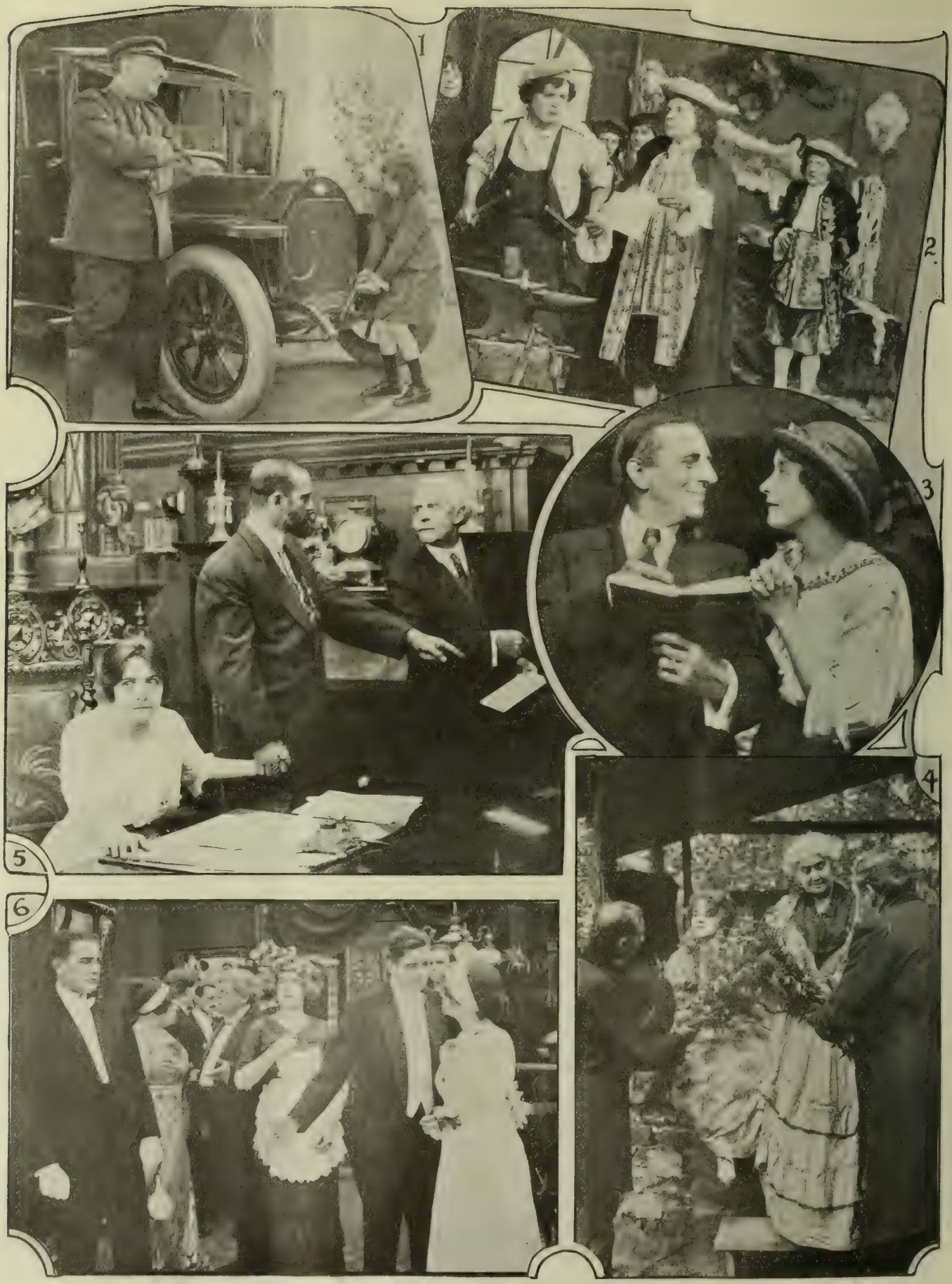

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1. The Green-Eyed Monster of Jealousy. Pathe.
2. The Gunmaker of Moscow.—Edison.
3. Jerry's Mother-in-Law.—Vitagraph.
4. A Waif of the Desert.—Lubin.
5. The Boomerang.—Essanay.
6. The Cypher Message.—Selig.

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KLEINE FILMS BRING WORK

George Kleine, whose photo drama productions of "The Last Days of Pompeii" and "Quo Vadis" have become very important factors in the amusement world of this country, has certainly proven a benefactor to theatrical advance men, press agents and managers. Mr. Kleine has twenty companies of "The Last Days of Pompeii" on the road and twelve of "Quo Vadis."

Among the agents with the "Pompeii" companies are: Tom North, O. R. Henkel, E. R. Gerson, William Miller, Charles C. Knapp, W. G. Snelling, Harry Greenway, R. E. Riddick, Harvey Day, A. K. Pearson, Charles E. Bragg, Harry Scott, Robert McDowell, M. C. Coyne, David Young, Z. M. Harris, Edward Abrams, Edward F. Guzman, J. W. Boyd and R. D. Kinmond.

Among the managers of "Pompeii" companies are: M. D. Wilson, R. W. Horn, E. C. Andrews, William Tully, J. H. Norwood, Robert Evans, Ben Bass, O. H. Butler, Al Wiswell, C. A. Shaw, William Graham, Matt Sheeley, Frank L. Bixby, Jules Walters, Harry Rowe, Sim Allen, H. C. Naugle, Julius Sowalsky, C. G. Windsor, Miles Gibbons.

Agents for "Quo Vadis" companies include John Black, Foster Moore, George Henshall, Charles Wuerz, Ben Simpson, Bert Glickauf, Clarence Burdick, Sam Mott, George Costan, Joseph Frankel, Branch O'Brien.

Among the "Quo Vadis" managers are Arch McGovern, Harry Jackson, John Hope, Edward Manley, Jack Brehany, Henry Pierson, J. C. Sutherland, Edward Lester, E. J. Dolan, Charles Collins, Ernest Warde, Merle Smith, William Hale.

Fully sixty-five well-known theatrical men are already on Mr. Kleine's payroll, and, according to very reliable authority, there will be many more before the season ends.

LOOKING UP THE EXCLUSIVE SERVICE

H. J. Cohen, manager of the Exclusive Film Service for the General Film Company, formerly buyer for The Selig Polyscope Company, went to Chicago this week, looking up the interests of the big new enterprise and declared that they were more than satisfied with results up to date. Returns had more than realized expectations, and the films from the Middle West were of extraordinarily fine character. Mr. Cohen, who is a hustler, finished up a week's work in two days, and although he loves Chicago, he came back East full of joy.

FULTON REPRESENTS PATHE IN CHICAGO

E. E. Fulton, one of the leading supply men of this country, who for several years past has represented the Lubin brand of films in Chicago, recently made an agreement with the Pathe people whereby he will also represent that concern in the Windy City.

Mr. Fulton's exhibition rooms are sought by many for the purpose of showing advance releases. It is one of the finest equipped in the city, having two motor-driven machines and a good curtain. Mr. Fulton has many other interests and is also owner of several motion picture theatres in Chicago.

ROLANDS ADDRESSES ROUND TABLE CLUB

At the first monthly meeting of the Round Table Club, George K. Rolands, a scenario writer and motion picture directors, made an address in which he advocated many reforms anent the higher realms of dramatic art as related to the picture as a means of theatrical entertainment.

The Round Table Club is an exclusive organization of women, the larger part of whom have attained prominence in the fields of literature and drama. Among those present was Mme. Pilar-Morin, the French pantomimiste, who expressed herself as fully in accord with Mr. Rolands' views.

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NOTICE OF CORRECTION

Referring to the advertisement of Warner's Features which appeared in the issue of the Moving Picture World for Nov. 15th, in which they mention the Eclair Film Company as being one of the manufacturers supplying them with films, the Eclair Company expressly desire to correct this impression. They are making films solely for The Universal Film Mfg. Co. of New York. While the Eclair Company appreciates that Warner's Features referred to the Eclair-Paris Company the statement was a trifle misleading, and they desire to set the matter right in the eyes of all concerned.

CLERGY LIKE PASQUALI "POMPEII"

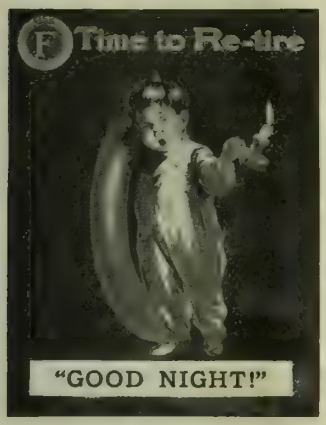
The clergy of New York are enthusiastic over the Pasquali production, "The Last Days of Pompeii." Every day reservations are made for several of them, and every denomination has been represented among the audiences at the Park Theatre where the Pasquali production is playing to crowded houses.

TEACH SANITATION BY FILMS

The Department of Public Health at Washington, D. C., has entered the motion picture business. Arrangements were made for a long series of motion pictures of the Health Department, its personnel, work, and sanitary means employed to prevent disease. The films are expected to instruct generally in sanitation.

SPEAKING OF STREET CARS

Despite the street-car strike, which paralyzed traffic in Indianapolis, the Pasquali production, "The Last Days of Pompeii," played to crowded houses, and since traffic has been resumed the S. R. O. sign has been out at every performance.



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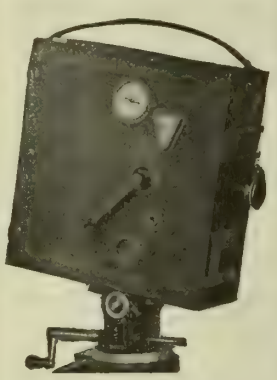

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PHILADELPHIA BUILDING NOTES

The motion picture theatre located at 835-37 Morris street, has been sold by Chas. J. Stengel & Co. to John F. McMahon for $20,500.

Frederick B. Richert will break ground in a few days for a theatre at 7939 Frankford avenue, Holmesburg. Cost, $4,800. Building 31x131, seating 440. Stone and brick construction. Mr. Richert, owner.

Karp & London contemplate the erection of a theatre at 2844-48 Frankford avenue. Building 80x150, brick and stone. Estimated cost, $30,000.

Plans are being revised by L. C. Hickman for a theatre at 1610-14 South street, for John T. Gibson, owner. Building, 51x121. Cost, $30,000.

Work will be started at once on an addition to the theatre at southeast corner of Kensington avenue and Ontario street. Addition, 19x60. Cost, $3,500.

Work will be started at once on a motion picture theatre at Wayne avenue and Logan street, Germantown, for Charles Weinberg. Building, 43x120 on lot 43x150.

SPECIAL FILM REVIEWS

(*Continued from page* 35)

meets Richard Danvers, the elder son of the Earl of Danvers. It is a case of love at first sight.

Like many English noblemen, the Earl of Danvers does not depend solely upon his heritage, being an inventor of great ability. His invention of a new X-ray machine is, in the opening part of the story, unsuccessful. This, combined with the degeneracy of his younger son, brings failure and ruin to the respected Earl of Danvers and his family. Richard, the elder son, is engaged to Dorothy, and is forced through financial ruin to break the engagement, and goes to America to seek his fortune in the mines.

Her love for Richard, and her wonderful knowledge of the big American country Richard is going to, prompts her to follow her sweetheart. She engages passage on the same steamer and boards the same train unbeknown to her lover. She precedes him to the big open country, and, changing her pretty traveling dress for the picturesque Indian dress of her girlhood days, she encounters many experiences.

When Richard arrives in the mining country he purchases an outfit to try his luck as a prospector, and at a psychological moment confronts Dorothy fighting for her life in the hands of a Western desperado. Richard breaks into the cabin and saves Dorothy, known only as Pepita in this country.

Dorothy at no time gives any sign of recognition to Richard, and in this powerful dramatic situation, where she finds Richard at death's door, she still retains her identity. Not until he has been summoned home by a message from his father advising him of the success of his experimenting does she determine to retrace her steps to England. After Richard has been welcomed into the heart of his family she tells him of her dual rôle, and explains that she practiced the deceit because of her great love for him.

C. J. V.

COMING WARNER'S FEATURES

A trio of interesting pictures will be released soon by Warner's Features. One of them is "Treasure Island," after the famous story written by Robert Louis Stevenson. It has been done into a three-reel feature by W. V. Ranous, an old Vitagraph star and director. Mr. Ranous plays the part of Peg-leg Silver. "Aladdin and His Wonderful Lamp," featured by the work of Elsie Albert as the Princess, is the second. The third release is "In the Toils of an Adventuress," a melodrama.

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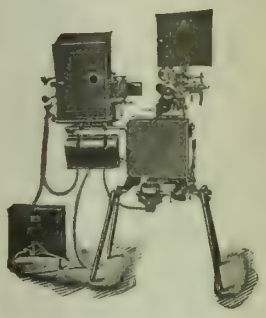

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PATHE PASSION PLAY
For rent. Guaranteed condition. C. J. MURPHY, Elyria, Ohio.

(*Continued from page* 25)
who represents the Vitagraph Company of America across the pond, mailed from London.

The Eclectic Film Company will release three features a month, thus increasing its former output by one. "The Life of Napoleon" will be the next release.

The Pasquali production of "The Last Days of Pompeii" continues to fill the Park Theatre. The film has been edited and retitled by Stanley Twist and is vastly improved. A new organ has been installed and special music written to fit the picture.

Out in St. Louis a bill has been introduced before the City Council providing for film censorship.

David Miles, formerly head producer for Kinemacolor, and chief at the Reliance studios for a brief time, is now producing pictures for Biograph. He has taken with him many members of his old Kinemacolor company, including Linda Griffith, Clara Bracy, Charles Perley, Charles Fleming and Jack Brammal.

Webster Cullison will establish a permanent Western branch of the Eclair company at Tucson, Ariz. He left last Sunday with ten players and a camera man, and more will follow.

All is hustle and bustle again at the Universal studios at Coytesville. Mark Dintenfass is back as studio manager, and Walter McNamara is producing features with his company headed by Jane Gail and Matt Moore. Work is now going on on a two-part picture, "The Story of David Grieg."

By the way, Paul Scardon's little Beaming Belle bull pup continues to win prizes "hands down" at the dog shows. Paul has been entering her in every show that comes along, and she bids fair to become as well known as her actor-owner. At the recent Grand Central Palace show, Beaming Belle won several prizes.

Owing to the fact that cables are neither capitalized nor punctuated, the following startling message was received at the New York office of Midgar Features from G. Blake Garrison, who is at present in London:

"I know how wild animals live. Will eat-em-alive in New York. Capacity London."

The cable gets a little more human when you punctuate it and capitalize it as it should be: "I know 'How Wild Animals Live' will 'eat-em-alive' in New York. Capacity London."

REAL PUGILISTS IN FILM

That Thomas H. Ince, managing director of the New York Motion Picture Corporation, believes in injecting as much realism as possible in the picture that he has under his direction, was manifested when, just before he started working on the Domino photoplays, "The Heart of Kathleen" and "Widow Maloney's Faith," he took a trip up to San Francisco and brought back to Santa Monica two pugilists, known for their ability in assimilating punches on the jaw. They were used since in the plays in conjunction with Richard Stanton.

Stanton is a boxer of no mean ability, and in scenes where he has to use his hands or "put up his dukes," Mr. Ince has had quite a little trouble, for the actors refused to go on, as Stanton cannot seem to acquire the habit of "pulling" his punches.

In "The Heart of Kathleen," Stanton, as the hero, is upon the scaffold about to be hung, when suddenly he starts swinging right and left, and each of the two bruisers, acting as guards, take one on the jaw and go down for the count.

In one of the scenes in "Widow Maloney's Faith," Stanton mixes it up with a roomful, and here the pugilists, taking parts of Irish lads, take some pretty wallops before they go down.

HUTCHINSON TO OPEN FEATURE EXCHANGE IN CHICAGO

George Hutchinson, who has been manager of the H. & H. branch of the Mutual Film Corporation in Chicago since the formation of that company, has launched out for himself and will shortly open a feature exchange in the Powers Building, Chicago. Quarters have already been secured, and Mr. Hutchinson says he has several big features. He is a brother of S. S. Hutchinson, president of the American Film Manufacturing Company.

MAKE STEEL OPERATOR'S TABLE

The Columbia Metal Box Company, of 226 to 228 East 144th Street, New York City, is putting on the market a decidedly practical article for film men. It is an all-steel table for the operator to rewind, join, or cut films on. It is in use in several offices, including that of the True Feature Film Company, and is regarded as indispensable where used.

ENTER ANOTHER KESSEL

Nicholas Kessel, a younger brother of Adam and Charles Kessel, of the New York Motion Picture Corporation, by purchasing and amalgamating the Regal Feature Film Company and A. B. C. Feature Film Company, has become quite a factor in the feature film business.

The exchange will be located at 381 Sixth avenue, New York City, and in addition to the fifty odd two, three, four and five-act features he now has on hand, Mr. Kessel is in the field to purchase the best features that can be procured.

Mr. Kessel is a well-known real estate operator, but has been a student of the motion picture business from its inception.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Oct. 4—The Wild Guardian (2 Parts).....
Oct. 11—Chopin's Nocturne (2 Parts).....
Oct. 18—The Two Mothers (2 parts Dr.)....2000

AMERICAN

Nov. 8—The Haunted House (Com. Dr.)..1000
Nov. 10—Martha's Decision (Dr.).....1000
Nov. 13—An Assisted Proposal (W. Com.)..1000
Nov. 15—The Drummer's Honeymoon (Com.).1000
Nov. 17—The Trail of the Lost Chord (2 reel Dr.) 2000
Nov. 20—The Tale of the Ticker (Com. Dr.)
Nov. 20—A Modern Steel Plant (Edu.).....
Nov. 22—Calamity Anne's Dream (Com.)....1000
Nov. 24—The Occult (Dr.).....1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.).....1000
Dec. 1—American Born (2 reels—Dr.).....2000
Dec. 6—A Divorce Scandal (Dr.).....1000

BISON

Nov. 4—Captain Kidd (3 reel Dr.).....
Nov. 8—The Prairie Trail (2 reel Dr.).....
Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.).....
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) .....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) .....
Dec. 6—The White Squaw (2 reel Dr.)....

BRONCHO

Oct. 23—The Black Sheep (2 reels).....
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels).....
Nov. 12—The Imposter (2 parts—Dr.).....
Nov. 19—The War Correspondent (2 parts—Dr.) .....
Nov. 26—The Reformation (Dr.).....

CRYSTAL

Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.).....
Nov. 11—Oh! You Pearl (Com.).....
Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.).....
Nov. 18—Her Secretaries (Com.).....
Nov. 18—Percy's New Mamma (Com.).....
Nov. 23—The Cabaret Singer (Dr.).....
Nov. 25—Hubby's New Coat (Com.).....
Nov. 25—Baldy Belmont Lands a Society Job (Com.) .....
Nov. 30—The Convict's Daughter (Dr.).....
Dec. 2—That Awful Maid.....
Dec. 2—The Installment Plan Marriage....
Dec. 7—A Woman's Revenge (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.....
June 30—The Stain .....

DOMINO

Oct. 23—Heart of Kathleen (3 reels).....
Oct. 30—Widow Mallney's Faith (3 parts—Dr.) .....
Nov. 6—The Judgment (2 part Dr.).....
Nov. 13—The Ghost (2 parts—Dr.).....

DRAGON
(Formerly Ryno)

Sept. 18—Blindness of Courage.....3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.).....
Nov. 9—Amber Stone (Edu.).....
Nov. 12—Lade Babbie (3 reel Dr.).....
Nov. 16—Unforeseen Metamorphoses and Does Max Snore (Split).....
Nov. 19—Partners (2 reel Dr.).....
Nov. 23—Oh! You Rubber.....
Nov. 23—Soldiers Drilling in Turkestan.....
Nov. 26—A Son's Devotion (2 reel Dr.).....
Nov. 30—Roaring Bill (Com.).....
Nov. 30—One on Tooty (Com.).....
Dec. 3—When Pierrot Met Pierrette (2 reel Dr.) .....
Dec. 7—Trouble on the Stage.....
Dec. 7—Magnetism—Magnets .....

ECLECTIC

Sept. 8—The Voice of the Wild.....
Sept. 18—When Paris Loves.....
Oct. 2—Vendetta .....
Oct. 16—Message of the Dead.....
Oct. 30—The Doom of the Ocean.....3000

FEATURE RELEASES

Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life.....2700
Oct. 31—Gallows of Gods.....3000

FRONTIER

Nov. 6—Slim Gets the Reward (Com.)....
Nov. 8—The Girl and the Bandit (1 reel Dr.)
Nov. 13—Caught at His Own Game (Com.)..
Nov. 15—The Bond that Binds (Dr.).....
Nov. 20—Slim Becomes a Detective (Com.)..
Nov. 22—The Double Cross (Dr.).....
Nov. 27—Slim Proposes, But— (Com.).....
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.) .....
Dec. 6—The Circuit Rider of the Hills (Dr.)

GAUMONT

Nov. 11—The Bank Messenger (Dr.).....
Nov. 13—The Heart of a Doll (Com.).....
Nov. 18—Monty and the Milkmaid (Com.)...
Nov. 20—"Dear Oscar" Finances a Theatre (Com.) .....
Nov. 25—Mary Saves the Sculptor (Com.)...
Nov. 27—The Little Peacemaker (Dr.).....
Nov. 27—Gymnastics (Edu.) .....
Dec. 2—The Living Doll (Com.).....
Dec. 4—Oscar, the Hermit (Com.).....

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. .....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).....
Oct. 20—His Double Surprise.....
Oct. 20—A Trip Through Tunis and Algiers..

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature) .....

GREAT NORTHERN

Oct. 25—Who Is Who..... 982
Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....

GREAT NORTHERN SPECIAL

Oct. 14—The Rival Brothers.....3000
Oct. 21—Secret of the Old Cabinet.....3000
Oct. 28—In the Bonds of Passion.....3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) .....

IMP

Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) .....
Nov. 6—The Old Parlor (1 reel Dr.).....
Nov. 10—On Pine Mountain (Dr.).....
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.).....
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..
Nov. 24—Jane's Brother the Paranoiac (Dr.)..
Nov. 27—Night Shadows of New York (3 reel Dr.) .....
Dec. 1—Love versus Law (2 reel Dr.).....
Dec. 4—Plain Jane (Dr.).....

ITALA (Features)

Sept. 25—Unmasked .....
Oct. 9—The Gypsy Kiss.....2200
Oct. 23—Queen's Jewels 3000

JOKER

Nov. 29—Lazy Louie (Com.).....
Dec. 3—Mike and Jake in the Wild West (Com.) .....
Dec. 6—A Pair of Bears (Com.).....
Dec. 6—Views of Yellowstone Park (Sc.)

KAY-BEE

Oct. 17—Venetian Romance (1 reel).....
Oct. 24—A Woman's Wit (1 reel).....
Oct. 31—Borrowed Gold (1 reel).....
Nov. 7—For Mother's Sake (1 reel).....
Nov. 11—For Mother's Sake (Dr.).....
Nov. 14—Efficacy of Prayer (Dr.).....

KEYSTONE

Oct. 20—A Quiet Little Wedding.....
Oct. 23—The Janitor—Making An Automobile Tire .....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff .....
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports) .....
Nov. 3—Fatty, at San Diego (Com.).....
Nov. 6—Louis' Sickness at Sea (Com.).....
Nov. 10—Small Time Act (Com.).....
Nov. 10—The Milk We Drink (Edu.).....

KOMIC

Feet

Nov. 6—Poor John (Com.).....
Nov. 6—Caused by a Clock (Com.).....
Nov. 13—An Affair of Honor (Com.).....
Nov. 13—Biddy on Her Mettle (Com.).....
Nov. 20—Making Himself a Hero.....
Nov. 20—Murphy's New High Hat (Com.)..
Nov. 27—A Method In His Illness (Com.)..
Nov. 27—The Man with a Razor (Com.)..

LEWIS PENNANTS

Nov. 1—Taxicab 1098 .....
Nov. 15—Decreed to Die.....

LUX
By Prieur

Oct. 31—Percy's Heroism (Com.)..... 410
Nov. 7—The Amateur Detective (Com.).... 590
Nov. 7—Roman Rivers (Sc.)..... 312

MAJESTIC

Nov. 1—(No Release This Date).....
Nov. 2—The Marriage of Niatana (Dr.)....
Nov. 4—The Ward of the Senior Class (Dr.)
Nov. 8—Levinsky's Holiday (Com.).....
Nov. 9—The Bravest Man (Dr.).....
Nov. 11—The Rivals (Com.).....
Nov. 15—The Pitch that Defiles (Dr.).....

NESTOR

Nov. 7—His Wife's Burglar (Com.).....
Nov. 12—In the End (Dr.).....
Nov. 14—Love Luck and a Paint Brush (Com.) .....
Nov. 19—The Golden Princess Mine (Dr.)..
Nov. 21—An Elephant On His Hands (Com.)
Nov. 26—Hilda of the Mountains (Dr.).....
Nov. 28—When He Lost to Win (Com.).....
Dec. 3—The Brothers (Dr.).....
Dec. 5—Locked Out at Twelve (Com.)....

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.).....1000

POWERS

Nov. 14—Cracksman's Reformation (Dr.)....
Nov. 17—The Cotton Industry in Arkansas..
Nov. 17—The Doctor's Orders.....
Nov. 21—A Stolen Identity (2 reel Dr.)....
Nov. 24—Jimmy's Deception (Com.).....
Nov. 28—A Seaside Samaritan (Dr.).....
Dec. 1—When Joe Went West (Com.).....
Dec. 5—Cross Purposes (Dr.).....

RAMO

Oct. 15—The Current (Dr.).....3000
Nov. 5—Wives 3000

PRINCESS

Oct. 24—Lobster Salad and Milk (Com.)....
Oct. 31—Algy's Awful Auto (Com.).....

RELIANCE

Nov. 17—Two Men and a Mule (Series 4—Com.) .....
Nov. 19—A Man and a Woman (Dr.).....
Nov. 22—Her Father's Daughter (Dr.).....
Nov. 24—The Other Woman (Dr.).....
Nov. 26—A Rough Diamond (Dr.).....
Nov. 29—The Reporter's Scoop (Dr.).....

REX

Nov. 16—The Blood Brotherhood (Dr.).....
Nov. 20—Fires of Fate (2 reel Dr.).....
Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)..
Nov. 30—The Boob's Dream Girl (Com. Dr.)
Dec. 4—Thieves and the Cross.....
Dec. 7—James Lee's Wife (Dr.).....

SOLAX

Oct. 17—Bachelor's Waterloo (Com.).....1000
Oct. 24—Fisherman's Luck (Com.).....1000
Oct. 25—Rogues of Paris.....4000
Oct. 31—Ish Gabibble (Com.).....1000
Oct. 31—The Movies 1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).....

THANHOUSER

Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer.....
Nov. 2—The Water Cure (Com.).....
Nov. 4—The Junior Partner (2 part Dr.)..
Nov. 7—Little Brother (Dr.).....
Nov. 9—Looking for Trouble (Com. Dr.)..
Nov. 11—The Campaign Managers (Com. Dr.)
Nov. 14—The Children's Hour (Dr.).....

VICTOR

Nov. 17—Forgotten Women (Dr.).....
Nov. 21—Where the Hop Vines (Dr.).....
Nov. 24—Back to Life (2 reel Dr.).....
Nov. 29—Unto the Third Generation (2 reel Dr.) .....
Dec. 1—The Barrier of Bars (Dr.).....

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BIOGRAPH

Feet

Oct. 30—Boarders and Bombs (Com.).....
Nov. 1—The Clock Stopped (Dr.).....
Nov. 3—Diversion (Dr.).....
Nov. 6—On the Hands of the Black Hands (Com.) .....
Nov. 6—Where's the Baby (Com.).....
Nov. 8—Old Coupons (Dr.).....
Nov. 10—No Place for Father (Dr.).....
Nov. 13—Mrs. Casey's Gorilla (Com.).....
Nov. 13—Mixed Nuts (Com.).....
Nov. 15—His Inspiration (Dr.).....
Nov. 17—A Cure for Suffragettes (Com.)..
Nov. 17—He's a Lawyer (Com.).....
Nov. 20—The Detective's Stratagem (Dr.)..
Nov. 22—By Man's Law (2 parts—Dr.).....

CINES

George Kleine

Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special) .....
Nov. 11—The Penalty (2 part Dr.).....
Nov. 18—For the Love of a Toreador (2 part Dr.) .....

EDISON

Oct. 28—A Daughter of the Wilderness (Dr.).1000
Oct. 29—The Horrible Example (Com.).....1000
Oct. 31—Janet of the Dunes (Dr.).....2000
Nov. 1—A Woodland Paradise (Com.).....1000
Nov. 3—Wild Wales (Sc.)..... 350
Nov. 3—Porgy's Bouquet (Com.)..... 650
Nov. 4—Tommy's Stratagem (Com.).....1000
Nov. 5—Archie and the Bell-boy (Com.)....1000
Nov. 7—A Face from the Past (Dr.) Parts I and II 2000
Nov. 8—Elise (Dr.) 1000
Nov. 10—Camping with the Blackfeet (Des.). 500
Nov. 10—Seth's Woodpile (Com.)..... 500
Nov. 11—The Doctor's Duty (Dr.).....1000
Nov. 12—His Nephew's Scheme (Dr.).....1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II) 2000
Nov. 15—Getting a Patient (Com.).....1000
Nov. 17—Nora's Boarders (Com.).....1000
Nov. 18—A Cause for Thankfulness (Dr.)..1000
Nov. 19—The Girl in the House-boat (Com.).1000
Nov. 21—A Good Sport (2 parts—Com.)....2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.) 1000
Nov. 24—From Durban to Zululand (Sc.).... 500
Nov. 24—Enoch and Ezra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Dr.)....1000
Nov. 26—A Sense of Humor (Com.).....1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.) 2000
Nov. 29—A Royal Romance (Dr.).....1000
Dec. 1—The South African Whaling Industry (Ind.) 500
Dec. 1—Wanted, a Burglar (Com.)..... 550
Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Com.).....1000
Dec. 5—Alexia's Strategy (Dr.).....2000

ESSANAY

Oct. 18—"Alkali" Ike and the Wild Man (Com.) .....
Oct. 21—The Way Perilous (Dr.).....
Oct. 22—Day by Day (Com.).....
Oct. 23—The Kid Sheriff (Com. Dr.).....
Oct. 24—The Love Lute of Romany (Dr.) Parts I and II.....
Oct. 25—Broncho Billy's Elopement (Dr.)....
Oct. 28—Thy Will Be Done (Dr.).....
Oct. 29—Cupid and Three (Com.).....
Oct. 30—Greed for Gold (Dr.).....
Nov. 1—The Doctor's Duty (Dr.).....
Nov. 4—Quicksands of Sin (Dr.).....
Nov. 5—Their Wives' Indiscretion (Com.).
Nov. 6—The Rustler's Stepdaughter (W. Dr.)
Nov. 7—The Death Weight.....
Nov. 8—Broncho Billy's Secret (W. Dr.)..
Nov. 11—The Man Outside (Dr.).....
Nov. 12—The Last Laugh (Com.).....
Nov. 13—The New Schoolmarm of Green River .....
Nov. 15—"Alkali" Ike's Auto (W. Com.).....
Nov. 18—The Lost Chord (Dr.).....
Nov. 19—The Usual Way (Com.).....
Nov. 20—The Cowboy Samaritan (W. Dr.)....
Nov. 21—The End of the Circle.....
Nov. 22—Broncho Billy's First Arrest.....
Nov. 25—The Little Substitute.....
Nov. 26—Dollars-Pounds-Sense .....
Nov. 27—The Naming of the Rawhide Queen
Nov. 28—The Brand of Evil.....
Nov. 29—Sophie's Hero .....

KALEM

Feet

Nov. 3—The Fatal Shot (2 parts—Dr.)....2000
Nov. 5—The Man Who Vanished (2 part Dr.) 2000
Nov. 7—Tightwad's Present (Com.).....
Nov. 7—The Marble Industry (Ind.).....
Nov. 8—The Silent Warning (Dr.).....1000
Nov. 10—The Runaway Freight (2 parts—Dr.) 2000
Nov. 12—Our New Minister (Special—3 parts—Dr.) 3000
Nov. 14—The Fickle Freak (Com.).....
Nov. 14—Hypnotizing Mamie (Com.).....
Nov. 16—Against Desperate Odds (Dr.).....1000
Nov. 17—The Stolen Tapestries (Dr.).....1000
Nov. 19—The Express Car Mystery (2 parts—Dr.) 2000
Nov. 21—The Laundress and the Lady (Com.)
Nov. 21—The Dublin Horse Show (Topical)
Nov. 22—Primitive Man (Dr.).....1000

LUBIN

Oct. 16—The Taking of Rattlesnake Bill....2000
Oct. 17—The Mate of the Schooner Sadie..1000
Oct. 18—The Highest Bidder..... 400
Oct. 18—A Sleepy Romance..... 600
Oct. 20—Father's Choice 400
Oct. 20—All On Account of Daisy..... 600
Oct. 21—Her First Offense.....1000
Oct. 23—The Evil Eye.....2000
Oct. 24—The Man in the Hamper.....1000
Oct. 25—Mother Love 1000
Oct. 27—The Man of Him.....1000
Oct. 28—Making Good 400
Oct. 28—Giving Bill a Rest..... 600
Oct. 30—The Rattlesnake (2 reels).....2000
Oct. 31—A Momentous Decision 1000
Nov. 1—When the Prison Doors Opened...1000
Nov. 3—The Double Chase (Com.).....1000
Nov. 4—Magic Melody (Dr.).....1000
Nov. 6—The Price of Victory (2 reel Dr.)..2000
Nov. 7—Cocoanut Industry (Edu.)..... 400
Nov. 7—Getting The Best of Dad (Com.).... 600
Nov. 8—Hiawanda's Cross (Dr.).....1000
Nov. 10—The Pride of Battery B (Dr.).....1000
Nov. 11—A Miracle of Love (Dr.).....1000
Nov. 13—The Sea Eternal (2 reel Dr.).....2000
Nov. 14—When the Clock Stopped (Dr.)....1000
Nov. 15—Whose Is It? (Com.)..... 400
Nov. 15—Badly Wanted (Com.)..... 600
Nov. 15—Whose Is It (Com.).....
Nov. 17—The Two Fathers (Com.).....
Nov. 18—Shadows (Dr.) .....
Nov. 20—Partners in Crime (Dr.).....
Nov. 21—His Chorus Girl Wife (Dr.).....
Nov. 22—The Harmless One (W. Dr.)....
Nov. 24—Just Cissy's Little Way (Com.)....
Nov. 25—Sick Father (Com.).....
Nov. 25—The Lost Switch (Com.).....
Nov. 27—A Waif of the Desert (2 reel Dr.)..
Nov. 28—The Scapegrace (Dr.).....
Nov. 29—Turning the Table (W. Dr.).....

G. MELIES

Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000
Oct. 16—Scenes of Cochin-China (Sc.).....1000
Oct. 23—Old and New Tahiti (Dr.).....
Oct. 30—A Japanese Wedding (Manners and Customs) .....
Oct. 30—A Japanese Shoemaker at Work (Typical) .....
Nov. 6—Sydney and Its Harbor (Travel)..1000

PATHE FRERES

Oct. 23—The Death Song (Dr.) Parts I and II .....
Oct. 23—Pathe's Weekly No. 61 (News)....
Oct. 24—Breeding Trout by the Million (Ind.)
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel).....
Oct. 25—Gypsy Love (Dr.).....
Oct. 27—Pathe's Weekly .....
Oct. 28—The Spinners of Speech (Ind.)....
Oct. 29—When Childhood Wins.....
Oct. 30—In Love and War (Multiple Reel).
Oct. 30—Pathe's Weekly .....
Oct. 31—Love's Deception (Dr.).....
Nov. 1—Too Many Tenants (Com.).....
Nov. 3—Pathe's Weekly No. 64 (News)..
Nov. 4—The Vaudeville Star's Vacation (Com.) .....
Nov. 5—A Yellow Streak (Dr.).....
Nov. 6—Pathe's Weekly No. 65 (News)..
Nov. 6—Race Memories (2 part Dr.).....
Nov. 8—A Phony Alarm (Com.).....
Nov. 8—Egyptian Temples (Travel).....
Nov. 8—Ice Cutting in Sweden (Travel)..
Nov. 10—Pathe's Weekly .....
Nov. 11—Winter Sports in Switzerland.....
Nov. 11—Siberia's Holy Lake.....
Nov. 12—Lizard Lore .....
Nov. 12—Coast of California (Sc.).....
Nov. 13—A Slave of Satan (2 parts).....
Nov. 13—Pathe's Weekly .....
Nov. 14—The Slate Industry (Ind.).....
Nov. 14—Butterfly Preservation .....
Nov. 15—In the Same Boat (Com.).....
Nov. 17—Pathe's Weekly .....
Nov. 18—Mr. Gaston from Paris (Com.)....
Nov. 18—Flowers of Japan (Travel).....
Nov. 19—By Impulse (Com. Dr.).....
Nov. 20—The Green-Eyed Monster of Jealousy
Nov. 20—Pathe's Weekly .....
Nov. 21—Natives of Australia.....
Nov. 21—The Pond Snail.....
Nov. 21—In the Spanish Pyrenees.....
Nov. 22—Kenton's Heir .....

SELIG

Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.).1000
Oct. 9—Saved from the Vigilantes (Dr.)....1000
Oct. 10—Ceylon Tea Estate (Edu.)..... 500
Oct. 10—Only Five Years Old (Dr.)..... 500
Oct. 13—The Bridge of Shadows (2 reel Dr.).2000
Oct. 14—The Silver Grindstone (Dr.).....1000
Oct. 15—As a Father Spareth His Son (Dr.).1000
Oct. 16—The Golden Cloud (Dr.)..... 500
Oct. 16—The Abduction of Pinkie (Com.)... 500
Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger-Print (2 reel Dr.)....2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.) 500
Oct. 21—Dishwash Dick's Counterfeit (Com.) 500
Oct. 22—Dorothy's Adoption (Dr.).....1000
Oct. 23—Life for Life (Dr.).....1000
Oct. 24—Destiny of the Sea (Dr.).....1000
Oct. 27—The Pendulum of Fate.....
Oct. 28—When May Weds December.....
Oct. 29—Two Sacks of Potatoes.....
Oct. 29—A Muddle in Horse Thieves.....
Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose.....
Nov. 4—Slipping Fingers .....
Nov. 5—The Probationer .....
Nov. 6—The Conversion of Mr. Anti.....
Nov. 7—The Schoolmarm's Shooting Match..
Nov. 10—Phantoms (2 parts—Dr.).....2000
Nov. 11—Movin' Pitchers (Com.).....1000
Nov. 12—Trying Out No. 707 (Dr.).....1000
Nov. 13—The Child of the Prairie (Dr.).....1000
Nov. 14—A Cure for Carelessness (Com.)....
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (2 part Dr.) 2000
Nov. 18—The Port of Missing Women (Dr.).1000
Nov. 19—The Touch of a Child (Dr.).....1000
Nov. 20—An Actor's Romance (Dr.).....1000
Nov. 21—Outwitted by Billy (Dr.).....1000

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Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)

VITAGRAPH

Oct. 20—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
Oct. 25—The Next Generation (3 Part Special) .....
Oct. 27—At the Sign of the Lost Angel.....
Oct. 28—In the Shadow .....
Oct. 29—Father's Hatband .....
Oct. 30—Bianca .....
Oct. 31—Fatty's Affair of Honor.....
Oct. 31—Performing Lions .....
Nov. 1—The Warmakers (3 part Special).....
Nov. 3—The King's Man.....
Nov. 4—His Silver Bachelorhood.....
Nov. 5—The Hoodoo Umbrella.....
Nov. 5—Scenic .....
Nov. 6—A Broken Melody.....
Nov. 7—Flaming Hearts .....
Nov. 8—The Diver (2 part Special).....
Nov. 10—Thieves .....
Nov. 11—The Right Man.....
Nov. 12—Fellow Voyagers .....
Nov. 12—Scenic .....
Nov. 13—Their Interest in Common.....
Nov. 14—Fanny's Conspiracy .....
Nov. 15—Miss Tomboy (2 part Special).....
Nov. 17—Tangled Threads .....
Nov. 18—His Last Fight.....
Nov. 19—Why I Am Here.....
Nov. 20—The Sale of a Heart.....
Nov. 21—The Schemers .....
Nov. 22—Whimsical Threads of Destiny (2 part Special) .....
Nov. 24—Mary Jane .....
Nov. 25—The Swan Girl .....
Nov. 26—An Elopement at Home.....
Nov. 27—The Cure .....
Nov. 28—Betty in the Lion's Den.....
Nov. 29—The Golden Pathway (2 part Special) .....

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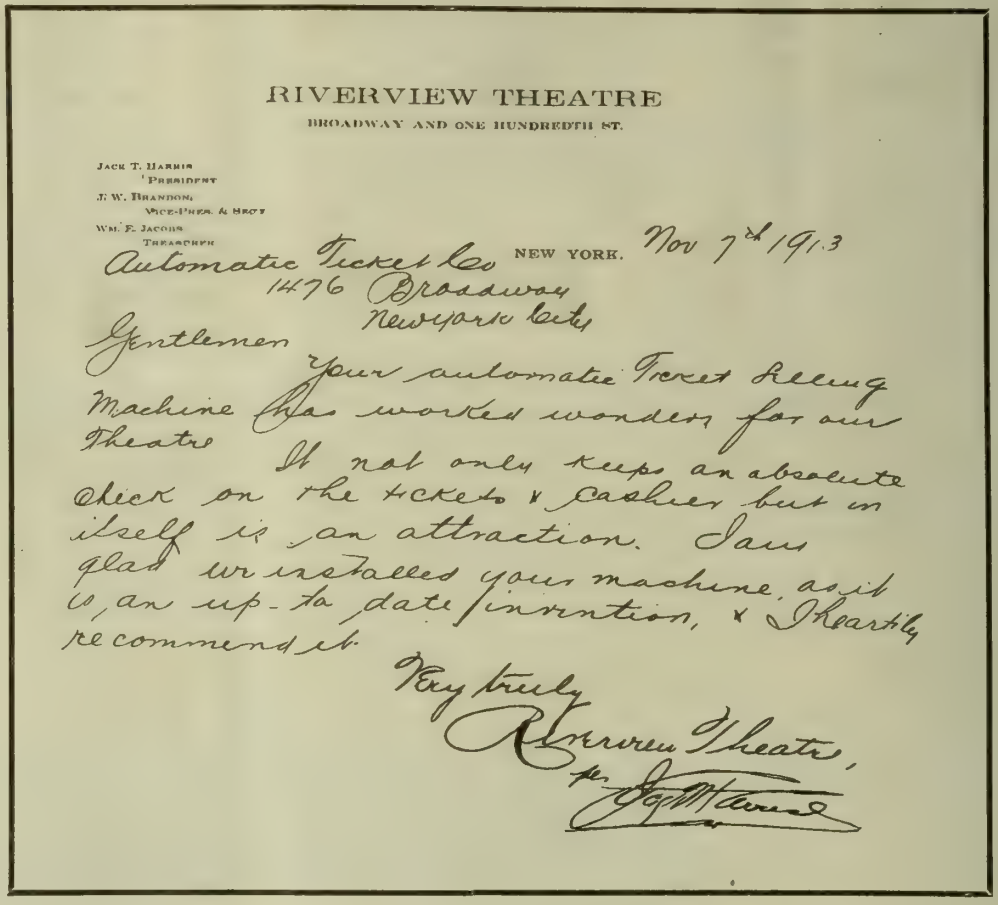


RIVERVIEW THEATRE
BROADWAY AND ONE HUNDREDTH ST.

JACK T. HARRIS, PRESIDENT
J. W. BRANDON, VICE-PRES. & SEC'Y
WM. F. JACOBS, TREASURER

Automatic Ticket Co NEW YORK. Nov 7th 1913
1476 Broadway
New York City

Gentlemen Your automatic Ticket Selling Machine has worked wonders for our Theatre It not only keeps an absolute check on the tickets & Cashier but in itself is an attraction. I am glad we installed your machine, as it is an up-to-date invention, & I heartily recommend it.

Very truly
Riverview Theatre,
per Jos. M. Harris

WE have hundreds of letters in our files like the above, expressing the absolute satisfaction which users obtain from the

AUTOMATIC TICKET SELLING AND CASH REGISTER

Our patrons become our Friends, and we should like to include you among our many Friends too.

If you want to know what we do for others and what we can do for you—write for our catalogue, with testimonials and prices. Sent free upon request.

The Automatic Ticket Selling and Cash Register Co.

Third National Bank Bldg.
ST. LOUIS, MO.

1476 Broadway
Times Square
NEW YORK

Suite 317-321 California Bldg.
LOS ANGELES, CAL.

November 29, 1913

Price, 10 Cents

The Motion Picture News

Exhibitors' Times
Est. 1913
Volume VIII

Moving Picture News
Est. 1908
Number 21

Only Full Report of Patents Company Defense

Motion Pictures of Clouds

Reviews of Leading Films

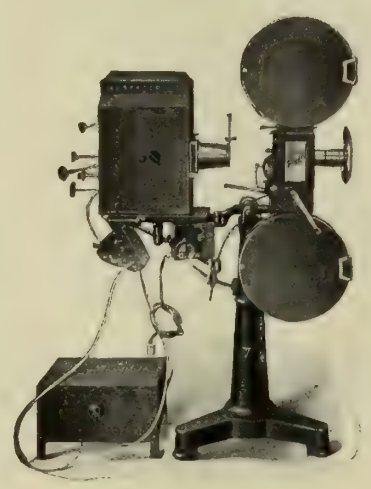
All the Live News

Departments for the Exhibitor

Construction Music Advertising

Simplex

ASK YOURSELF



WHY—The Simplex has become so wonderfully popular in such a short time.

WHY—90 per cent. and more of the film manufacturers and importers selected this projector in preference to all others for the exhibition of their pictures in their studios and offices.

WHY—Simplex projectors are built so heavy, accurate and costly.

WHY—Simplex machines project such wonderfully steady, flickerless pictures.

WHY—Simplex projectors successfully compete with over forty different makes of American and European projectors.

WHY—Simplex machines were selected by the Regent Theatre, known as the best and largest moving picture theatre in the City of New York, after a competitive test with other makes.

WHY—You don't buy a Simplex at once and reap the benefits of its use.

Investigate to-day. Catalogue B explains much.

Made and Guaranteed by **PRECISION MACHINE CO.** 317 EAST 34TH STREET New York

AMERICAN-ECLAIR

FEATURE FILMS

"A Word to the Wise—etc."

The Exhibitor with Clean, Exciting, Interesting, Entertaining, Educational, Amusing Photoplays Now-a-days Is Cleaning Up. It Is Coming to a Test of Merit, and Nothing Else.

THE ECLAIR EXHIBITOR

Holds His Patrons and Chuckles When He Counts Up

A FEW ECLAIR COMING RELEASES:-

Wednesday, Nov. 26th..... ....**"A SON'S DEVOTION"** (2 reels)
A Powerful Sermon on Gambling. It Has the Punch!

Sunday, Nov. 30th.....**"ROARING BILL" and "ONE ON TOOTY"** (Split)
Laughing Comedies.

Wednesday, Dec. 3rd .....**"WHEN PIERROT MET PIERRETTE"** (2 reels)
A Society Melodrama with a Startling Climax.

"THE DOPESTER" says: "SEND IN THE NAME OF YOUR THEATRE FOR THE ECLAIR BULLETIN. IT WILL MEAN MONEY TO YOU"

DEMAND THE UNIVERSAL PROGRAM AND GET ECLAIR FILMS!

225 W. 42nd ST., NEW YORK CITY.

Gaumont's Great Hand-Colored Masterpiece

This gorgeous film has already been booked in advance by most States. If you do not want to miss your opportunity

YOU MUST WIRE AT ONCE

GAUMONT CO.

1603 World's Tower Building **110 West 40th Street, New York City**

1, 3, 6 and 12 Sheet Posters

Photos and special 4 colored heralds

If Your Film Exchange Claims It Cannot Supply

"GAUMONT'S FEATURES"

Make 'em Prove It

By Filling in the Form attached

Theatre _____

Manager _____

City _____

State _____

Your Exchange _____

Other Exchanges _____

Gaumont Co.

110 W. 40th St., New York City

Taggart-Kendall, Inc., New York

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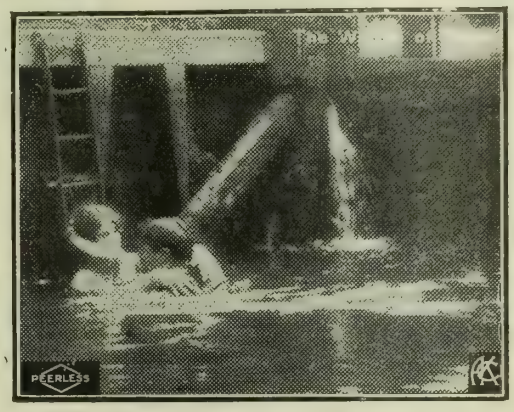
THE AMERICAN KINETO CORPORATION'S

TWO BIG WINNERS

THE WATERS OF DEATH

THREE REELS



THE GIRL OF THE SUNNY SOUTH

A PHOTOPLAY IN FOUR PARTS

Adapted from the Drama by Travers Vale

1, 3 and 6 Sheet Posters, Heralds, Slides, Cuts and Photos for each

Rich Territory To Sell **Wire, Write, Call, Quick**

AMERICAN KINETO CORPORATION

Phone Bryant 4276 **1018 Longacre Building, Broadway at 42nd Street, New York**

FEATURE FILMS

Exhibitors—Look!

BOOK NOW—RENT OR SHARE

George Kleine's Astounding Success
The Ambrosio Photo Drama

The Last Days of Pompeii

(Copyright, 1913, by Photo Drama Company)

Now playing the Bijou Theatre in New York City—Second Month

BEWARE of being misled into booking detestable imitations. **YOU OWE** it to yourself to get the best—that means George Kleine's always.

MONEY TALKS!

32,000 paid admissions at People's Theatre, Portland, Ore., week Nov. 10th. Making $4,224.20 real money at 10 and 20 cents.

$1,902.60 in three days at American Theatre, Salt Lake City, Nov. 10, 11, 12.

8,000 paid admissions at Clemmer Theatre, Seattle, Sunday, Nov. 16.

ASK THESE MANAGERS. THEY WILL TELL YOU THAT

George Kleine's "The Last Days of Pompeii"
IS THE GREATEST DRAWING FEATURE OF THE AGE

LOOK BEFORE YOU BOOK! ALL OUR AGENTS CARRY AUTHORIZED CREDENTIALS. SO **LOOK BEFORE YOU BOOK!**

For all territory East and South of the Ohio River, address
GEORGE KLEINE
1476 Broadway, New York, N. Y.

For all other territory, address
GEORGE KLEINE
166 N. State St., Dept. W, Chicago, Ill.

Get In Line!!

The new Eclectic Natural Color Process films are far ahead of anything that you have ever seen, and totally eclipse the ordinary colored films. We are setting a new mark with this stupendous feature film, which is the first of a new line of "something—new" multiple reel photoplays in preparation for future release. All other records for colored features are surpassed by this colossal and extraordinary production:—

His Fateful Passion

(*Copyrighted*)

Five Parts **Natural Coloring** **Ready Dec. 11th**

This remarkable photoplay is replete with exciting events, tense situations, and thrilling action, but has a strong moral tone throughout. It pictures the desperation to which a man is driven by the cravings of a ruling passion, the sorrows and heartaches of those dependent on him, and the fatal summing-up of his misdeeds. A mighty dynamite explosion, destroying an entire mountain side, presents a tremendous and awe-inspiring spectacle that will send the chills along your spine.

Toils of Villainy

(*Copyrighted*)

Three Parts **Natural Coloring** **Ready Nov. 27th**

A circus owner, insanely jealous, imprisons one of the performers, a tight-rope walker, in her apartment to prevent her warning her lover, whose death is planned. She escapes by walking a telegraph wire and arrives just in time to prevent her sweetheart from being murdered.

These territories are still open on a contract basis:—

OHIO, INDIANA and KENTUCKY

Write for Our Attractive Contract

ECLECTIC FILM CO.

110 West 40th St. **New York City**

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"

The MUTUAL Is Stampeding the Motion Picture Public.

Everybody Is Looking for the "Sign of the Wing-ed Clock."

This is the Mutual's Wonderful

SOLAR LIGHT

"The Sign of the Wing-éd Clock"
That Every Picture Show Lover
Is Looking for Today.

Hundreds of Thousand of Dollars' Worth of Big Advertising is Being Done to Make it the Most-Talked-About Sign in the World

"At the Sign of the Wing-éd Clock"
—Your Sign!

Chicago
New York

MUTUAL FILM

The MUTUAL'S

Campaign to spend HUNDREDS OF THOUSANDS OF DOLLARS in the most stirring advertising ever written to the theatre-going public, is driving hundreds of thousands of people into the Picture Shows that have the MUTUAL SERVICE and have the famous "Wing-ed Clock" prominently displayed.

"MUTUAL MOVIES"

on the big banner, above the clock and on the films, is THE BIGGEST DRAWING CARD that has ever been put over in the Moving Picture business. The greatest and highest-priced Directors in the production of Motion Pictures in the world, are working with the forty great MUTUAL organizations, bringing out films that are leaders today and which will out-rival the world during the coming season.

The Money-Bringing CROWDS are looking for "The Sign of the Wing-ed Clock" and the Big Mutual Banner.

If yours isn't out, ORDER IT TODAY, for MUTUAL MOVIES are now the BIG MONEY MAKERS.

Let the MUTUAL make money for YOU, and not for your competitor across the street.

Hook up with this greatest advertising campaign ever launched and let the BIG MONEY that the MUTUAL is spending start PACKING YOUR SHOW every day, rain or shine.

Order the MUTUAL SERVICE.

Hang up the Solar Light with the Wing-ed Clock.

Order the Big Banner and the Posters.

Get this BIG MUTUAL MONEY RIGHT NOW.

CORPORATION

Branches in 49 Cities

Exclusive Service

The genius conjured by the General Film Company to open the golden gates of MOVIELAND to the managers of first-class theatres, and exhibitors who feel the sting of competition.

MOVIELAND is vast and roomy. Its boundaries are as rangy and distant as those of the United States. It is the richest country in the world. It receives a *daily tribute* of half a million dollars! *Half a million dollars a day!*—and it has but 18,000 houses to divide this flow of gold. There is room for many, many more, and now the gates are open.

Exclusive Service

Enables the showman to increase the tribute by putting on an entertainment that no one else in the territory of his house can possibly secure inside of 90 days. It enables him to advertise his house and his show without the slightest danger of his competitor reaping a nickel's worth of the benefit.

Exclusive Service

Offers three weekly programs, perfectly balanced—new—and of the same quality that has made the "G. F." regular service pre-eminent. It includes 2-, 3- and 4-reel features—"G. F." features, which have long been known as the BEST. Come into MOVIELAND and eat of its golden fruits.

General Film Company,(Inc.)

Exclusive Service Department

71 West 23d Street, New York

WHERE TO BUY

INDEX TO ADVERTISERS

A

American Cinematograph Co.... 46
American Kineto Corporation.... 7
Amusement Supply Co..... 47
Ammex Film Co..... 57
Associated M. P. Schools..... 49
Austin, W. C..... 59
American Theatre Curtain Co.... 53
American Film Mfg. Co..... 53
Associated M. P. Press..... 47

B

Benedict, Phil. P..... 57
Bartola Mfg. & Sales Co..... 52
Blinkhorn, A. 15
Bennett, C. H..... 49

C

Commercial M. P. Co..... 59
Coffin, Fred 57
Calehuff Supply Co..... 46
Chicago Song Slide Exchange.... 55

D

Dearborn Novelty Co..... 47
Deagan, J. C..... 49

E

Eastman Kodak Co..... 53
Essanay Film Mfg. Co..... 62
Enterprise Optical Co..... 51
Eclectic Film Co..... 9
Eagle Feature Film Co..... 54
Eclair Film Co..... 2

F

Famous Players Film Co..... 57
Fords 47
Feature Photoplay Co..... 48

G

Gaumont Film Co.....3, 4, 5. 6
General Film Co.....12, 64
Genter, J. H..... 56
Greater N. Y. Slide Co..... 59
Gunby Bros. 47
General Specialty Co..... 49
General Feature Film Co..... 56

H

Harding Engraving Co..... 48
Hart Booking Bureau..... 46
Helfer, Paul 59
Hotel Martinique 47

I

Italian-American Film Corp..52, 56

K

Katin M. P. Supply Co..... 59
Kinematograph Weekly 47
Kleine, George 8

L

Le Courrier Cinematographique.. 59
Lakeside Film Exchange..... 56
Lubin Mfg. Co..... 54

M

Mestrum, Henry 47
Mutual Film Corporation.....10, 11
Moving Picture Operators..... 57
Midgar Features 49

N

Newman Mfg. Co..... 59
Niagara Slide Co..... 46
New York M. P. Corporation.14, 63

P

Pan-American Film Mfg. Co.... 57
Photoplay Co. 47
Picture Theatre Equipment Co.. 41
Power, Nicholas, Co..... 55
Precision Machine Co..... 2
Phantoscope Mfg. Co..... 50
Photo Drama Co..... 61

R

Ramo Features 52
Regal Feature Film Co..... 41
Royal Film Exchange..... 57
Ruby Features 62

S

Schneider, Eberhard 59
Selig Polyscope Co..... 44
Special Event Film Mfg. Co..... 57
Stirling Camera Co..... 59
Supreme Feature Film Co..... 52

T

Theatre Specialty Mfg. Co..... 46

U

Unique Film Co..... 13

W

World's Best Film Co..... 57
World Special Film Corp..... 56
Wentworth, Courtney 49
Wagner, Edward H..... 49

Territory Going Fast

For the "Uneek" Feature

"80 Million Women Want—?"

A four-reel drama of love, intrigue and politics; strong and original scenario.

Featuring and played by Mrs. Emmeline Pankhurst and Mrs. Harriet Stanton Blatch.

Wire Your Bid Now

TO-MORROW MAY BE TOO LATE.

Unique Film Company **110 West 40th Street, New York City**
Tel. 7377 Bryant. Watch for "Uneek" Films

KEYSTONE COMEDY SPECIAL

IN TWO PARTS

Zuzu The Band Leader

2000 FEET OF SCREAMING LAUGHTER

Made Under the Personal Direction of MACK SENNET, Managing Director of the KEYSTONE FILM CO.

All STAR CAST with MABEL NORMAND and FORD STERLING.

BOOKING CAN BE SECURED FROM ANY OFFICE OF
THE MUTUAL FILM CORPORATION

MUTUAL FILM CORPORATION

71 WEST 23rd STREET, NEW YORK CITY

Table of Contents

	PAGE
Frontispiece, Anna Little	16
Advertising an Economy	17
Big Guns Take Stand as Patents Co. Continues Suit	18
William Faversham the Latest Recruit	20
Projection by Reflection	20
Motion Pictures of Clouds	21
The "Pay-as-You-Enter" Man	22
"Harry"	23
The Motion Picture News in Europe	24
Trend of Motion Pictures	24
American Motion Pictures in Paris	24
Oh, It's an Interesting Life	25
For Those Who Worry O'er Plots and Plays	29
Advertising the Pictures	31
What's What in Washington, D. C.	32
Music and the Picture	33
Motion Picture Theatre Construction Department	35
New York Exhibitors Discuss Legislation	36
Interesting Film Reviews	37
Special Film Reviews	40
"Checkers" Reaches the Screen	42
"Life of Wagner" in Motion Pictures	43
Latest News from Chicago	48
Manufacturers' List of Releases	58-60

THE TURNER FILMS, INC., PRESENT

MISS FLORENCE TURNER

IN THE GREAT 3 PART DETECTIVE PLAY

"THE HARPER MYSTERY"

CHARLES DICKENS'

"DAVID COPPERFIELD"

A HEPWORTH FEATURE IN 7 PARTS

"KISSING CUP"

A RACING MELODRAMA IN 4 PARTS, SHOWING RACING AUTOMOBILES, AN AEROPLANE FLIGHT AND A HORSE RACE

COMING!
THE FIRST IRISH NATIONAL PILGRIMAGE TO LOURDES.

A. BLINKHORN
Sole American and Canadian Agent
World's Tower Building
110-112 West 40th St.
New York

A Full Line of Advertising Matter.
"I Help You Help The Exhibitor."

ANNA LITTLE
Leading Woman in Kay-Bee, Broncho and Domino brands of New York Motion Picture Corporation

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | November 29, 1913 | Number 21

ADVERTISING AN ECONOMY

ADVERTISING—in some form or other—is a commercial necessity. If you have something to sell you must tell the buyer about it—in some way.

* * * *

PRINTED advertising is NOT a necessity.

* * * *

BUT it is an economy.

* * * *

HENCE printed advertising.

* * * *

YOU don't HAVE to use it. You could start right out and tell everybody about your product; or you could employ others to do that. But it would be very expensive—in money and time.

* * * *

IT is more economical—much more—to use the mails; and quicker.

* * * *

AND here again you have alternatives.

* * * *

YOU can send out your own printed matter: letters, booklets and the like; or you can even publish your own medium to carry your advertising.

* * * *

YOU can do this: And it isn't economical—not as economical as it is to take advantage of an established journal which goes through the mails cheaply and never into the waste-paper basket.

* * * *

YOU want to reach 10,000 people, let us say. Very well, the mailing then of a letter will cost you in postage $200.00 alone. You can have a magazine or newspaper carry this same message for you for a few dollars per ten thousand circulation.

* * * *

AS for your own publication you not only bear its heavy publishing charges, and Uncle Sam very properly calls your medium an advertising house-organ and charges you high mailing rates. All of which is frightfully expensive.

* * * *

AGAIN, it is certainly more convincing to the buyer to have your message given him through a disinterested medium, a medium he knows and believes in, and to which he pays a yearly subscription price for authoritative information about his business.

* * * *

THERE is not a medium so strong that it can say to you: "You can only reach your market through me!" But a 9,000, established medium does offer you economy—in cost and results. That's all.

* * * *

YOU CAN waste money in the best medium—in many ways.

* * * *

IT may not reach the people you want.

* * * *

YOUR copy may not be of the "pulling" kind.

* * * *

YOU may advertise too little or too much.

* * * *

YOU may rely too greatly on one medium.

* * * *

ALONG the latter lines I would like to say this:

* * * *

ONE of the big million-circulation magazines in this country once tried to induce advertisers to put their entire appropriation in this one medium. Naturally, the most facile argument used was that duplication would thereby be avoided.

* * * *

THE scheme didn't work—for the simple reason that duplication should *not* be avoided. This is an accepted fact—to-day.

* * * *

IT *can* be avoided by simply having different copy run in each medium. But duplication—letting several mediums tell your message—is impressive, and the basic force of advertising is to *impress* your buyer.

* * * *

IT doesn't cost any more. A judicious division of large and small space will stretch your appropriation through several mediums just as long as injudicious space in one.

* * * *

ALL this, of course, provided you select the medium that is built for and reaches *your* market.

WILLIAM ALLEN JOHNSTON.

"BIG GUNS" AMONG LICENSED MANUFACTURERS TAKE

A. E. Smith of Vitagraph Company Gives Interesting and Intimate Details of Deals in Licensed Fold—Dyer Ends Direct Testimony—All Dwell on Competition Between Licensed Firms

TAKING of testimony by the defense in the Federal suit against the Motion Picture Patents Company as a trust under the Sherman law went right along during the past week at the Hotel Manhattan where Edward N. Hacker, special referee, is holding the hearings.

During the past few days the most important witnesses were Frank L. Dyer, president of the General Film Company; Albert E. Smith, treasurer of the Vitagraph Company of America; John E. Hardin, of the Edison Company, and J. A. Berst, vice-president of the firm of Pathe Freres and head of the American branch of that concern. Several exhibitors were also called, among them Jonas A. Korpell, who has a theatre at 159th street and Broadway, New York; Nathan Machat, of Brooklyn; Fred Jeffries, of Jersey City, and Frank J. Howard, of Boston. Mr. Howard is one of the exchange men who sold out his business to the General Film Company. Within the past ten days he has opened in Scollay Square, Boston, a combined motion picture and vaudeville theatre, the cost of which is estimated at $1,500,000.

John E. Hardin on Stand

The tenor of the testimony of the witnesses was much the same. They testified that before the formation of the Patents Company motion picture producers were much hampered by fear of litigation over patents, and that before the formation of the General Film Company the exchange end of the business was unstable and conducted in an unsatisfactory manner. With the formation of these two companies, they said, the whole tone of the business was improved.

In addition the witnesses, especially Albert A. Smith, gave a wealth of intimate details of doings inside the Patents Company, of the struggles, fears and hopes of the manufacturers and of the motion picture business in general. While much of this testimony was objected to by the prosecution on the ground that it was irrelevant and incompetent, it is certainly of great interest to persons connected with the motion picture art. Further, the attorneys for the defense, feel it is of legal value, else they would not have introduced it.

On Thursday, November 13, Mr. Dyer finished his direct testimony, and John E. Hardin, of the Edison Company, took the stand for a short time. Mr. Hardin's testimony was confined entirely to projection machines on which he is an authority. He discussed cost and construction of all the prominent makes.

Mr. Dyer took the stand again on Friday, November 14, to be cross-examined by Edward P. Grovesnor, who represents the attorney-general in this case. After sparring for several questions Mr. Grovesnor introduced upon the record a copy of a letter from J. J. Kennedy to William Pelzer, dated January 23, 1912, referring to matters spread upon the records of the General Film Company at the meeting of the Board of Directors held October 11, 1910.

Go Into William Fox's Case

At that time it was made a matter of record that the General Film Company had purchased thirty-nine exchanges, and had licensed twenty others, making a total of fifty-nine licensed exchanges. The amount of business controlled by the General Film Company, based on the number of reels, was set at seventy-one per cent of the business of the country at that time.

By further questions Mr. Grovesnor attempted to show that the Patents Company before the formation of the General Film Company had licensed more than one hundred exchanges, and that eighteen months after the formation of the General Film Company none of these were handling licensed films. Charles F. Kingsley, one of the attorneys for the defense, then took Mr. Dyer in hand for a short re-direct examination.

Albert E. Smith, treasurer of the Vitagraph Company of America, then took the chair and remained there for the rest of the day.

"Are you appearing to testify for yourself," asked Mr. Grovesnor.

"I don't know," said Mr. Smith.

Then followed a short discussion as to whether or not Mr. Smith was under subpoena and entitled to immunity if he testified.

The first subject taken up was the matter of the cancellation by the General Film Company of the license held by William Fox and his Greater New York Film Rental Company. A suit is pending over this cancellation in which Mr. Smith was a witness. It was evident that in the other suit Fox has testified that he had called on Mr. Smith at the Vitagraph plant in Flatbush in November, 1911. That Fox had also claimed that Smith had told him (Fox) that he (Smith) had always taken Fox's part at the meetings of the General Film Company, and had always had the acquiescence of J. A. Berst, but that when Mr. Berst had failed to support Mr. Smith's talk in behalf of Fox the directors of the General Film had thereupon "jobbed" Fox by cancelling his license contrary to Smith's wish was also evident from testimony. At the morning session Mr. Smith denied that what Mr. Fox said was true. He said he did not have such a conversation with Fox.

Trick Pictures Saved Industry

At the afternoon session Mr. Smith said that Fox told him he wanted $100,000 for his exchange, needing the money for a partner, and that he told Fox he would do what he could.

"The object of the formation of the General Film Company," went on Mr. Smith, "was to start a model exchange to serve as an example for the other exchanges then operating.

"I myself have been in the business since 1896 or 1897. After the Spanish war and the interest in pictures of soldiers ended, the public became apathetic to pictures as the subjects were of no interest until Gaston Melies began making trick pictures. Then came the travelling show, an operator with a projection machine and a little film touring the country. At this time moving pictures were shown as a side show at carnivals in the "black tent." Then dramas came in, and later the release date idea was introduced and universally adopted. When the General Film Company was formed it was never contemplated that this firm would do all the business of the country.

"The Vitagraph Company of America at its beginning had endless troubles because of possible Edison patents suits. Once we felt all we lost because a man sneaked in and snipped off a few inches of film. We were so scared that we quit entirely in 1901 and 1902. Then we made some negatives and turned them over to Edison who gave us a royalty on the positive prints sold.

Melies' Ups and Downs

"Then came the re-issue of the Edison patents which wiped out all the old injunctions against us, and we began again in earnest in 1904 and bought land in Brooklyn where our present studio stands. Then we became an Edison licensee and paid a royalty of half a cent a foot. Safe from litigation we doubled the capacity of the studio.

STAND AS PATENTS COMPANY CONTINUES DEFENSE

J. A. Berst, Head of Pathe, on Stand—Four Exhibitors Tell of Their Troubles Before Licensed Manufacturers Joined Hands and Express Themselves as Pleased With Present Conditions

"In 1908 I invented the 'framing' device now in common use on rejection machines. This does away with the need of stopping the picture when it "gets out of frame."

"Competition is keen among the firms in the Patents Company. Take the Melies Company for instance. Several years ago it fell from selling one hundred prints down to selling a single print of one subject I know. Then J. Stuart Blackton and myself were given permission to go in with Gaston Melies in a small way. We handled the scenarios, edited the pictures and were general advisers. The sale of prints jumped up to fifty or sixty. Then Mr. Melies thought he had absorbed from us enough knowledge of the business, and against our advice, started producing pictures in California with the result that Melies' business is now about down to zero again.

"Our plant is now about ten times the size it was when we became Edison licensees. We have about 150 players in our stock companies.

"Our foreign business has increased. We are now selling about twice as many prints abroad as in this country. We sell to all the world. We have agencies in Berlin, Barcelona, Budapest, Milan, Buenos Ayres, Rio Janeiro, South Africa, Australia, London and Paris.

"Four things go to make a successful picture: a good story, the merit of the production, the acting and the photography and mechanical worth of the picture.

Cost of Production Increases

"Since 1908 our production has increased from two plays a week to six or seven a week. We are now making weekly 12,000 feet of finished negative which means about 30,000 feet of negative before it is edited. Our negative production has increased four hundred per cent, our positive sale only one hundred per cent. The cost of negative per foot has increased four or five times. Since the formation of the General Film Company our profits have steadily decreased because of the increased cost of production. If it were not for our sale of prints abroad we could not do business on the present basis.

"Neither I nor the Vitagraph Company had anything to do with the formation of the Patents Company."

At this point the hearings were adjourned till Tuesday morning.

Bright and early Tuesday morning Mr. Smith was on the stand again for a little more direct testimony under the guidance of Attorney Kingsley.

"The average 'life' of a motion picture is about six months," said Mr. Smith. "Rental exchanges are necessary in the business. Active competition exists between the licensed manufacturers. I should say that of the film produced in this country sixty per cent are dramas, thirty per cent comedies, and the remaining ten per cent scenic subjects. There are between thirty and forty unlicensed producing firms, turning out an aggregate of about one hundred reels a week."

Mr. Smith was then cross-questioned a little about the William Fox case. In reply to one question he said that the Patents Company and the General Film Company had never worked in collusion with each other.

Tuesday afternoon J. A. Gerst, vice-president of the firm of Pathe Freres and head of the American branch of that concern, took the stand.

Mr. Berst's Testimony

"The Pathe Company in America did only an import business until it became an Edison licensee," said Mr. Berst. "After getting the Edison license it built a factory at Bound Brook, N. J., and in 1910 began producing pictures at its studio at Jersey City Heights.

"The General Film Company was needed because the exchanges prior to its formation were injuring the business by renting to the exhibitor badly damaged films. These were often rainy, and sometimes the sensitized part was entirely scraped off, leaving the film blank. In an effort to remedy conditions the General Film Company was formed."

When questioned about patents litigation Mr. Berst said that Pathe paid Edison in royalties between $17,000 and $18,000 in 1908.

"Neither the firm of Pathe nor myself had anything to do with the formation of the Patents Company," said Mr. Berst. "The General Film Company was formed because at that time the exchanges were troublesome factors in the motion picture business. They were not on a sound business basis, and it was to remedy this evil that the General Film Company was formed."

Four licensed exhibitors were on the stand Wednesday. The first was Jonas A. Korpell, who has a theatre at 159th street and Broadway, New York City. He testified that before the formation of the Patents Company he received inferior pictures, that he had to take what the exchange man slid over the counter to him, that he had to "tip" the booker to get good pictures, and that he was unable to advertise pictures in advance. He said the combination of the licensed manufacturers had ended this state of affairs much to his satisfaction.

On the cross-examination Mr. Korpell came forward with a slap at theatres owned by exchanges, the Fox theatres in particular. Mr. Korpell said that Mr. Fox has a theatre within a few blocks of his, and made the accusation that Fox emissaries would copy his programs as advertised in advance and then show the same pictures a day ahead of him.

Howard's Sale Satisfactory

Nathan Machat, of Brooklyn, and Fred Jeffries, of Jersey City, licensed exhibitors, gave testimony along the same lines as Mr. Korpell with the exception that they did not mention Mr. Fox. They expressed themselves as being much pleased with quality of service now obtainable since the licensed manufacturers combined.

Frank J. Howard, of Boston, was the last witness Wednesday. He once conducted an exchange which he sold out to the General Film Company. He said that he had been trying unsatisfactorily to dispose of his exchange for about a year prior to selling it, and he considered the deal most satisfactory. Mr. Howard is interested in a new vaudeville and motion picture theatre in Boston, valued at a million and a half. He talked along the same lines as the others as regards what the formation of the Patents Company and the General Film Company did for the business.

CHICAGO EXHIBITORS WILL ENTERTAIN

Extensive preparations are being made by the Chicago exhibitors to entertain the Executive Committee of the International Motion Picture Association, which meets in that city on December 18 and 19, 1913.

Representatives of twenty-nine States have already notified the secretary of their intention to be present and a large attendance is assured.

After this meeting in Chicago, organizers will be sent throughout the country perfecting the various State organizations of the International Motion Picture Association.

WILLIAM FAVERSHAM THE LATEST RECRUIT

Famous Actor to Appear in Series of Six Dramas, Including "Julius Caesar," for New York Motion Picture Corporation

WILLIAM FAVERSHAM, who has been one of the famous actors of the speaking stage for a good many years, is the latest acquisition to the motion picture art. Faversham, who is now appearing on the Pacific Coast in a pretentious production of "Julius Caesar," has completed negotiations with Thomas H. Ince to appear in a series of six motion picture dramas for the New York Motion Picture Corporation, of which Ince is vice-president and managing director.

Fifty thousand dollars is the sum it is said Faversham will receive for his appearance in these plays, one of which shall be a presentation of "Julius Caesar." The New York Motion Picture Corporation, which has as subsidiary producing companies the Kay-Bee, Broncho, Domino and Keystone brands, has been negotiating with the distinguished actor for the past two weeks and the deal is regarded as completed.

Mr. Ince will erect for the motion picture production of "Julius Caesar" a mammoth representation of a Roman forum and capitol on the plateau near the producing studios of the New York Motion Picture Corporation at Santa Monica, Cal. These will be used for the big scenes in the Shakespearian drama. Mob scenes will also be staged with more than one thousand supernumeraries before the camera.

The contract offered Mr. Faversham calls for his return to Santa Monica after the close of his present starring tour. It is understood that the deal will be positively closed at the end of the tour. In addition to "Julius Caesar," it is planned to present Mr. Faversham and company in four big plays, including the "Faun," "Romeo and Juliet," "Othello" and either "Hamlet" or "Henry VIII."

Mr. Faversham has completed plans for a remarkable season, opening in Toronto in December, and after a few weeks going into New York. He will play in a repertoire of productions, in which he has already starred successfully.

Mr. Faversham's proposed advent upon the screen will mark the entry in the motion picture art of still another actor who is regarded as among the very best of those on the legitimate stage.

HE MADE "QUO VADIS" POSSIBLE

Baron Fassini is the active head of the Cines Company, of Rome, Italy. The Baron was an officer in the Italian Navy prior to his connection with the film industry, and is generally known as one of the controlling factors of the film destinies of all Europe. Baron Fassini is the man who made "Quo Vadis" possible.

PROJECTION BY REFLECTION

WHEN the efforts that are being made both in Europe and the United States to teach the correct principles of the science of motion picture making have borne fruit, it will, we hope, not be necessary to write such an article as this. It is the first of two or three to be devoted to the main subject. And it is necessary to glance at the history of optical projection in general in order that that which follows in subsequent numbers of The Motion Picture News may be made clear.

The motion picture as we have it today is an admitted development of what is known as "still" photography. If Daguerre and Fox Talbot, the pioneers, had never made photographs on silver and paper in the years 1839 and 1840, there would not have been any motion pictures today. These two men, to whom monuments have been erected on both sides of the Atlantic, may be regarded as the real founders of the animated photograph or motion picture.

The principle of the formation of images by reflection, for that is what this matter comes to, is older than photography. Telescopes are divided into refractors and reflectors. You can point the object glass of your refractor telescope at the sky and obtain an image of the stars either upon your retina or upon your photographic plate. Similarly, you can point the highly polished surface in your telescope tube to the sky and get an image there which can be reflected to your retina or to the photographic plate. So much for reflection as a fundamental basis for getting images of objects external to a telescope.

Now as to projection by reflection. One of the oldest methods of projection by reflection is that known as the aphengescope. Here you don't need either a

lens or an object glass. Your object is placed angularly to your illuminant and the light reflects the object on to the screen. In this way you can show the face of a watch or the works in motion. This system was at one time known as the dark lantern or megascope.

When you see a small boy with a mirror in his hand making a disk of the sun shine in your face, he illustrates, more or less unconsciously, the fundamental principle that we are to bring to notice here. What he does is to project an image of light rays on to a receiving surface. It may be the wall or your clothing. The principle is the same as adopted in telescope.

Yet, will it be believed that several persons have in print denied that this principle could be availed of in motion picture projection? No less an authority than our illustrious predecessor in the editorial chair of this journal denied that this could be done. Also a certain writer in motion picture publication has rendered himself conspicuous by also denying the obvious.

It is not generally known that photographers, those who make photographs in studios, can make pictures of their sitters by reflection. The sitter is posed in the axis of a mirror and a photograph taken of the reflected image. This gives great softness to the resulting picture. It is too much the fashion amongst uneducated entrants into any field of endeavor to assume in their ignorance that which their limited intelligence permits them to comprehend is finality. Their philosophy seems to be whatever is best and nothing else is possible.

It might surprise some of these persons who unfortunately are found in the motion picture field to be told that not only can the principle of reflection be availed of in showing motion pictures, but you need not use celluloid films for making the pictures. Paper can be used; so can glass. More recently, the possibility of motion picture hand cameras was denied. They are in actual successful use.

It is impossible to calculate the extent to which the art and industry has been retarded by the misleading statements of the ignorant people who have been allowed to write on the subject.

FRANCESCA BERTINI

This is a splendid likeness of that beautiful and talented Italian actress, Miss Francesca Bertini, who plays the lead in "Venomous Tongues," the first Kleine-Celio release for Tuesday, December 2. Miss Bertini formerly was one of the Cines leads.

Motion Pictures of Clouds

The World Above on the Screen

AS we were writing the article on tele-photography, which was printed in The Motion Picture News of November the 22nd, an ardent young motion picture photographer called upon us with a strip of film, which illustrated in practical form our theory that the motion picture can be used, as it were, to annihilate space. In other words, that you can use your motion picture camera to make films of very distant objects, which when you see them on the screen will both delight and interest you.

The strip of film showed pictures of clouds. In the world of nature nothing is more beautiful than a mass of cloud forms. Clouds are just vapor or water in what you might call the state or condition of steam. These clouds take various forms: cirrus, cumulus, tumuli, "mackerel back" and others. The study of cloud forms is in itself a fascinating branch of science, well worth the attention of observers of natural history. Then, there are storm clouds—in fact, the forms of clouds that are understood and classified are numerous.

Now when these beautiful masses of vapor are seen in the sky, lit up by the rays of the sun, it is a common

aspiration on the part of artists and others to reproduce them in paintings, oil and water color. Photographers like to get them in their photographs. And when to the beauty of the clouds, you add the fact that frequently they have motion and very rapid motion, you can see that they form fit subjects for the motion picture camera.

The procedure adopted in taking cloud pictures does not differ much from that used in making them with the still camera. You just point your camera to the cloud, use a very small stop or diaphragm in the lens and give as long an exposure as you possibly can. Of course, the nearer the clouds the better. The main idea is to secure beautiful masses, showing motion. When you get such a picture on the screen, it invariably interests everybody.

Some years ago, a photographer of our acquaintance took a whole series of still photographs, showing the life history of a series of cluods. You can trace the actual formation, growth, and as it were, the career of a cloud by means of photographs. Motion pictures of such subjects of this kind should be popular. Of course, they may have been made or attempted. If they have not this hint may be of value to those who want to get away from the "usual thing" in the motion picture news.

The "Pay-as-You-Enter" Man

(Essanay)

AT times this will make you laugh, and then again you will feel a lump rising in your throat. The efforts of Henry Rosser, a commuter, to provide a turkey for his young and healthy family for the holiday touches a humorous and touching note. The zeal with which he tries to win a turkey at a raffle and after he has secured it to have it all but whisked from his possession by the machinations of the law. Richard C. Travers, as Henry Rosser, the commuter, bears the brunt of this production.

Mr. Travers shows up strongly in this production, playing the role of a small-salaried clerk who is endeavoring to buy a home and at the same time provide the necessities for his family and pretty wife. He acts with a natural earnestness that is not strained; he conducts himself in keeping with the part. While Irene Warfield as the wife has not a lengthy role, that portion which is assigned to her is played convincingly. It would be the tendency of too many actors to play this part with too much ease or too much action in an effort to get something big out of it. Miss Warfield's playing, however, made it stand out as something really worth while. She portrayed the patient and economical wife with a nicety that caused the acting of Mr. Travers in his moments to please his family to be more appreciated. These two persons in a two-character production, where either one or the other or both are on view for the entire thousand feet of film, would be very much worth while.

The story, briefly told, relates the effort of Henry Rosser, a clerk in a large department store, where he has been employed for twenty years earning a salary of twenty dollars a week with which he is raising a family and at the same time buying a home in the suburbs, which he reaches from the city by train, street car and a half-mile walk. The effects used by the producer in showing night scenes of the suburban home are splendid. The children waiting at the gate with a lighted lantern and the glow of the window falling on them makes a beautiful picture.

The children look forward to the holiday with anticipation and pleasure, but the father does not know where the turkey is coming from. While on his way home on the eve of the holiday, he accidently meets a friend, with a turkey, who explains to him that he won. Henry enters the saloon, takes a chance on the next raffle and wins. His happiness, however, is short-lived as at this moment the police enter and arrest the proprietor for running a lottery. Henry is taken along as a witness. Not having sufficient money to offer as bail, he is thrust into a cell. Neither has he sufficient money to wire his wife of his predicament.

Henry takes a long chance and has a friend call on his employer, whom he does not know. Much to his surprise, Mr. Straussman, his employer, does bail him out and also gives him fifty dollars and tells him that he will see that his salary is substantially raised. He reaches home, where his wife is sitting up, awaiting him with the hard-earned turkey. This turkey is not sacrificed for the festive day, but is kept as a lucky omen, and another one, purchased with the money given him, is offered on the day of Thanks. C. J. V.

AFTER EXCLUSIVE PROGRAM

John I. Pittman, of Atlanta, Ga., and E. T. Peter, of Dallas, Texas, are in negotiation for the exclusive program in part for the Southern states, including Texas and Southern Oklahoma. Mr. Peter's company, the Texas Film Corporation, would control the states west of the Mississippi. This arrangement would not conflict with the contract with the Big Four Feature Corporation of Dallas which controls territorial rights on Itala, Solax, Great Northern, Gaumont and Blache American.

SCENE FROM "PAY-AS-YOU-ENTER" MAN

"H A R R Y"

Otherwise the President of the All Star

PARAPHRASING Fenimore Cooper, "It was towards the close of a hot and broiling day in July when two figures might have been seen tramping across the landscape"—of Maryland. The figures were H. R. R. and the writer. We were talking motion pictures. This was a few years ago, and we are still talking motion pictures. Harry Raver has realized his ambition. He is at the head of a great organization, the All Star Feature Corporation, putting out great pictures. That was what he wanted to do when we were having this heart-to-heart talk on a Sunday, near Chesapeake Bay, which neither of us will ever forget.

My! but we had a terrible tramp. When we got near the bay, there was "water, water everywhere, but not a drop to drink." The agonies that I endured found expression. But Harry smiled as Harry always does.

Before that, Raver had been in the business in the perfunctory way in which many prominent film men have had to graduate. Harry had had his vicissitudes before and has had them since, but as I can testify, he has always kept his goal in view. He wanted to be a picture man. On the occasion of that trip, we both looked over an ideal plant out at Du Pont Park, Baltimore, for the purpose, but the organization controlling the plant "went up." But still Harry stuck, through the Film Supply Company, the Itala Company, and other helpful rungs to success, and eighteen months ago conceived the All Star idea.

CAUGHT UNAWARES

The subject of this sketch is practical. He can make a picture—that is to say, by training and mental government he can supervise the work, and when that work is finished, he can analyze it, as only an innate artist can. He is a severe self-critic—which is about the best asset a motion picture maker can have.

An occasional acquaintance of H. R. wouldn't suspect this. He exudes the impression that he is an indifferentist, a casualist, a dilettante, but Harry in this picture business is sincere. Then he is young.

There was once a youthful statesman in Europe, who was taunted with his youth. In his reply, the statesman said that time would help him eradicate the fault. It is the same with H. R. R. He has only to stick to the part he has chosen to achieve even greater successes.

The show business gave Harry his earlier experience and, as the show business always does, it humanized him and made him feel for others. He is good-hearted.

He has achieved his laudable ambition of creating an ideal environment for himself. The association with such a man as Augustus Thomas and the other fine dramatic minds whose names are household words has had a singularly mellow effect upon Harry. Only yesterday, in the stormy days of the Sales Company, he was inclined to be quite a rebel. Now, he is getting conservative in his methods. Also he has dropped into a chosen haunt of respectability, Riverside Drive.

Mr. Raver has really a very wide circle of friends and acquaintances in all parts of the world who wish him success.

It is illustrative of Harry's determination of character that he engineered his All Star enterprise in the face of great difficulties and discouragements among his associates in the business. He has grit of the best kind, which is simply a determination to succeed in a good object, at all costs.

He is of the character of men we are better for having known, a prince of good fellows. Known in the entire industry as one of the best throughout judges of character and thoroughly familiar with all details of the film game, Harry has made good in his chosen line, and the progress of the All Star productions are a fitting evidence of his foresight and business acumen.

H. R. R. is quite an unsuspecting occupant of this gallery of portraits. But I have no hesitation in saying that I think the sketch of him is as near the truth of outline as it can be made by the aid of dispassionate thought and analysis. To come down from highbrowism, Harry Raver is a right good fellow—and Joseph White Farnham is his prophet. Allah be praised!

The
Motion Picture News

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THE MOTION PICTURE NEWS IN EUROPE

THE exchange motion picture publications that we are receiving from Europe, reveal the fact that this paper is carefully read there. Extracts from our pages are of common occurrence. The French motion picture publication, Le Cineman, briefly synopsizes the article that we printed recently entitled "Motion Pictures by Wireless." This article has also been commented upon in several English publications. One of the latter, the Film Censor, constantly reproduces articles from these pages, with favorable comment. Our views on the condition of the industry in this country are given prominence and anything of a suggestable nature, such as the proposed motion picture society or institute, excites attention.

The Motion Picture News is clearly considered in Europe as the representative American publication. It circulates largely amongst renters and exhibitors there for whom the information about forthcoming American releases as advertised in these pages, is of practical value.

* * *

TREND OF MOTION PICTURES

THERE are two educational instruments operative in the world to-day that might and should be made to exert an influence for good almost equal to that exerted by the common school or the press. One of these is the phonograph, the other is the motion picture. Every observant person must be impressed with the possibilities of both, and it is only fair to say that the former is largely in the hands of people who are employing its influence to worthy purposes.

The motion picture is a commercial proposition almost exclusively. Its patron is the public. Its promoters are, generally speaking, desirous, first of all, of attracting the public. The elevation of public taste has not been regarded by them as any part of their mission. It has been necessary for municipalities to censor their productions.

The trend among film producers is toward cleaner, better presentations. This is encouraging. It is encouraging, too, to find that nothing is said in this connection about "giving the public what it wants." The public can be educated to "want" things it should not have. It ought to be taught by self-respecting public exhibitors to want things it ought to have. This, indeed, is not only essential to the morals of the public but to the permanent welfare of the motion picture business. The motion picture would soon cease to be an attraction save for a very small element of society, and that the most degraded, if the downward educational process were pursued; only by reversing this process and lifting the exhibitions constantly to higher levels can they be made a stable form of public entertainment. As such they can be, and, as already said, they should be, made to exert a tremendous educational influence for good.—Christian Science Monitor.

* * *

AMERICAN MOTION PICTURES IN PARIS

THE progress of the motion picture in France, according to our information, has not kept pace with its progress elsewhere. We are glad to perceive, therefore, that the dreadful "inertia," of which complaint has been made, has been lifted. American film manufacturers should take note of the statement that the pick of the world's market is still, perhaps, not yet offered to Paris.

According to our French contemporaries this is only too true, as we do not see American films advertised there to the same extent as in Germany, the British Isles, and elsewhere. And yet American products and people are immensely popular in Paris. And interesting to tell, American people, or rather that section of the American public which travels in Europe, prefers Paris to Anglo-Saxon London. There is something in the Gallic temperament which harmonizes more readily with the American temperament than does the Anglo-Saxon.

In this state of affairs we would think it wise of American film manufacturers to cultivate, if possible, the French market direct. By what we read, the demand for American pictures there is only just about to commence.

A great daily paper, Le Journal, published in Paris, now has its Cinema page. This is described as the most ambitious piece of the motion picture journalistic work that has yet been presented to the Paris public.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

AMONG the gratifying signs of the times is the invasion of the "legitimate" theatres of New York by motion pictures. Klaw & Erlanger will put feature pictures in the New Amsterdam Theatre, their pet house, every afternoon except on matinee days, and on Sunday nights. The first picture to be shown is "The Life of Wagner," produced by the Messter Film of Germany With this goes special organ music and a lecturer. The whole gives a vivid, lasting impression of the turbulent career of the great musician. As an educational it is wonderful.

Next come the Shuberts. Last Sunday night they gave over the Hippodrome to William A. Brady's pictures of the revolution in Mexico. Pictures will replace the Sunday night band concert at the Hippodrome from now on. Brady will show his Mexican war pictures at his Playhouse whenever possible without conflicting with "The Family Cupboard."

"How Wild Animals Live," a six-part film brought over by Midgar Features, is doing good business at Carnegie Lyceum twice daily. The two versions of "The Last Days of Pompeii" continue to do good business on Broadway; Kleine's at the Bijou, and the Pasquali production at the Park. At the Berkeley Theatre "The Boy and the Law" is being shown twice daily.

The utilization of their crack theatres by K. & E. and the Shuberts to show motion pictures during the spare moments is the entering wedge. It will go further because they are planning to show the right kind of pictures. To show program stuff would be foolish. But big pictures, real features, and educational subjects, in short, the kind of films in which every one who looks ahead rejoices, when shown in big legitimate houses, will do much toward making converts to motion pictures and for the general advancement of the business.

From a business standpoint the proposition is beautiful in its simplicity. A man has a big picture on his hands and an empty theatre. He combines the two and that's all there is to it. Right now the thing is in the experimental stage. But I don't see how it's going to lose It utilizes time which otherwise would go to waste. It's good business for the theatrical managers, of course, but it also is good for the pictures. If the thing works out well all the legitimate theatres which can get pictures of sufficient merit will show them in the same way. Fine.

Charles "Feature" Abrams refuses to be quiet. Bryan's greatest rival off the Chatauqua platform now has another string to his bow besides the

"FEATURE" IS HIS MIDDLE NAME

Great Northern Special Features. Up on the tenth floor of our own Candler Building he has an office which will be the home of the Films Lloyds, Inc., and the Photo-Drama Company. This latter must not be confused with the George Kleine Corporation by the same name. The Films Lloyds, Inc., will do a general film brokerage business.

The first picture of the Photo-Drama Company will be a five-part version of "Ten Nights in a Bar Room." Charlie gave a private exhibition of this picture Wednesday. It looks like a sure-fire, financially, to me. The subject is well known and the production is good. With it Charlie is off to a flying start. I was going to tell who the Abrams person is, but what's the use. He's been selling films and hypnotizing state rights buyers too long to need that. More later about the film.

A fight between moving picture producers and authors involving the validity of book copyrights may yet reach the United States Supreme Court, according to the threat of the Authors' League of America, which may be found at 30 Broad street, New York.

All this comes through the litigation over the film productions of Jack London's stories. The Balboa Amusement Company drew blood recently in California when the Federal Court in Los Angeles refused to grant an injunction against Balboa at the request of Jack London and Bosworth, Inc. This injunction would have applied to "The Sea Wolf," of which H. M. Horkheimer, general manager of Balboa, has a three-part production, while Bosworth, Inc., has a seven-part production. Horkheimer is said to be planning to sue Bosworth, Inc., for damages.

Now enters the Authors' League. The court ruled against London and Bosworth, but gave them right to reopen the case. The Authors' League says it will take up London's fight and carry it to the United States Supreme Court if necessary.

This Saturday is set apart for formal opening of the new quarters of the Screen Club at 165 West Forty-seventh street. It's foolish to predict, so I'll let the story go till next week, but this one thing I know—they'll all be there.

William Frederick Haddock, "Silent Bill," is now a married man. He and Rosa Koch were wedded quietly Wednesday night. This means a lot to me. Only a dozen or so gathered at the church, and I stood up with Bill. A good friend of mine has now acquired for himself greater happiness. I needn't say more. They and everybody else know how I feel. I couldn't say any more, anyway, without brimming over.

John E. Hardin will soon sever his connection with the Edison Company to become sales manager for the Ambrosio American Company for the United States and Canada. John has been with the Edison Company for nine years. His position with them has been most agreeable to him

in every way, but he sees great opportunities in his new position.

Just to show how folks feel about the Hardin person, a high official in the Patents Company said, "We hate to see him go, but he's bettering himself and we all wish him well." That comes from headquarters.

W. I. Cherry, of the Southern Feature Film Program Association, is in town for a few days on business. His concern plans to cover the eleven Southern states with offices in Atlanta, Ga., Oklahoma, Arkansas and New Orleans, La., in addition to its present office in Dallas. It handles the products of the Famous Players Film Company, the All Star Feature Corporation, and other meritorious pictures.

Mr. Cherry states that the Southern Feature Film Program Association has been completely reorganized. He has bought out the others who were formerly interested in it, and the capital stock has been increased from $35,000 to $100,000 cash paid in.

Augustus Thomas has just received a tribute that is rare even among the men of letters of the country. At the meeting in Chicago of the American Academy and the National Institute of Arts and Letters, he was awarded a gold medal as the man who had achieved the most in the drama during the last five years. This august organization only meets once in ten years and its awards are most highly prized.

The Anderson Gaiety Company, in which "Broncho Billy" is the moving spirit, will take over the new Strand Theatre, now in course of construction at Broadway and Forty-seventh street. It will give musical comedies for a dollar. This policy is now being followed by the same company with great success in San Francisco.

Nell Shipman, scenario expert, is trying a new scheme that sounds good. She will write scripts on order from manufacturers after receiving data as to them, length of picture, the personnel of the company, the director's wants, and so on. She has quit freelancing, with the exception of some orders on hand for James K. Hackett, Nance O'Neil, and other celebrities.

Entre Nous, Messieurs

"Arrest this man." This startling caption heads a communication Watterson R. Rothacker, of Chicago, general manager of the Industrial Moving Picture Company, is sending around. Further remarks are: "If you see this man in your vicinity arrest him long enough to hear his story. Put him through the third degree on motion picture advertising. It will pay you and you will be liberally rewarded." A reward of one thousand dollars is offered if you catch him unable to make good.

Jack Noble, the original, undiluted Jazbo from Yom Kippur Valley, has left Ramo. He is putting on a picture for the Fair Feature Film Company which will be an exposition of the New York police and prison system. The necessary permits have been obtained.

Ed Kaufman, press agent, has left Ryno.

Hopp Hadley is now down with Phil Mindil in the publicity department of the Mutual Film Corporation at 71 West Twenty-third street.

Daniel Frohman and Harrison Grey Fiske gave a private showing recently of Mrs. Fiske in the Famous Players production, "Tess of the D'Urbervilles."

Harry A. Samwick, of the Exclusive Features, Inc., of New York City, took a flying trip last week to Syracuse, where he recently opened an office for the handling of state right features.

David W. (Larry) Griffith is certainly gathering his forces around him at the Reliance studio, at 262d street and Riverdale avenue. A new studio is being equipped, it is reported, at Sixteenth street and Broadway, and the plan is to have ten directors working. William C. Cabanne, Eugene Sanger, Edgar Lewis, Carl Le Viness, Travers Vale and George Reehm are now at work. Eddie Dillon and James Kirkwood will soon be on the job.

Billy Bitzer, a camera man of considerable repute, has gone with Griffith. Among the players the latest are Mae Marsh, Courtenay Foote, formerly of the Vitagraph; Robert Harron, Donald Crisp, Fred and Robert Burns, Eagle Eye and Mazie Star.

The new Reliance studio at 262d street and Riverdale avenue, will be christened by a dance Saturday evening, November 29.

Jack Cohen, assembler and titler at the Imp studio, where he is the oldest employee in point of years of service, having been with that firm since it started, is going over to Biograph.

A son has been born to Ben Wilson and Jessie McAllister, of the Edison players. He will be named Ben, Jr.

George Terwilliger's medicine practice in Fort Dodge, Iowa, a few years ago was very useful the other day in aiding Earl Metcalfe, who was injured during the filming of a Lubin photoplay. The Shakespeare of the silent drama ordered his patient taken to his office in the scenario department, where, with the assistance of Lawrence S. McCloskey and Nurse M. B. Havey, he applied restoratives. In a few moments Metcalfe was brought to. Upon the young physician's orders, Eminent Campbell Hall took the patient in his motor to a nearby hospital, where it was discovered that, had it not been for Terwilliger's prompt action, the young Lubin actor would have been a splendid case for the local physician.

Burton W. Garrett, private secretary to William H. Swanson when the latter was secretary of the Universal, is on a trip through the Middle West in the interest of Blache features and Solax features.

Bert Angeles is the director responsible for the four-reel Pilot production, "Across the Continent."

James Gordon, who is producing "Hoodman Blind" at the Pilot studio, alleges that Bill Haddock stole his grease paint when Bill was up there taking some scenes for "Soldiers of Fortune" for the All Star. Oh, who cares, anyway?

Winnifred Greenwood, leading woman with the American Film Company, has been granted an Indiana divorce from Frederick Bannister, a stock actor. The judge imposed the restriction that she must not remarry within two years.

Fred Mace and his comedy company have returned to the New Majestic studio near Los Angeles. In the company are Marguerite Loveridge, Bud Duncan, Harry Edwards and George W. Peters, camera man.

Arthur S. Abeles, of the Sedeg Feature Film Company, has just returned from Buffalo, where he has located a new Sedeg branch. Joseph A. Davis will be the manager.

The Sedeg Feature Film Company has obtained the New York state rights for Gaumont features.

"Whaddye mean you lost your dog?" A lady visited the Kinemacolor offices at 1600 Broadway, take it from Willard Holcomb, to see her dog on the screen.

Marc MacDermott, leading man with the Edison Company in England, recently sustained bad bruises when thrown from the back of an ill-tempered horse.

(*Continued on page* 50)

CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY (Inc.)

1. Escape of Jim Dolan—Selig
2. The Boomerang Essanay
3. The Price of Victory—Lubin
4. The Plot of India's Hillmen—Kalem
5. Zuma the Gypsy—Kleine
6. The Death Song—Pathe

SCENES FROM "STAR OF INDIA"

Blaché Feature, 4 reels.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

MISS Maibelle Heikes Justice, of New York and Chicago, jousted into Filmland only a few months ago, immediately broke a lance or two against the shields of Essanay and Selig, and won the tourney. Since that time she has been writing the big, gripping, melodramatic multiples that have aided in making the Western Film concerns famous. Miss Justice is equally at home marketing fiction or motion picture plays. Her stories have appeared in almost all of the popular magazines. Her short novel "The Other Man," which appeared in Cosmopolitan, has been dramatized. Her latest novel, "The Velvet Glove," appeared recently in the London edition of "The Smart Set" and will appear in the American edition soon—so the author will have a double publication which is not a common occurrence.

Miss Justice' career is just another substantiation of the argument that the newspaper office is the best school in the world for the literarily inclined. Daughter of the late James Monroe Justice, of Indiana, she admits the advantage of having been born in the Literary Belt, along with Ade, Nicholeson, Tarkington, Riley, and all the rest, but she also gives due credit to the schooling derived from newspaper work.

Miss Justice was educated in New York City, and before she was twenty years of age, she was writing full-page special articles for the New York Sun, and later for the Herald. Then, like George Ade, Irvin Cobb, George Randolph Chester, et al., the journalistic training emerged into fiction work, and also picture-play writing.

Local Color in Northwest

Miss Justice recently returned from the Northwest where she dabbled in local color and sent down to Chicago some bully good scripts with far north plots that have heretofore been favored by Jack London and Rex Beach. "Etienne, of the Glad Heart," written in the Northland this Fall will soon be released by the Selig Company. It was written "right on the ground," fearlessly and honestly, and depicts the strong love, deep passions, and wild hatreds of Northern frontiersmen, and yet possesses the tender understrain of heart interest a field in which Miss Justice is unusually adept. "The Pay-as-You-Enter Man," put in production by Essanay Company the same day the script arrived and to be released as a Thanksgiving number, is a two-reel adaptation by Miss Justice of her story of the same name that appeared in Munsey's Magazine.

This little woman is a realist in all she does. She digs a way down underneath and endeavors to get the truth out of life. Her rapid advancement in the picture-play field is due to an absence of egotism, an unusual talent, great industry, and to the fact that she is appreciative. She rightly appreciates the treatment she has received from the Selig and Essanay companies and waxes enthusiastic over their courtesies and kindnesses. Her name as author now appears on all her work produced by Selig. Miss Justice likes to see others succeed and she contributes an article for the benefit of our readers this week entitled "From An Author's Standpoint." It follows:

"Inspiration, System and Habit"

"In the writing of either fiction or photoplay I cannot see any great difference. The plots can be identically the same. The difference is only in manner of treatment which, of course, is distinctly diametrical. In the one, the author has his imagination and as much of the English language he wishes to draw upon for narrative, description, and dialogue—juggling with the English language I sometimes call it, for it is certainly a feat to be acquired with practice and experience, while in the photoplay the dramatist must have vivid imagination, the art to gauge that imagination down to a nutshell, then divide it tersely, concisely, telegraphically almost, into scenes which must indicate action only. I believe when more scenario writers can shut their eyes and visualize their story, their scenes in a panorama of action, rather than to 'think it out' descriptively, that there will be many better photoplays. But back of it all there must be inspiration.

"Authors have contended to me that there is no such thing as inspiration but don't you believe it. There is, and it has to come from within. This is one reason why I cannot take a plot offered by some one else and evolve it into either story or photoplay. That plot has been superficial and never wholly 'in my system' and what does not come from within, I never can be wholly in accord with. Other writers have told me they experience the same feeling. Naturally, however, over and beyond inspiration, we must grind a good deal in order to turn out good work—and I find the morning hours the best for writing, usually from 9 until 1 o'clock. So let us say we must have inspiration, system, and habit in order to accomplish our best.

"But as that delightful author, O. Henry, used to say: 'The onion is the soul of the soup,' so is the plot the soul of our story or photoplay. But plots are growing to mean more and more—there aren't any. Yet, without plot, we cannot write. So, for this reason the field for the photoplay entrant is very much more difficult now than it was a few years ago. Fiction standard has not varied much, but novelty is always the cry of the film manufacturer.

"Greater rewards are in store for the good scenario writer though publicly expressed appreciation of his work will be his greatest stimulus—this is screen and poster credit. I have no doubt whatsoever, but that the advent of the fiction writer has brought much of the change about. In the first place, he has been trained from the beginning to have his fiction signed in the magazines—credit gladly given by the publishers. Now that he has entered the film game, and if he is making good, that is, trying to write acceptable work, he's not over delighted to find his identity snuffed into oblivion as he sees his play wound off the reel. I do not know of one author I have talked to but what would like to see some of his work in pictures. In fact, personally, I had to hold up the fiction writing awhile consistently and conscientiously to master the photoplay

"Have Idea of Production"

"Competition is so rife nowadays, that nothing but real effort will stand the test. But, questioned about screen and poster credit, I am sure every author who is not ashamed to see a poor play run on the screen, because of his name and reputation,

will say 'yes.' And in the same way I feel that the regular scenario writer who has not literary reputation, but who has written up to the standard, should have the same screen recognition. All are working for the same result—success. And shekels—some will say. But don't let the latter idea bother you until you are sure you can write something worth shekels.

"But of all things try and 'see' your picture on the screen as you write. Write with some idea of production and don't leave a lot of tedious annoyances for the producer to overcome. Have your story in mind and first decide if it's big enough for a multiple—or only a single. Then make your story probable and real. There's enough in real life to depict, wherever your environment may be, without going into the clouds. So ring true. Truth will always give heart interest. Having your story well in hand, evolve it then, scene by scene—work gradually upward in interest and intensity until you reach the 'high light' as I call it—but 'punch' or 'climax' or whatever you will—it has to be there.

"For as the musician works up to his crescendo, or the artist for his point of relief in his canvas, in your photoplay you must lead your audience safely and consistently over the climax you have led it to expect when your story opens. Don't be ashamed to acknowledge you know nothing about technique when you begin. If it is ever your good fortune to meet and talk with editors and directors, listen to and absorb everything they have to say. Asked for closer details, my plays, comedy or drama, all run not less than thirty scenes to a reel, seldom more.

"The synopsis is kept as short as possible—yet not within three hundred and fifty words, and the story fully given—with its climax cited—so that the director knows exactly what he is reading before he begins the play. I don't number scripts in scenes at the side. I number them down through the center above each scene. All my titles and inserts are written wholly in capitals, indicating that all capital letters are to be thrown on the screen. On the title page of my plays I enumerate my characters following with the exteriors and interiors numbered according to stage-sets. My characters are named as 'human beings.' I write my scene matter fully but as economically in adjectives as possible Spelled in one nowadays, scenario writing means hard word—and hustle."

The Vital Punch

E. M. Wickes undertakes to explain the meaning of the photoplay punch. He publishes a list of solutions from authorities who endeavor to explain the "punch with a spike in it." The punch in a photoplay is really unexplainable, but Wickes, in desperation, delved into life's dictionary and uncovered this: "A punch is hypnotism and magnetism combined—the something in all objects, animate or inanimate, that demands attention. It makes us forget our surroundings, steals our attention and forces us to think, hope, fear, cry or laugh. It may be a surprise, but it must be a natural surprise, the logical effect of a certain cause. Punch may be nerve-racking suspense without the sudden twist—the suspense resulting from acts that are ever subject to change."

Before or After?

We are receiving many inquiries as to the placing of the cast of characters. Shall we write the cast before or after the synopsis? seems a vital question to many beginners. Really, it is a small matter. One authority, for instance, advises using the cast following the synopsis. Our habit is just the contrary. We think it improves the appearance of the script to follow title with cast of characters and then the synopsis. If you write the properly-prepared script the cast will be short and the synopsis will be short. Hence all can be placed on the first page of the script.

Questions Answered

Are photoplays ever carefully read and accepted if not typewritten? They are not.

What is a melodrama? A melodrama is the plot in which the greaser runs amuck with the bowie knife and is finally slaughtered by the brave sheriff. Red blood and thrills is another definition.

Can a beginner start to write two-reel stories before selling one-reel stories? Sure; can start to write anything. However, it is far better to learn to walk before endeavoring to run. It is essential that you write the single-reel story acceptably before embarking on the more pretentious effort. There is, or should be, twice as much story in the two-reel than one-reel effort.

Is it a good policy to have "visions" in a play? It is not. They please motion picture theatre patrons, but they do not please the editor. If you wish to market your work, avoid trick effects.

Is this theme hackneyed? "A young man leaves the farm and his sweetheart behind him and goes to the city——" Say no more Pauline; that leaving the farm plot had sideburns when Methuselah was three years of age.

Have you a list of old plots, and one of those plots fresh and desirable? We have a long list of old plots. Those we deem fresh and desirable we send away from here as soon as possible.

The Hall of Fame

Roy L. McCardell, pioneer scriptwriter, is preparing plots for the Weber & Fields pictures.

Richard Willis has been commissioned to write a series of photoplays for Venus Features.

It is stated that King Baggott will hereafter direct many of the pictures in which he takes the lead.

Forms of Rejection

We sympathize with our friends when they object to present forms of rejection slips. The checked form of rejection is frequently misleading, but at that it is not as bad as the rejection which is sent out to the impossible writer telling him that "we regret that the enclosed is not available to our present needs. However, this does not mean that your story is not meritorious, etc., etc." There should be a rejection form telling a certain class of writers that "we are of the opinion that it is useless for you to try to write photoplays." Very often such advice would do the misguided one a kindness and aid in clearing the market of impossible "masterpieces."

Her Strongest Point

An Atlanta, Ga., young lady writes that her strongest point in scriptwriting is the art of visualizing. She says when a plot comes it is worked out in her mind with actual characters from start to finish before a word is put on paper. "So far as I am concerned that film has actually been acted before my eyes with real people, and I move those people through every detail of every scene over and over again until the whole thing is smooth and complete. Then I sit down and write it and cannot put down the words fast enough. Two solid years of 'comebacks' hasn't dimmed my enthusiasm in the least, but in that time I have written but twenty scripts and have plenty of time yet to fail or succeed." Here is a young lady who has labored for two years and is not discouraged. This young lady's knack of visualization is a qualification that is to be envied. Her talent should be cultivated by others—also her persistence.

Glad to Hear from You

Have you suggestions for bettering this department? Are there any items anent the art of photoplay-writing which you think we have not touched upon that would be interesting to all our readers? Write to the department. We have helped many hundreds and will help you. For personal replies kindly enclose a stamped and self-addressed envelope.

Advertising the Picture

I HAVE on my desk a very neat little blotter. Its size is about three by six inches. It is of a glazed buff color with some red margins and reads as follows:

SAXE THEATRE
Frank Cook, Manager.
Music under the direction of N. Lubovitzki
EXCLUSIVE PROGRAM FOR
Mon. and Tues. Nov. 10 and 11.

1. Overture—Selected ....Lubovitzki
2. Drama (Exclusive).....Selig
   "Between Rifle Sights."
3. Song—"Dying From A Kiss"
   Broh and Burnee—The Harmony Boys.
4. To-day's Exclusive Feature—Essanay—
   "THE WHEELS OF SAFETY"
   Part I.
5. Part II.
6. Song—"Normandy"
   Broh and Burnee—The Harmony Boys.
7. Comedy (Exclusive).....Lubin
   "The New Maid"
   "A Watersoaked Hero."

COMING: Wednesday and Thursday, Nov. 12-13
"WHEN THE EARTH TREMBLED"
A Story of the San Francisco Earthquake. A Lubin Feature in Three Parts.

This little blotter is one of the neatest programmes I have seen for a very long time. It is well printed, very neat in appearance, in other words, it is a refined card that will escape the fate of so many advertising sheets—the waste basket.

Pictures so neatly advertised can not be but good.

The beauty of this little blotter is that even the most refined woman is not ashamed to be seen in the street with a copy in her hands.

Many exhibitors are wasting much money in using too cheap printing and too low a grade of paper. No one wishes to carry home common circulars.

Visits Eagle Frame Company

While in Chicago, I visited the factory of the Eagle Frame Company and I was surprised to find such a large stock of the most varied frames for the display of posters and of photographs. Joseph Guercio, the manager, is of an inventive turn and creates new models daily. To tell the truth, Guercio is a man with some experience and he has gained his practical experience in the show business. As an exhibitor he has found all the draw backs of many poster frames. One claim of Guercio is:

"Experience has taught us that frames opening from the front on hinges, like the Eagle frames, fasten the poster more securely, give them a smoother surface and improve their appearance."

The new 1914 Catalogue D of the Eagle Frame Company at 506 N. Carpenter street, Chicago, Ill., gives numerous illustrations of their various styles of frames and easels. These frames and easels are finished in gloss mahogany, flat mahogany, black, dark green weathered oak, mission or any finish the exhibitor may desire to match with the wood or decorations of his lobby. The frames are all guaranteed well seasoned to stand any weather conditions.

With the great variety of posters, the manufacturers of frames have been overtaxed to build frames strong enough to hold the large six and eight sheet posters.

As I have often said before, the poster by itself is not always so objectionable, but the criticism on posters is due to the manner in which they are displayed.

In Milwaukee I have noticed a theatre which presented a mighty poor display, as two six sheet posters hanging by ropes were at the mercy of the wind. At the Alhambra Theatre, one of the Saxe houses, I found in the lobby a six sheet poster which had a very different appearance. The poster was mounted flat in a large frame made of a wide gilt moulding and a velvet mat. This large frame was hung against the wall and in front of it were grouped a number of plants in artistic vases. At a distance, the poster appeared as a large painting and had lost all the ugliness of a plain advertising sheet. While this frame is rather costly, the refined appearance of the lobby repays the investment.

Ten Cent Sale a Success

Ralph Tippitt, the manager of the Theatorium at 176 North State street, Chicago, is an enterprising young man, who after taking charge of a theatre that was not considered a very good investment, turned the ledger by showing an increased daily business.

Tippitt is ambitious; he does not rest on a first success and he studied a way to still increase the profits by raising the admission to ten cents. A rather risky proposition, at least in the opinion of many persons who do not believe the neighborhood is the proper one for an increase in the price of admission.

Tippitt, like all successful managers, does not stop to take the advice of every one but he makes his plans and sticks to his policy.

He started to secure some special feature films of real merit for two days of the week at ten cents, keeping his regular five cent programme for the balance of the week. Because Tippitt knew how to advertise, by adding some neatly painted show cards and calling the attention of his patrons to the fact he was showing a different line of pictures and was giving them full value, he made a success.

The experiment has proven so satisfactory that the ten cent days have been increased and in the near future the Theatorium will be a regular high admission photoplay house.

The experiment of Mr. Tippitt proves once more that the public does not object to a ten cent admission. In fact, many persons go by the price. Have two articles of the same quality and same value, quote one at one dollar and the other at seventy-five cents, and the chances are that you will sell more of the dollar articles than of the lower price, under the belief that as it costs twenty-five cents more it is of superior quality.

It is all in the way of advertising. If your lobby looks neat and refined the patrons have the impression that the pictures are of a higher grade. The lobby is much like the show window. It is not the amount of goods and signs that a storekeeper displays in his show windows that bring him

the trade; it is the way such goods and signs are displayed.

Speed in Showing Pictures

While the Theatorium has not an ideal location for a ten cent admission, we must remember that the projection is excellent under the direct supervision of Al. Purcell, one of the best operators of Chicago. I doubt if the projection could be improved, but I feel confident that the pictures would be more pleasing if Mr. Tippitt was to run them at a lower speed.

It is not only necessary to improve the appearance of the lobby and to change pictures to justify the increased admission, but the manager must improve his show by running his films at a more normal speed.

J. M. B.

PATHE "DUMMY" HALTS TRAINS

A story too good to be kept quiet has just leaked out about Fred Wright, the fat and jolly director for Pathé Frères.

A scenario upon which Mr. Wright was working required the chief character, a man of former wealth but degenerated into a cheap gambler, to jump from a bridge on to a passing freight train in order to escape from his pursuers.

Mr. Wright had it framed up to have a dummy do the actual jump, which was too hazardous for even the most nervy player. He found the proper setting at Haworth, N. J., on the West Shore railroad, and everything was in readiness for the expected freight.

But a West Shore through train butted in. While tearing along at a 40-mile gait the engineer, looking up, saw hanging over his head what was apparently a man in a most dangerous position. He jammed on all brakes and brought the train to a standstill, and Mr. Wright had a hard time making explanations to the angry train crew, who had also to listen to the laughter of the passengers. Finally they pulled out and left the field to Mr. Wright.

The freight came along as scheduled, but, to Mr. Wright's disgust, the same thing happened with the crew of the freight train.

By this time the train dispatchers at the offices of the railroad company were burning up the wires with lurid words, ordering their station agent at Haworth to get on the job and get rid of "those crazy moving-picture people."

Katherine Kerrigan, sister of Jack Kerrigan, has joined the forces at the Universal Pacific Coast studios. She will be Delilah in the coming production of "Samson and Delilah," while brother Jack will play Samson. Miss Kerrigan has been a popular leading woman with road companies for some time.

What's What in Washington, D. C.

DOWN in Washington, D. C., the outlook for the coming theatrical season is most roseate for the motion picture theatre. Every office is using the full quota of films issued by the manufacturers interested in his particular sales company. Features have become a demand and the number of reels for a single show of five cents is usually four, sometimes more. The desire on the part of exhibitors for first-run pictures is increasing, so that sometimes it is difficult to meet requirements. There is very little shifting from one exchange to another. Everybody seems satisfied with his service.

A few new houses have opened and others are in the course of erection. All managers are looking to the interest and accommodation of their patrons in light, ventilation, heat, music, and most of all, a careful selection of films.

The Washington Film Exchange, which handles the output of the Universal Company, finds its spacious new quarters none too large for the various departments which it handles. The poster service has especially been increased with a view of relieving the exhibitor as much as possible of this work. Here the lithographs are mounted and ornamented in a very attractive style. Closer attention is also paid to the condition of returned reels by a competent force.

When Manager C. W. Swain, of the General Film Company, was questioned about the outlook for the winter he was happy.

"I haven't enough reels to supply my patrons," he said, "though I am using our entire output, including features. I could use many more films if I had them. There is a great demand for comedy, more than the supply. The educational film is not as popular as has been expected, except when it is interwoven in an interesting photoplay. Only an exceptional scenic picture is enjoyed by the average patron of the motion picture, though these very same patrons will demand beautiful scenery as a background for a drama.

"Most of the picture-goers want to be entertained and amused without having instruction thrust upon them. At the same time they want the stories to teach some definite lesson. Another thing, the photoplay patrons want outdoor scenes. The day of studio scenes composing an entire drama is past. Painted scenery is the property of the legitimate stage: the motion picture must be nature. The features are being run in the ground by the exhibitor. I advise two a week and when my patrons take my advice they find their box-office receipts are larger per week than if they had a feature every day."

No matter how busy Manager Cunningham, of the Mutual Film Exchange, may be, he manages to squeeze in at least a few minutes for a visitor. Mutual first-runs are very popular in Washington, some of the houses giving an entire program of daily first-runs. The features of this exchange have displaced many of the foreign features that were used by some down-town theatres. The Mutual Exchange has gotten its share of the new theatres opening this fall.

The local office of Warner's Features has broadened its scope. Owing to the fact that a feature has become a part of the daily show of down-town theatres, the establishment of this exchange became a necessity. Questioning the winter outlook, the manager said: "We are using our entire output in this vicinity and could use more if there were more features of the desired standard to be handled. We use comparatively few of the foreign films now, because we can get better and ones more to the liking of the American public in this country. Except when it is a classic or a historical drama, the American manufacturer knows best how to satisfy his own countrymen. This condition is very pleasant and shows the wisdom of the American makers."

Notes

"Quo Vadis" could have a run of nearly two weeks at the Columbia Theatre, one of Washington's high-priced legitimate theatres, with standing room only all the time.

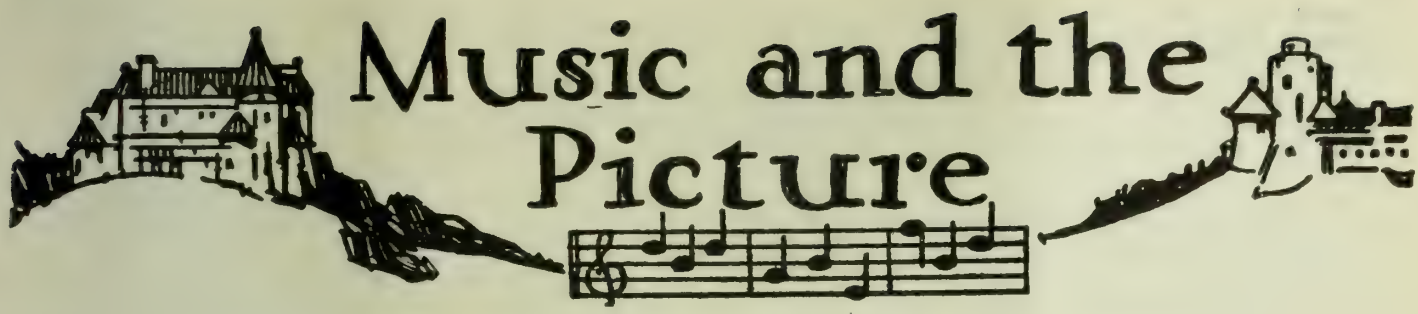
The production of the Famous Players Film Company are appearing at The Garden with crowded houses. James O'Neill in "The Count of Monte Cristo," received a big ovation recently.

"Les Miserables" was given its initial performance at the National Theatre, a home of first-class plays, in two performances on Sunday. A distinguished audience of dramatic critics, scholars, college professors, and social and official lights were present.

W. H.

MANUFACTURERS' NOTE

There is to be a section devoted to motion picture materials at the Second Annual convention of the Photographic Dealers' Association of America, to be held at the Hotel Sherman, Chicago, Ill., March 24, 25, 26 and 27, 1914. Manufacturers of motion picture apparatus are invited to take part in the convention. Mr. Charles H. Huesgen, of 456 Fourth avenue, New York City, is president, and all communications should be addressed to him.



Suggestions Invited, Questions Cheerfully Answered

Address : Music Department, The Motion Picture News

SOME one wrote an essay on "Music for the Picture," and said: "Some persons appreciate good music. It is a profitable stunt to try and merit their appreciation."

What does the writer mean? Does he claim that to please a few lovers of grand opera, the orchestra should play the full overture of "Il Trovatore" during a fight between cowboys and Indians?

This writer encourages the exhibitor to follow the very wrong policy which has done so much to retard the prosperity of motion pictures, viz., to listen to fads and to act without good judgment.

When I reproached a manager for running his pictures too fast, he told me: "Some patrons who call during the noon hour and who have not much time, yet who want to enjoy the full show, request us to run the reels as fast as we can."

This is a foolish idea.

Any manager should have more common sense than to displease a whole audience, injure the eyesight of others, and give a poor reputation to his house to merely please a few selfish men who have only thirty minutes at the lunch hour to see pictures? Such a manager cannot make a success of his theatre. Reels run at a speed of ten minutes are hard on the eye and disgust the audience because there is no time to read the subtitles.

Large Screen Undesirable

Other exhibitors want a big screen because they have a few patrons with weak eyesight who insist in taking the last seats and who call for a large picture. This is another bit of foolishness. A picture loses much of its richness when it is magnified.

The same applies to the posters. Because some persons with a single nickel in their pocket ask to see all the posters before they can decide in which theatre they will spend the lone nickel, this abuse of posters which is a disgrace to our streets has arrived.

The patrons of a motion picture theatre are a good deal like shoppers. Then never know what they want and the hardest ones to please prove to be the most undesirable customers. We have too many of these time-killers, who visit the stores, bother the clerks, and walk out without making a purchase. We have them in the show business. They will stop in front of a theatre, argue on the posters, question the singers, question the music, make suggestions, and walk away without spending a nickel.

While I claim courtesy is a good policy, I do not think that it is wise to listen to everyone, as by so doing you please no one and you don't know where you stand. A theatre must have a well-defined policy and stick to it. It is impossible to please everyone, and this has been the great mistake of many of our exhibitors—to try to please all classes. Tastes are different. Try to please one class and try to make of this class your regular patronage.

I freely admit that we have had a number of persons who go to a motion picture as a mere pastime. They cannot enjoy a good story, clever acting, fine photography, appropriate music, but they like a rag time tune. If you want to please this class, you are sure to disgust the real lovers of motion pictures.

A Hard Question Discussed

I stated my experience at Mr Sievers' Grand Central Theatre in St. Louis, where the refined audience appreciated the excellent music and sound effects, so well timed with the actions depicted on the screen. This class of patrons would have been disgusted if, to please a few persons, the orchestra had struck a good jolly old song during the very pathetic scene of the man diving to rescue the little girl.

Mr. Sievers does not listen to wild advice. He caters to a certain class of lovers of motion pictures, and by sticking to his policy of appropriate music for the picture, he has made a name and a fortune. The ones who cannot appreciate a good picture and who call for much noise from the orchestra pit, do not visit the New Grand Central Theatre and Mr. Sievers does not care for their trade.

There is a question that should be settled once for all: "What is a motion picture theatre?"

Is it a place where pictures are shown as the main program with enough appropriate music to bring out the effects and enhance the beauty of the picture?

Is it a theatre where vaudeville is the special attraction with a few pictures sandwiched between the acts, while the stage hands prepare the scenery for the next scene?

Is it a concert hall where pictures are shown as a sort of intermission to give a rest to the musicians, or to act as a background to the orchestra?

I don't say that in course of time we will not have pictures produced to follow a musical composition, but the pictures of to-day are produced without any consideration to the incidental music. The producer is very attentive to see that the actors take the proper positions to ensure the best stage effects, but he does not stop to think that if he was to allow twenty-five or fifty more feet to the scene, he could help the music. The producer is an actor, he is not a musicion.

The real lovers of literature want to read "Les Miserables" of Victor Hugo, not to know what Jean Valjean is doing, but to read a well-written book. When they go to a photoplay house to see "Les Miserables," they do not go to enjoy a treat in literature. They go to see a succession of pictures depicting the principal feats of Jean Valjean. It is the same with music. Lovers of music will go season after season to hear "Faust," to enjoy some excellent music, to hear some great artists, and when they go to a motion picture theatre to see "Faust," it is not to enjoy the music but to see the wonderful motion pictures. While some

special music has been prepared for "Faust" in motion pictures, it is no more grand opera, only short selections—too short to please the lovers of good music.

Why Not Music for the Picture?

If the photoplay house is a concert hall, you have to run the film at a too slow speed to follow the music, and if the theatre is a motion picture show, you have to cut too much of the music to follow the film.

The real lovers of music do not go to a picture show for a musical treat. They go to a concert. The same applies to lovers of good vaudeville, as they do not expect to find good acts in a five-cent motion picture theatre.

You never see real lovers of motion pictures go to a vaudeville theatre. They know that the films shown there are not of the best, are a sort of side line, and are not projected with the proper care. I made this idea last week when I showed that the great Talbot Hippodrome of St. Louis, with its long vaudeville show of two and a half hours did not take the lovers away from his neighbor, the Grand Central theatre of Mr. Sievers.

In a vaudeville house, the orchestra follows the act on the stage, as it is music prepared for the act. No one could induce the leader of the orchestra to disregard this music to play ragtime, a march or anything else to please a few certain patrons. Why should it be different with motion pictures?

In closing I will state that it is not a profitable stunt to play any selection requested just to please a few persons. You must please the majority and if, like Mr. Sievers, you have a reputation for appropriate music for the picture, stick to your policy. Do not disgust the ones coming to your house with your sound effects by playing celestial voices on the pipe organ during a fight between cowboys and Indians just to please a few who do not know any better.

J. M. B.

McINTIRE & RICHTER DISSOLVE

By mutual consent of James L. McIntire and Robert Richter, composing the firm of McIntire & Richter, who for the past eighteen months have been carrying on a motion picture exchange at 23 East Fourteenth street, New York City, the partnership has been dissolved. The dissolution took effect on the 29th of October, 1913, and it has since developed that Mr. Richter has purchased all of the assets of the partnership. Mr. Richter will continue the business alone, at the same address.

"Our Mutual Girl" Series Coming

Unique and Costly Pictures Will Show Transition from Country Lass to Society Leader and Give Intimate Glimpses of New York Life

A PRETENTIOUS series of motion pictures will be put out by the Mutual Film Corporation, featuring "Our Mutual Girl," who, by the way, is Norma Phillips off the screen. This will be an elaborate and costly series of films, showing the transition of "Our Mutual Girl" from a young country girl into a New York society belle.

In the course of the metamorphosis, the girl will be shown in the theatres and cafés of New York, in the smart shops and in all the centers of interest. It is promised that the real leaders of New York life, public men, sociey women and operatic stars will appear in the pictures and also prominent visitors from abroad.

The series is expected to be interesting, especially to motion picture patrons outside of New York, as it will bring them into intimate contact with the busy life of the metropolis. Properly to exploit this undertaking much advertising will be done.

This series, as extensive, perhaps, as any ever shown on the screen, is the personal idea of Harry E. Aitken, president of the Mutual Film Corporation.

NON-FLAM RULES IN PARIS

From Paris comes an article dealing with the new regulation of the Préfect of Police to the effect that, from a date as yet not decided on, none but non-inflammable films are to be shown in picture theatres in Paris. Naturally enough, manufacturers were keenly alive to the necessity of at once endeavoring to secure a modification of this stringent and, apparently, autocratic regulation; but the only concession made by the Préfect is the postponement of the date on which the use of non-flam films is to be made compulsory.

There is considerable reason for the new regulation. Parisian picture theatres cannot be compared with American houses as regards the most important consideration—that of safety in the opinion of many persons qualified to judge. Indeed, the theatres have often been termed "veritable death-traps," and, though the more modern halls are constructed and equipped on proper principles the majority of Parisian halls are said to be lacking in proper and sufficient safeguards against a sudden outbreak of fire.

CRYSTAL READY FOR WORK

The Crystal Film Company is now prepared to keep pace with all printing orders. For some time it has been behindhand with its work, but now, thanks to an enlargement of capacity, it is enabled to meet all demands.

MARY PICKFORD AS MERCY IN "CAPRICE"
Famous Players

Motion Picture Theatre Construction Department

ILLUSTRATION number one shows the new theatre of Mr. J. Bowles, the Morse, at Rogers Park, Chicago.

The exterior shows a substantial construction free from cheap gingerbread decorations. It is the theatre of the future.

As may be seen, the traditional ticket box of motion picture shows is

1 THE MORSE

not there. The ticket office is a cozy small room located on the side of the long lobby and finished in white marble.

I have always been opposed to ticket boxes on the sidewalk and I feel confident that the reader will agree with me.

Exposes Patrons to Weather

It is not very courteous to ask a woman to stand on the sidewalk, especially when it is cold and nasty weather, and have her to remove her gloves, to fish for the desired coin, or to have a lady stand in front of such boxes on rainy days in a pool of water, an unmbrella in one hand. It is not very polite to tell a woman and children that they cannot enter the doors of the lobby before they have purchased their tickets, or to force them to stand in line, in front of the little round ticket box, exposed to winds, rain or snow.

There is still another reason. A woman does not like to open her purse in front of an idle crowd looking at the posters.

The round ticket box on the sidewalk has been a fad like so many features in the motion picture show business. The exhibitors came to the conclusion that the round ticket box was as essential to a motion picture theatre as the mortar in front of a drug store or the striped pole in front of a barber shop. In other words, the round ticket box has been the emblem of motion picture theatres.

I am delighted to see that the progressive exhibitors are discarding these old traditions and recognize the necessity of offering their patrons more courteous treatment.

The next good feature to be found at the Morse theatre is in the side lights. They are not electric light bulbs hanging on the side of the wall, to shine in the eye of the patrons.

Indirect Lighting Used

The side lights of the Morse theatre are electric bulbs inserted deep into a plastic ornament of which the upper part projects about one foot from the wall. These side lights are based on the principle of the indirect lighting system. The electric bulb is invisible but the light strikes the back and upper projection of the plastic ornament and fall back on the seats in diffused rays.

With these side lights the house is well lighted without injuring the picture and without being a sore on the eye of the patrons.

The Regent theatre, in Sheridan Road, also managed by Mr. Bowles, has the same arrangement of side lights. In fact, the Regent is a copy of the Morse or the Morse is a copy on the Regent. Both houses are very similar in the main features and to talk of one is to talk of the other. Both are of the most recent type of construction, fire-proof, with all the exits required by law. While they are very simple in interior decorations, they produce an effect of solid comfort. They look refined. They please the eye. They convey such a good impression as to make one believe that the pictures are better than elsewhere.

Illustration number two shows the Butterfly of Milwaukee, Wis., a night view.

Milwaukee has the reputation of having some of the finest houses in the country, at least has the largest number of fine motion picture theatres in proportion to the population. The Saxe Brothers are the kings of the show business of Milwaukee.

The Butterfly is not one of the houses of the Saxe Brothers but is owned by some members of the Mutual Film Corporation and uses the Mutual service.

The big butterfly is an exact copy of the one at the Royal theatre of Cincinnati, Ohio, but the arch, sides and cor-

THE BUTTERFLY THEATRE

nices of the Milwaukee house are of a far superior design. They are not as heavy in construction and are free from ginger bread decorations. The butterfly of the Milwaukee house presents a better effect on account of its tasteful surroundings, while the one of Cincinnati is more or less eclipsed by the too massive columns and cornices of the building and the abuse of plastic ornaments.

The large windows over the doors are made of stained glass, producing a very pleasant effect, especially when viewed from the opposite side of the street.

The Butterfly theatre has 1,100 seats, a large pipe organ and the indirect lighting system. The comfortable auditorium is tastefully decorated. The projection is excellent and the house well managed, it is in fact a model of cleanliness.

The Vaudette and the American

The old Vaudette theatre has been remodeled with an entire new facade, made of a very high square arch of moorish design.

Mr. J. B. Olinger is still master in his American theatre and like others, he has made progress. While the

lobby is small, a clever disposition of mirrors over the doors, reflects the light of the lobby ceiling and give the impression that the lobby is twice its real size.

The next issue of The Motion Picture News will be the Theatre Construction Number in which several theatres of New York, Philadelphia, Pittsburgh, Columbus, Cincinnati, St. Louis, Chicago, Milwaukee, Detroit, Cleveland and other cities will be described by the architects themselves.

J. M. B.

New York Exhibitors Discuss Legislation

Folks Ordinance, Standee Question and Amendment Lowering License Fees Are Principal Subjects before Meeting

VENTILATION of motion picture theatres, a proposed amendment to the Folks ordinance, so-called, governing motion picture theatres, which would reduce the license for a three hundred seat house from $100 to $25 and make the license for large theatres $50, and the standee question were the chief subjects discussed at the meeting of the Motion Picture Exhibitors' Association of Greater New York, held last Wednesday at the Hotel Imperial, with Samuel H. Trigger, the president, presiding. The meeting was an open one.

Dr. Loughran, director of the Laboratory of Industrial Hygiene and Sanitation, said that these laboratories had devised a plan whereby the sanitary condition of motion picture houses could be examined and a certificate issued. A committee of five, consisting of Mr. Brandt, chairman P. Rosenson, William Hollander, L. Germain and M. L. Fleishman, was appointed to take up the matter further with Dr. Loughran and report back.

Mrs. Harry Kraft, treasurer of the Widowed Mothers' Fund, thanked the exhibitors for their work in aiding the fund.

Ordinances Are Discussed

Mr. Hunt then spoke on the Folks ordinance and declared that it is impossible to comply with some of its conditions. Alderman John A. Bolles, following Mr. Hunt, said that he had introduced an amendment to the Folks ordinance in the Board of Aldermen. This amendment would reduce the license fees of motion picture theatres very materially.

Rudolph Sanders, chairman of the law and legislation committee, next spoke on the action taken on the standee law and stated that Mr. Nichols, chairman of the law and legislation committee of the Board of Aldermen, had refused to report this ordinance out of the committee and had informed him that he had better take the matter up with the other aldermen. He stated that to this effect he had drafted a letter, explaining the position of the exhibitors in this respect and the favorable points with regard to the standee ordinance. He requested that this letter be signed by individual exhibitors and that the same be sent to their respective aldermen.

Here follows the text of the letter:

"The ordinances of the City of New York as they exist to-day permit people to stand under certain conditions in places of public amusement in which machinery and scenery are used, but do not permit people to stand in motion picture theatres.

"The motion picture business is less, certainly not more, hazardous than the theatrical and vaudeville business and the businesses conducted in many other places of public amusement in this city. The patrons of motion picture theatres are certainly protected as well if not better than the patrons of other places of amusement.

"In theatres and vaudeville houses the seats are reserved, and, as a rule, but one performance is given during the afternoon and one during the evening, whereas in motion picture theatres three or four performances are given during the day and the evening. Because the seats are unreserved and because the people insist upon coming and going at their will and sitting where they please it is invariably true that during each performance in a motion picture theatre there are a number of seats in the front and throughout the auditorium vacant because people will not sit so close to the screen, and the glare of light upon the screen, or because people who come with each other are unable to sit together, but prefer to stand and await the end of the picture, at which time a number of persons always leave the theatre. The number of persons in the theatre, including those standing, do not in many cases exceed the total seating capacity of the theatre.

"Do you think such discrimination is fair and just?

Letter Asks Help

"Are not the motion picture exhibitors entitled to the same rights, privileges and conditions as are granted to others in the entertaining business?

"There is now pending before the committee on law and legislation of the Board of Aldermen an ordinance which grants to the motion picture exhibitor the same privileges which are enjoyed by theatrical, vaudeville and other public entertainers, but the committee refuses to report and it is impossible to have the ordinance acted upon.

"Will you assist us to eliminate this unfair discrimination? Will you do your part in compelling the committee to report on the ordinance or have it discharged from further consideration thereof so that the ordinance may be brought before the board and considered upon its merits?"

THREE RITUAL MURDER FILMS COMING

The trial and acquittal in Russia of Mendel Beiliss for ritual murder is having its echo in the motion picture business. At least three pictures are now being produced based upon the famous case.

The Italian American Film Corporation is producing a three-reel picture entitled "The Horrors of Russia." George K. Rolands has completed another three-part feature entitled "The Terrors of Russia." Mr. Rolands was born in Odessa and is well versed in the life and persecutions of the Russian Jew. Most of the scenes in his drama were enacted at Carmel, N. J., a Jewish colony of more than 500 Jews and Russian peasants.

Ruby Features is putting out a three-reel production entitled "The Black 107" or "The Fate of Mendel Beiliss." Sidney M. Goldin, who produced "Bleeding Hearts" and "Sorrows of Israel" for the Universal Film Manufacturing Company, is producing the picture. For this picture he has secured an entire cast of Russian players. "The Black 107" is the name of a powerful anti-Semitic Russian society. Jan Smoelsky, formerly a Revolutionist spy, is one of the actors in this production. Other releases of Ruby Features are "On the Trail of the Dock Rats," "A Serpent of the Slums," "The Thorns of the Gay White Way" and "The King of the Counterfeiters."

"NOVELLI MODEST," SAYS KLEINE

"Of all the modest men I have ever met," writes George Kleine from the Cines studio at Rome to his Chicago offices, "the Venitius of 'Quo Vadis?' takes first prize. I met Novelli the other day in the big Cines lunchroom and congratulated him on his magnificent work in our big productions.

"Novelli insisted that all credit belonged to Director Guazzoni and the various other members of the cast in 'Quo Vadis?' He is a quiet, retiring fellow, not at all given to the vanity and flourish so characteristic of our American actors.

"Certainly Novelli earned the title of 'great actor' in 'Quo Vadis?' and certainly he is about the last man to tell you so. He is decidedly shy, with a soldierly bearing, and the gentlemanly calm which the men of Italy whom I have met here carry with them."

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Tide of Destiny. Selig. (Nov. 12.) General Film Company Exclusive Service. — Featuring a thrilling dive from a great height. Frank, a novelist, loves Hazel, who marries Ferguson, a millionaire, though she loves Frank. Having been jilted, Frank becomes a hermit and later saves Hazel's little child from death by a wonderful dive. But at the time of the dive the girl was in no immediate danger. He marries Hazel, as Ferguson has died.

His Nephew's Scheme. Edison. (Nov. 12.)—"Faint heart ne'er won fair lady." The judge, who was engaged for twelve years to the same girl, but never marries her, learns this too late. His nephew, a lawyer, loves a widow, but they have a petty quarrel and she goes away. She happens to the town where the judge "holds forth" and makes him her slave, so much so that he becomes the defendant in a breach of promise suit from Susie, his 12-year fiancée. To square himself has him puzzled, so he asks his nephew's advice. The younger man spreads the rumor that Susie is worth $50,000 and all the town's swains flock to her. She marries one of them, the widow patches things up with the nephew and the judge is left cold, with a bill of $500 for professional advice.

Mary Jane. Vitagraph. (Nov. 12.) General Film Co. Exclusive Service. —Rather an original comedy. Mr Brown leans up against the door jamb and gets the mark of a hand in flour on his back. Mrs B. accuses him of hugging the cook and she is discharged. Mary Jane takes her place. She places her hand on the same door jamb covered with flour and Mr. B. gets the same thing again, and Mary Jane is ordered to go. The grocer calls, and as he leaves Mr. B. notices he has the mark of Mrs. B's hand on his back, caused by the same thing. There is an awful mixup until the whole thing is explained and Mary Jane, who is Mr. B's pet aversion, is rehired.

Lizard Lore. Patheplay. (Nov. 12.)—A very interesting and educational treatise on the habits of various lizards, explaining the evolution of the snake from the lizard. The collared lizard is the first to be shown. The Gila monster, found in the southwestern part of this country, makes an interesting subject. It is the only poisonous lizard known. The Australian Stumptailed lizard, feeding on grasshoppers and birds' eggs, is a stranger to this climate. Cyclodes and Moluccas, the Spiny lizard of Africa, and the Ceylonese Monitor, which is sometimes found eight feet long, complete the picture.

Coast of California Near Carmel-By-The-Sea. Patheplay. (Nov. 12.) —On the same reel with Lizard Lore and about 300 feet in length. The pictures are tinted, the scenery being some of the wildest in the country. The colors and the wonderful photography are of such beauty that one of poetical mind would naturally compose while watching the views. It is magnificent, and all regretted its short length.

The Last Laugh. Essanay. (Nov. 12.)—Augustus Carney and Marguerite Clayton appear in the leading roles. "He who laughs last, etc." is the title meaning. Mr. Brown arrives at a boarding house, where he is suspected of being a Mr. Wallace Brown, the heir to a million or so. He is treated like a prince, his rent money refused and the other boarders suffer to make him happy. Finally, when the daughter and he have planned to elope, the mother takes her place and he marries the wrong one. Then the denouement, and Brown discovers he has wed a crank, and she discovers she has wed a comparative pauper, and the girl has the laugh.

An Elopement at Home. Vitagraph. (Nov. 12.)—Good, clean, clever comedies such as this are always in demand. A girl and a boy planning to elope are caught in an awful predicament. The girl is caught by the window shutting on her coat and the boy is arrested by the irate father, who thinks he is a burglar. The boy, locked in a closet, escapes to the roof, and from this point of vantage and just able to reach the girl's hand at the window, they are married by the judge next door. Norma Talmadge, Leo Delaney, Van Dyke Brooke, William Shea and Hughie Mack are the total cast.

Trying Out No. 707. Selig. (Nov. 12.)—A strong story dealing with the honor system in vogue in the American prisons in which a man is given a chance to make good as a trustie A man is needed as a dynamite expert and No. 707 is the only one available. He finally pledges his oath to make good, and does so. The money which he earns is sent to a poor widow who had aided him to do the right thing. He is finally hurt and Mrs. Love visits him. Her interest and his good work gets him the pardon he had wished.

Mixed Nuts. Biograph. (Nov. 13.) —A short comedy that will amuse greatly. The "nuts" escape. One, a man, imagines himself to be Hamlet-Romeo and makes violent protestations to a girl, not a "nut." The other, a woman, is a semi-Ophelia and she loves the girl's husband. This creates family differences until the keepers arrive.

The Sea Eternal. Lubin. (Nov. 13.) Two reels.—There are two things in this film that might be remedied and so strengthen the picture. The newly born baby is too old and Arthur Johnson, as a grandfather, is too young. The story itself is one of interest and above the average. John, a fisherman, lives with his wife, both being happy until the arrival of Mason, a merchant, who makes love to Mary. He gets her to go to sea with him in a boat, ostensibly to rescue her husband, but really keeps her out all night so that Jim will drive her away. John gets very angry at this and will not help them when a storm comes up. Their little child is left in the charge of neighbors and John leaves, thinking Mary dead. Years pass by and Ned, the foster brother of John's little girl, loves her. Crazy Mary takes a great fancy to the bride, not knowing her to be her own child. She goes to sea in a leaky rowboat to bring Ned back to the girl, and the boat sinks. She is saved by John, who has come to the town by chance and the family are reunited.

The Right Man. Vitagraph. (Nov. 13.)—George Cooper as the brother in this drama, is very good. Earle Williams and Lillian Walker also do well. Ned, Rose's brother, has plunged heavily in the stock market and has apparently lost all. He advises his sister to marry Strong, whom she does not love, because of his money. She agrees. Without betraying himself, Strong "bulls" the market and Ned recovers his money

with interest. He then breaks the engagement with Strong for his sister. Rose, in the meantime, has decided that she cannot live without Strong, and tells him all the truth, adding that she now loves him.

A Slave of Satan. Patheplay. Two reels. (Nov. 13.)—A foreign production. Just why it is called "The Slave of Satan" is not entirely made clear. The leading lady is not beautiful (as advertised) and she is so excruciatingly thin as to spoil the effect. She is a banker's daughter, who tiring of her life, becomes an artists' model. She is very fickle. The artist loves her, but knowing her to be untrue, consents to meet a banker's daughter with the intention of marrying her. The banker's daughter and the model turn out to be the same, she, however, denying the fact. Later he proves this and she is cast in the streets by her father. The artist meets her again later, when she is in the depths of despondency and marries her, she having by this time "reformed."

Mrs. Casey's Gorilla. Biograph. (Nov. 13.)—On the same reel with "Mixed Nuts" and of about the same quality and quantity. The names and makeup of the various characters are sufficient to arouse humor without action. Count Castoria is tendered parties by both Mrs. Casey and Mrs. Murphy. When the latter has given a "monkey party" Mrs. Casey decides to out-do her and gives a "Gorilla party" with her husband in the stellar role. All goes well until the "Gorilla" sees the Count making love to Mrs. Casey, and then the cage is not strong enough to withhold his violent passion.

The New School Marm of Green River. Essanay. (Nov. 13.)—A "Western" with nothing particularly original to recommend it. A school teacher is saved from insult from a gambler by the decisive action of the pony post rider. The Government employee and the teacher having decided they love one another, arrange a code of signals with pistol shots. The postman is held up one day after having fired the arranged signal and the girl saves him from robbery and arrests the gambler and his aide.

The Boomerang. Essanay. Two parts. (Nov. 14.)—There is plenty of action in this story. The government has some very important plans stolen. One of four men can only be the thief. Irene, the daughter of the secretary of war, loves Maxwell, who unknown to her is a spy and the one who has stolen the plans. The conspirators discover the plans they have stolen to be worthless without the "key." A second attempt is made, but Irene knowing this, places the "key" safely away and substitutes blank paper. She then follows the thief and traces him to their den where she is captured. She then recognizes her former fiancé. The police arrive shortly after and the girl returns home with her father.

When Brothers Go to War. Lubin. (Nov. 14.) General Film Co. Exclusive Service.—A good drama, strongly told, dealing with the recent and present unrest in Mexico. Two brothers divide the property of their mother's estate, the elder getting only an amber cross, and the younger all the money and property. The younger also wins his brother's fiancee. Later when war is declared the lucky brother joins the state troops while Jose joins the insurrectionists. Capt. Valdez is captured by the peasant soldiers under Jose, but he immediately sets him free, for which action he is condemned and shot. His last act is to send the cross to Captain Valdez.

The General's Children. Patheplay. (Nov. 14.) General Film Co. Exclusive Service.—With Asta Neilsen, the German actress, playing the lead. Apparently she has not a good vehicle, for she does not excel. Karl, the general's son, having passed a worthless check, must get out of the country. His sister, Thekla, gives him the money, which he gambles away. Not having enough to leave the country, he hides. The girl becomes engaged to a rich young man, who is warned about her midnight pilgrimages. He follows her and finds her in the arms of another man. He tells her parents and they follow her and find the son. The truth is then told and the boy Karl forgiven.

Fanny's Constancy. Vitagraph (Nov. 14.)—Ethel Lloyd as the maid in this picture is extremely good. Without her the picture would lose much of its value. Hubby returns home too fat. "Nobody loves a fat man" says wifey and commences to make him train down. Everything fails. She writes to Jack, her cousin, and asks his help. He half destroys the letter to light his pipe; the other half, which hubby finds, looks as though they were going to poison him. The police ferret out the truth and the laugh is on hubby. Although half of the letter is shown, being burned to light a pipe with, when it is again thrown on the screen as an insert, it is whole.

When the Clock Stopped. Lubin. (Nov. 14.)—The writer is to be congratulated on the name of this drama. It is most appropriate and has a good sound. George Bennett, a real estate broker, has invested all his money in some property which he has almost sold to a manufacturer at a large profit. Enter the villian. Percy, the manufacturer's secretary, has been rude to the stenographer, and one day George rebukes him for it on the street. Therefore, in revenge he prevents the sale from going through by stating that the property is no good. Later the manufacturer goes to investigate himself, at the wish of the stenographer, and is pleased with the land. He calls at George's house just as a note is delivered to his wife, stating that George intends to kill himself at five o'clock. They rush

"A MAN AND A WOMAN"
Irene Hunt and George Siegman in Reliance Drama

to the office, arriving there at 5:15. The clock in the office has stopped and George still waiting for five to strike, is safe.

The Slate Industry. Patheplay. (Nov. 14.)—An instructive treatise on the making and shipping of slate. Pictures on this subject have, however, been shown before. The drilling and blasting are shown, followed by the sawing and shaping and the final shipping.

Butterfly Preservation. Patheplay. (Nov. 14.)—On the same reel with "The Slate Industry." Shows the methods of catching and preparing moths and butterflies for museum purposes. It does very well as a "filler," but will probably fail to "get across" with an average audience. The photography is good.

Hypnotizing Mamie. Kalem. (Nov. 14.)—On the same reel with "The Fickle Freak." Svengali, a hypnotist, on whom the original Svengali has nought, needed a "subject" and gets Mamie. She does very well on the stage until her mother and fiance come in. The water in the fire pails help bring her to. The action is quick and clever and should bring the house down.

The Fickle Freak. Kalem. (Nov. 14.)—A tale of the circus which will amuse greatly. The human pincushion is loved by the bearded lady, but he loves the Circassian girl. So the bearded lady shaves and loses her job. A letter telling her that her uncle has left her some property brings the pincushion to her arms, but a picture of the property drives him back to her rival. John E. Brennan's impersonation of a Circassian girl was great. Ruth Roland played the bearded lady.

Mystery of the Crimson Trail. Patheplay. (Nov. 17.) General Film Company Exclusive Service.—A roaring good comedy with more than a touch of burlesque. "Happy," a tramp, having been ousted, plans revenge. A red paint pot and brush are his only weapons, but they are more than sufficient. He also helps a couple get married by posing as a witness.

A Female Fagin. Kalem. (Nov. 17.) General Film Co. Exclusive Service.—A good drama with plenty of good action. Helen Gilmore plays the lead. Two sisters in a department store steal from customers. One works as a sales girl, the other in the cashier's booth. The former steals things and ships them through the pneumatic tubes to her sister who conceals it. The proceeds are given to the woman who keeps them. They are caught through the detective work of Grace, the daughter of the proprietor, and her lover, the manager. The police are called in and the woman arrested.

Sir Highwayman. Warner's Features, Inc. Three parts.—A melodramatic masterpiece. With the great numbers of "Westerns" on the market, it is indeed a relief to see one that depicts "God's country" as it really was when the rustler and .44 were rife. Rex Marlow becomes an outlaw after he has seen his father robbed and killed by the "crime gang" and his property, which should have gone to his adopted sister, stolen. He robs only those who have done him so much wrong. Later he meets "Scotty" the girl, when he rescues her in an accident, and when they have recognized one another he tells her his story, confessing that it has been for her sake that he had done the robbing. Finally he is able to restore to the girl the money which is hers by right, and reaps his reward in her thanks. The cast is good and the action rapid and clever. An Aztec treasure cave also plays an interesting part.

The Woman. Broncho. Two reels.—It does not seem that the name "The Woman" is a very appropriate one, in this case being too general. John, a consumptive, is dying. His wife, an actress, is supporting him by singing, when she is told that he will have a fighting chance if moved to Arizona. They manage to get there and she takes his place in the land rush, but is injured so badly that she cannot get any allotment. A wonderful stage fall is pictured. She then gets a position in a dance hall, where she is insulted until protected by one of the miners. He asks her to marry him, and in order to get some money, she consents and commits bigamy. John, however, dies and the secret is kept.

During the Carnival in San Francisco. Keystone.—The parades and jubilee that celebrated the anniversary of Balboa's discovery of the Pacific. There were soldiers and sailors galore. The West Pointers and Zouaves made the best showing. A good picture, though very short.

A Woman of the West. Bison. Two reels.—Directed by David M. Hartford. The story is rather conventional and possesses little to really recommend it. One brother steals money from his father and kills him in the fight when he is caught. Andy, a Mexican, demands blood money, as he saw the deed. Together they throw the blame on Frank, the other brother, who is at the time in Butte working. He surrenders on hearing the charge Through the girl and a detective he proves his innocence and the two conspirators are arrested. The duel with the girl in the last reel is very good.

"Red Margaret"—Moonshiner. Bison. Two reels.—Just why she is called "Red" is not apparent. Pauline Bush interprets the part well, but

(*Continued on page* 44)

SCENE FROM "SIR HIGHWAYMAN"
Warner's Features.

SPECIAL FILM REVIEWS

WHEN the Earth Trembled, or The Strength of Love. Lubin. Three reels. (Nov. 12.) General Film Company Exclusive Service.—The mechanical effects in this long picture are wonderfully realistic. The San Francisco earthquake calamity is utilized as the scene of the plot, the actual earthquake and fire are most costly and truthful representations of the original.

Paul Girard, while in Paris, falls in love and marries Dora Sims, the daughter of his father's former business partner. His father, a shipbuilder, has broken off with Sims and offers his place to Paul, disowning him, however, on hearing of his marriage to Sims' daughter. Paul and Sims go West and start a business of their own, which prospers. The father, hearing of this, buys up all the stock of this company in order to ruin his son. This part seems a little unnatural. Paul is sent to Samoa to look after the interests of the now nearly bankrupt company. The ship is wrecked and all are believed lost. The father extends time to the company on hearing of his son's death. Then the earthquake, in which buildings fall, the earth seems to actually tremble and the crowds flee. Sims is killed by a falling building. Dora and her two children go to Philadelphia, where the children are adopted by Girard, Sr., who refuses to take Dora. She obtains a position as governess to her own children. Paul, after numerous adventures, arrives home and is welcomed by the now penitent father.

A clever plot, well directed and good photography. Films like this will always be very acceptable. A. D. M.

The Judgment of Buddha. Melies Two parts. (Nov. 13.)—This picture possesses a little originality. A sultan, having become the object of hatred of his prime minister, is open to his attacks. When the Sultan has punished him for a flagrant offense, the minister steals his favorite daughter and has her brought up by a villager, later bringing her back to the Sultan as a dancing girl. The potentate, realizing her great beauty, marries her, thus committing one of the worst sins in the Buddhist faith. Later the truth becomes known, and the minister is executed. The Sultan and his daughter-wife are thrown into "durance vile." The girl escapes and implores the aid of the high priest, who gives him a chance. He is to build a temple in ten days, but failing in this they are turned into stone images by the god.

From Out of the Flood. Lubin Two parts. (Nov. 17.) General Film Company Exclusive Service.—This is a very strong dramatic story. The scenes are laid in Dayton, Ohio, during the recent floods, actual scenes from which are shown. Andrew Tyler, one of the "idle rich," marries a chorus girl on a dare the night the dam breaks. They are separated during the flood, and Andrew shows his true colors in his rescue of a girl from the hands of what the sub-title calls a "ghoul." This is incorrect as a ghoul is one who robs dead bodies only. Florette, Andrew's wife, dies, her last request being to the girl who has taken care of her in the hospital. She asks her to go to Andrew's house and pose as his wife in her place. Nan goes and Mr. Tyler, Sr., takes a great fancy to her. Andrew, believed dead, has lost his memory, which, however, returns after an operation. He is welcomed home, and Nan tells him the truth. At the request of his father, she stays. Later Andrew knows he loves her and they are married secretly.

Across the Continent. Pilot Feature. Four parts.—There is not a form of crime from murder to forgery that is missed in this picture. The action is plentiful. The reels are overcrowded with action and it is difficult to keep track of the various characters. There are some very thrilling escapes.

The evil of drink is used as the basis for the story and in this the film teaches a good moral lesson. Adderly, a saloon keeper, teaches George to drink, thus ruining his home and killing his wife. The terrible curse of Agnes, the wife, against the saloon keeper comes true. His son steals his wealth and turns him out to starve, even after he had become blind. The son then affixes the blame for a theft on the shoulders of Joe Ferris, an innocent stranger, and sends him to prison for three years. He escapes and proceeds to vindicate himself. A pal of the saloon keeper's son, dying, confesses to the conspiracy to land Joe in jail, and a warrant is made out against John, the villain. He is arrested but escapes, and, disguised as a girl, abducts the heroine. She is rescued by the "comedian," a negro, and marries Joe, whose name is now cleared. John returns to prison blinded.

The Harper Mystery. Florence Turner Films Co., Ltd. Three Reels.—One of the greatest detective stories that has ever been produced. The character work of Miss Turner is exceptionally fine, and she is supported by a good company. The photography is excellent, and great care has apparently been given over to the small details.

A girl finds a ring in Grubb's Alley with a handkerchief with the word "help" on it. She is arrested and asks Miss Kent to defend her. Going to the place where the ring was found, disguised as an Italian woman, she sends a monkey up the pipe to an open window. The monkey returns with a note to the effect that a woman has been drugged and is held a prisoner there. In another disguise her companion, Joe Miller, another detective, follows a man on his leaving the house, but is caught by the conspirators and held. They then send a note to the nurse in the house where the woman is held prisoner telling her that they have been followed and to be careful.

Miss Kent intercepts the note, overpowers the nurse, and, in the disguise of the old prisoner, is carried to the other house, where her mate is a prisoner. By clever work she arrests the three men, frees Joe, and together they take them to prison. It then appears that the woman is being held for her money by relations. Most exciting throughout. Does not drag. Joe Miller is played by Coley Goodman; Steve Bright, the villain, by Frank Tennant. The story was written and produced by Larry Trimble.

The Port of Doom. Famous Players. Three Reels.—The plot is good and the acting agreeable, but the picture is not up to the standard expected from this company. It is a detective story, dealing with the disappearance of a girl and her final recovery through the work of Kate Kirby and her father. A wealthy ship-owner wishes to match his daughter with his secretary. The girl disappears and the Kirbys are notified.

An examination into the life of the secretary leads to the fact that he is leading a dual life and is already married. The girl has shipped to sea in the meantime as the wife of the man she loves, i. e., the mate. News is received that the ship will sink, as she has been doomed. Kate catches her at a Southern port and boards her. They, however, refuse to give up the journey, and so Kate goes along. The ship sinks and they are saved by the merest chance. The water scenes were well directed.

The cast was as follows: Peter Lang, Hattie Forsythe, David Wall, House Peters, Hal Clarendon, Harris

Gordon and Laura Sawyer. The work of David Wall was most commendable.

False News. Gaumont. Two Reels. (Dec. 6.)—Mme. Bertha Dagmar, one of the highest paid women on the French screen, plays the lead in the picture. The French idea of American cowboys is good, considering that the picture was produced in France, with a foreign cast.

Two reporters, Miss Walker and Jack Morgan, receive news of the death of a famous banker. They go to investigate and the story is told them in confidence. Jack wishes to break the confidence for his own personal gain, and to do this he must secure Miss Walker's silence. The girl refuses to work the dastardly scheme with him, so she is bound and gagged by a gang in the pay of Jack. She escapes and hears that the financier is not dead, but in a faint. So she gets the "exclusive" after all. Morgan is killed in a fight.

What the Gods Decree. World Special. Four Parts.—Josette Andriot, who has received so much mention by her wonderful work in Protea, plays the stellar role in this production with just as much enthusiasm as before. Her work is worthy of praise.

Darsac, a wealthy African trader, goes to India and steals a valuable necklace from the neck of one of the gods at the demand of his wife. After a series of adventures he arrives back at his home in Europe and presents his wife with the jewels. Kali, a dancing-girl, folloms him on his yacht, managing at last to recover the necklace and escape. She is recaptured, and Darsac recovers his stolen property. He immediately has his grounds guarded by lions and his house with numerous trap-doors. The girl on entering the grounds manages to elude the lions, strangles the guard in the treasure-room, but falls through a trap-door into a cage. It is only through a superhuman effort that she escapes.

She then pursues another course. Stealing the man's child, she puts her into a hypnotic sleep. One thing after another happens until the trader is only too glad to return the stolen necklace, and Kali, in the goodness of her heart, forgives him.

The action is well-timed and does not lag in any place. Many novel plans are worked with telling effect.

MIDGAR FEATURES GET MULLER RELEASES

G. Blake Garrison, who is at present in Hamburg, has cabled to Midgar Features at the New York office, 135 West Forty-fourth street, stating that he has just closed an exclusive contract to handle all of the H. A. Muller releases in America.

Cecil Charles Graham, general manager, said:

"This is a notable contract, as Mr. Muller is well known in the moving picture field in Hamburg and, in fact, all through Continental Europe. He is a man of vast experiences personally and his staff, from producer to stage carpenter, is one of the best in Europe. We have looked over some of the advance scenarios and the first one to be released, "The Mystery of Richmond Castle," is a picture of unusual rapid action throughout its entire length."

GENERAL FEATURE FILM BUYS

Contracts have been consummated by Joseph R. Miles for the output of Ramo and Film releases of America for Northern Illinois. The General Feature Film Company, of Chicago, which bought out the M. & F. Feature Film Company, fell heir to these contracts.

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"CHECKERS" REACHES THE SCREEN

Exciting Racing Scenes and Natural Acting of Thomas W. Ross Features of Film Version of Famous Play and Novel

"CHECKERS," the famous racing play of Henry M. Blossom, Jr., a production which for many years was one of the hits of the legitimate stage, has now reached the screen through the six-part production of the All-Star Feature Corporation. Thomas W. Ross, who is the "Checkers" of the original production, is seen in the title part on the screen. His technique as a motion picture actor is excellent, and his quiet, natural acting is very pleasant. The scenario upon which the production is based was prepared by Lawrence McGill and Eustace Hale Ball.

In selecting the play and novel of "Checkers" as its second release, the All-Star Corporation has shown great acumen. Racing subjects on the screen, or in plays, or in books, are always popular, because the majority of people love horses. Especially thoroughbreds, and the element of chance appeals to the gambling instinct of humanity.

The All-Star Feature Corporation, in this production, holds to its policy of making noteworthy films. This picture has many important scenes, all of which were produced with proper dignity. The racing scenes, for instance, were taken at different race-tracks. When the run comes on the bank, a specially constructed bank is destroyed by the angry creditors. The cast has been selected with a view to getting the best players. Thomas W. Ross again plays "Checkers" and opposite to him is Katherine La Salle, as "Pert Barlow." Jack Reagan, as "Push Miller," gives an impression of his part that places him in a class with Tommy Ross.

The story of "Checkers," told briefly, is as follows:

The Story of the Picture

Edward Campbell, known as "Checkers," works his way up from messenger boy to a clerkship in a bank. Upon the death of his mother he gets into bad company, loses his position, and is without friends who can help him. Coaxed into a gambling house, he loses his last dollar, and then is given a job as dealer. One evening there is a fight, during which a man is killed. Checkers is suspected, but innocent. Fearful, he determines to get away from the city. Meeting a race-horse tout, Push Miller, they make their way South to the track. Winning some money, they follow the horses to Hot Springs, Ark.

Arthur Kendall, a young man from Clarksville, Ark., gets very friendly with Checkers. Kendall goes off on a spree, and his sweetheart, Pert Barlow, and her father come to bring him home. Arthur will go only if Checkers accompanies him. Wishing to earn an honest living, Checkers takes the opportunity, and goes to work in the general store of Arthur's father.

Pert Barlow breaks her engagement with Arthur, and Checkers falls in love with her. Pert Barlow's father, wishing her to marry Arthur Kendall, forbids Checkers to see her and tells him not to come back to Clarksville until he has made $5,000 by honest work. Pert gives Checkers an old California $50 gold piece as a love token.

Leaving Clarksville, Checkers is unable to secure any employment. He tries again and again. One day, broke, he drifts down to the track, hoping to meet some of his old friends from whom he can borrow money. Pert Barlow, her father, Arthur Kendall, and others from Clarksville are at the track that same day.

In desperation at seeing Pert and Arthur together, Checkers bets the $50 gold piece Pert has given him on a horse called Remorse, at odds of 100 to 1. Remorse wins. Seeing Checkers, the father of Pert tears her away. Checkers follows them to Clarksville.

As his $5,000 has not been earned by honest work, Checkers knows he cannot claim Pert. But while he is in Clarksville a run is started on the bank owned by Pert's father. Checkers uses his ready wit in holding the crowd of clamoring depositors, and finally saves the day by the deposit of the $5,000 which he has won.

"CHECKERS" WOOES PERT

At this, Pert's father declares that he needs Checkers as a son-in-law, Pert approves the choice, and all are therefore happy.

Others in the cast are Gertrude Shipman, as "Cynthy"; Alfred Sidwell, as "Jerry Halter"; Marie Taylor, as "Aunt Deb"; Carl Hartberg, as "Judge Martin"; William A. Williams, as "Arthur Kendall"; Harriet Worthington, as "Sadie," and Charles Graham as "Barlow."

"CHECKERS" DEFENDS PERT'S FATHER FROM THE ANGRY DEPOSITORS

Not a Dull Moment

The film goes through its entire six reels without a dull moment. When shown at the Broadway Theatre, New York City, to an invited audience, the racing scenes drew much applause. This they will always do, for they are very exciting. Many small touches, such as a puppy dog rolling around in the stall in the stable scenes, were well received.

"Checkers" is a production founded on a famous novel and a famous play. It is put out by the All-Star Feature Corporation, and up to that company's high standard. On the screen it seems sure to occupy the same position that it did in the realm of literature and on the legitimate stage.

"LIFE OF WAGNER" IN MOTION PICTURES

Klaw and Erlanger Select Subject of Great Historic and Educational Value for First of Exhibitions in Theatres Hitherto Solely "Legitimate"

LAST Friday, at the New Amsterdam Theatre, New York City, where "The Little Cafe" is playing, Klaw and Erlanger introduced a new series of special performances by showing in motion pictures the career of Richard Wagner. Similar performances will be given regularly hereafter on Monday, Tuesday, Thursday and Friday afternoons, and on Sunday afternoons and evenings—afternoons and evenings, in other words, when the house is not given over to its regular stage performances.

Considerable interest is attached to the experiment. It is Klaw and Erlanger's first move—in the exhibition of motion pictures. Another prominent theatrical firm, the Shuberts, have already followed suit. Last Sunday evening at the New York Hippodrome they gave over the big theatre to pictures of the Mexican revolution, instead of to the usual Sunday concerts.

Leave Vivid Impression

Artistically the Richard Wagner pictures are of a high order. They were accompanied throughout with appropriate selections from the Wagner operas, ably rendered by W. H. Humeston, organist. R. S. Pigott, narrator, explained the pictures.

It would seem as though the venture ought to prove successful. It will in all probability, if it is properly advertised. The people in New York to whom these pictures will appeal, and there are many such, are by no means well aware of the artistic motion picture. They must be told, and directed. The human interest of Wagner's life, over and above his achievements as a composer, gives the production a wide public appeal.

To the writer the pictures were particularly interesting in that they showed how much can be done—how much undoubtedly will be done—by the educational film.

Here, in a few hours, is given a vivid, comprehensive, literal, lasting impression of the whole life of an historical character. The same result could be had by no other educational method.

The Messten Film, Berlin, deserves much credit for this excellent production. The settings are admirable and authentic. The likenesses of Liszt, von Bulow, Ludwig, of Bavaria, are perfect, while the unnamed actor who took the part of the master achieved wonders in his change of expression from youth to middle age. Frau Cosima Wagner is said to have lent her sympathetic support in making the scenes and incidents authentic and accurate.

Steps in Wagner's Career

The production is divided into four parts, the first from Wagner's childhood until he is conductor at Konigsberg in 1836. It shows the composer as a young man at school and his marriage to Wilhelmina Planer—Minna. The second part finds Wagner a conductor at Riga. He is compelled to flee from his debtors and gets to Paris, where he meets Meyerbeer and Liszt. He is in dire straits, but a letter comes from his brother with news that his opera, "Rienzi," is to be produced in Dresden and he must come there.

In the third part the success of "Rienzi" is shown, with Wagner's appointment as director of the Dresden opera in 1842. He was then thirty years old. "The Flying Dutchman" and "Tannhauser" fail and he is dismissed.

Desperate from lack of funds and debt, Wagner joins the uprising of 1849. Again he is forced to flee, but this time Liszt gives him money and helps him to settle in Zurich. He reads the libretto of the "Nibelung Ring" to his friends. Here the film punctuates the reading of the manuscript with scenes from the "Ring." Inspired by the beautiful Frau Wesendock, Wagner begins "Tristan and Isolde." He quarrels with Minna and they separate.

The final part shows Wagner at the summit of his success. Under the patronage of King Ludwig, of Bavaria, he is established at Munich in 1864. Political scheming by the King's ministers, who are anxious to turn the liking of the King for Wagner to their advantage, makes trouble for him.

Death Follows His Triumph

When the King sends 50,000 francs to the composer, the ministers see that it is sent in the smallest coin of the realm, and on a cart so that the people may think the King is draining his treasury for a favorite. They induce the King to send Wagner to Lucerne.

There Wagner composes the "Meistersinger" and is visited by King Ludwig. Cosima, daughter of Liszt and wife of von Bulow, is separated from her husband. She knew Wagner in the lean years in Zurich. Minna is dead. Cosima and Wagner are married. Wagner's triumph at Bayreuth follows and the film ends with the bier of the composer. He died on February 13, 1883.

KEYSTONE MABEL

The hour is fleet and life is sweet
When Mabel "moves" before me,
And I am "Keystoned" in my seat,
The round world "reeling" o'er me.

When late my queen of gasoline
No charm possessed to hold me,
A vista gray for minds blase
The future did unfold me.

Upon the earth there seemed a dearth
Of new delights to cheer me,
Tho' I'd been told by young and old
That one was "moving" near me.

Some providential agent smashed
All mirth-subduing strictures,
And on my startled vision flashed
A world in moving pictures!

Oh! there's a joy, for man and boy
Tremendously entrancing,
One only feels when Keystone "reels"
Upon the screen are "dancing."

The hour is fleet and life is sweet
When Mabel "moves" before me,
And I am "Keystoned" in my seat,
The round world "reeling" o'er me.

Milwaukee, 1913. PATRICK J. NOLAN.

BLACHE OPENS OFFICES

Of significance to buyers in territories where features have not been accorded the support shown in the other territories is the action of Herbert Blache, president of the Exclusive Supply Corporation in opening offices in New York State, St. Louis and Indianapolis for the rental of Solax, Blache American and other features on the Exclusive program. This move indicates the intention to invigorate sluggish conditions.

(*Continued from page 39*)

there is no cause for the name except that it sounds melodramatic. The revenue men and the moonshiners are constantly at war, the former getting the worst of the fight. Finally they plan wholesale war on the law-breakers. The gang is captured with the exception of Margaret, who is supposedly the leader. She is allowed to go free by the agent, whom she has befriended. He is blinded by a shot, and Margaret, knowing he will be disgraced, leads him into town, places a pistol in his hand, and surrenders herself to him, saving his reputation.

The Were Wolf. Bison. Two reels.—Absolutely the most asinine affair ever produced. It is an insult to place it in the form seen by the reviewer before any audience. Imagine the Grecian belief of the transmigration of souls used this way. The girl turns into a wolf, and after a hundred years meets the descendant of the man, and not only do they know one another, but the wolf regains her form of a girl, and she shoots and kills him. If this were a fairy story it would be laughed at.

The Frame-Up. Broncho. Two reels.—Apropos of the present political unrest throughout the country. A good story in which moral politics win despite the efforts of the boss and his gang. In order to defeat the candidate for Mayor, the boss obtains an affidavit from a woman of the underworld which, if made public, though untrue, would ruin his opponent's every chance. Through many channels the action flows. The finale shows the unearthing of the truth. A wonderful automobile accident is staged and the woman, knowing she is to die, confesses that her affidavit lays her open to perjury, and the young man wins.

Our New Minister. Kalem. Three parts. (Nov. 12.)—A man is sent to the penitentiary for the theft of another. Drink was his only offense, and while in a drunken stupor he steals for a lawyer, who has him arrested. On his return from prison he is avoided by all except a few, among whom the new minister and his daughter occupy prominent places. The deacons of the church try to expel the minister for his friendship and so-called radicalism. One day an escaped prisoner arrives at Lem's house and is given assistance. While he is hiding the sheriff hides also, hoping to catch the escaped man. The lawyer comes in and the sheriff overhears him confessing his crime to Lem and immediately arrests him. The romance between the minister and the ex-convict, Lem's daughter, is very pretty. But the town constable or sheriff, Joseph Conyer, was by far the best of all. The Kalem Company informs us he played that part in the original "legitimate" production.

L'Article 47. Majestic. Two Reels.—After the celebrated play by the same name that has been shown in nearly every stock theatre in the country and abroad. George loves Cora, a profligate woman, and refuses to give her up at the request of his mother. Mazilier, a Frenchman, is attentive to her also, and it is because of this the two quarrel. In the fight Cora is accidentally shot by George, who is sent to the galleys for five years. Mazilier starts a gambling house in Paris, where George on his release finds them. He has, on his leaving the prison, been forced to sign a paper swearing to report to the authorities any change of his address. He does not do this and Cora threatens to tell the police. To keep the matter secret from his young wife, whom he has just married, he sees her secretly. After some time his wife meets him there and the whole truth comes out. He is arrested but a pardon arrives in time to prevent his return to jail.

Commencement at Indian School, Carlyle, Pa. Reliance.—Not as good a picture as one would be led to expect with such a title. The students drilling, a group of parents in costume, and Congressman Carter, an Indian, and Chief Three Bears shaking hands are shown. Surely there is more of interest than that.

For Love of a Man. Reliance. Two reels.—Woman's love has ever been of greater strength than man's, and this picture is a good exponent of this fact. Mary, a servant, loves the chauffeur. She, the trusted servant, allows James to look at her mistress' jewels, which he steals. Mary is blamed and is sent to the penitentiary. After her release she goes from one position to another, always her past found out, until finally she is coaxed to steal from the judge's house. She repents and returns the silver, only to be caught by James, now a chauffeur there. She tells the judge the truth on perceiving James' perfidy and the latter goes to jail.

The Ultimate Solution. Bison. Two Reels.—One of the best stories Captain Peacock has written. India, the land of mysticism, is chosen for the main settings. A tourist steals a little god from one of the temples in India. He is followed back to his home in New Jersey by fakirs, who attempt to obtain the idol back. The man, getting old, hires a secretary, who on entering the room finds the old man stabbed. Bainbridge, the servant, accuses her of the deed, and she has to flee, seeing that the evidence is against her. She later marries Clifford, the nephew of the murdered man. Bainbridge recognizes her and blackmails her until finally she is able to prove her innocence through the aid of a diary of the dead man, and Bainbridge is arrested Plenty of action.

Sorrows of Lincoln. Nestor. Two Reels.—Francis Ford makes up very well as Lincoln. The story of the life of the great war President is one full of interest and dramatic incidents. There are long skips in this film story, which shows but little of his real life.

The Heart of a Police Officer. World Special. Four Reels.—After the Italian drama by Enrico Gemelli of the same name. A very interesting story is drawn out. A. Cappozi plays the lead with much cleverness. The story tells of a hunter, who, being pressed for money to feed his starving children, becomes a poacher. He is arrested by a scheming gamekeeper, who loves his wife, and given thirty days to pay a fine of $60. He

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The story must not exceed two thousand words. Write on one side of the paper only, and have it typewritten, if possible. Write about your actual experiences; how you started, and why; tell about your greatest problem in making the theatre pay; how you met competition; how you manage your employes, and of the adverse conditions you had to overcome. If you believe in advertising, tell why, and in what way.

If your theatre has been a success, there are a thousand reasons why. If you are still in the long fight, you can write just as interestingly and helpfully as the man who has already won out. Tell the others how you made good, and then read about how they fought their battles.

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All stories, complying with the requirements of the contest, will be published. Editors of The Motion Picture News will make the award. Please address your story to

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is unable to, and when the time is up his debt is paid by one of the policemen. The latter recovers his money when the chief has learned of his sacrifice.

Port of Missing Women. Selig. (Nov. 18.)—The picture itself is very good. Decollete Nell goes into the haven for women who have erred and there tells her story. She tells of her leaving the farm and going to the city as an artist's model, of her finding out that the man she loved was only playing with her, and how she refused to return with her father. As she finishes her tale her father enters and they are reunited. The old man takes all the women back with him to his farm, which he now calls "The Port of Missing Women."

Tangled Threads. Vitagraph. (Nov. 17.)—This sent a large audience at the Herald Square Theatre, New York, into roars of laughter. It is indexed by the Vitagraph Company as a drama. More "dramas" like this are needed. Alice wants to marry Jimmie, but Pa says "nay." Therefore they concoct the scheme of having Harry, a friend of Alice's, ask for her hand, to draw Pa's attention away from Jimmie. This works, but works too well, for Pa accepts Harry, and even issues announcements. But Harry is engaged to another and doesn't like the outlook "for a hang." The father is made to see things in the right light when he is caught proposing to Miss Grace. Harry wofully states that if he will let Jimmie marry his supposed fiancee he will keep quiet.

The Stolen Tapestries. Kalem. (Nov. 17.)—There is only one fault to find with this picture, the love-making scenes are very timid. No one would ever believe that the girl loves him, or vice versa. The story otherwise is a good detective yarn. Some tapestries are stolen and a note demanding $5,000 received. Detectives are put on the trail and the valuable tapestries are returned in shreds. More are stolen and a demand for $50,000 received. This is paid. The young man then goes on the trail of the crooks and locates them. He wins the girl.

Nora's Boarders. Edison. (Nov. 17.)—This picture is supposedly a very small town, one of the kind where the postoffice is in the general store, and there is a town bulletin-board instead of a newspaper. Yet it supports a large boarding-house, apparently has a myriad of bachelors, has street numbers, and boasts a first-class real-estate office. The widow

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Chas. Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
Walter Chandler, Jr, Manager

Information!

Bright, interesting and right up-to-date. A book on the making, taking and finishing of moving pictures. The moving picture camera and its construction, by a camera man of 20 years' experience. Not theoretical but practical. Sent to anyone postpaid, 25 cents.

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250A KINGSTON AVE., BROOKLYN, N. Y.

needs money and starts a boarding-house. They all flock there, and she coins money. They all propose and she accepts all, but finally marries her music-teacher and sells the house.

AMERICAN PLAYERS BAND BENEFIT

Saturday, November 29, has been decided upon as the date for the benefit given by the players of the American Film Manufacturing Company for La Monica's Santa Barbara band at the Potter Theatre, Santa Barbara.

A carefully selected cast from the American players on that evening appear in Sydney Ayres' four-act drama, "Texas," a play in which he starred under the Erlanger management.

Vivian Rich, who plays opposite Mr. Ayres in moving pictures, will have the leading woman's part in "Texas." Harry Von Meter will be cast for a part. The play will also call for the use of horses on the stage. These will be the same as often seen in moving pictures, rushing through Santa Barbara scenery. All arrangements for the theatre were perfected by Julius Frankenberg with Manager H. Callis.

The making of this benefit for the band was the suggestion of President S. S. Hutchinson, who was first consulted. The coming performance will have all of professional finish, as every person to be cast will have had actual stage experience.

While moving picture players have appeared in public, this will be the first time in the history of the film industry that a company has been gathered together for actual stage work. As such it will attract much attention.

"THE SUBTERRANEAN CITY" IS REMARKABLE KLEINE-ECLIPSE

"The Subterranean City" or "Trailing the Jewel Thieves," to be released in America by George Kleine, Tuesday, November 25, in two parts, is one of the rarest and most beautiful Eclipse releases ever seen in America. The cost of props. used in "The Subterranean City" amounts to a considerable sum, and they were not only difficult to build but practically unpurchasable.

The central theme of the story centers about a wealthy and resourceful gang of jewel thieves in Paris, who build a "Subterranean City," wherein their ill-gotten loot is stored, and where many unique machines are seen actually manufacturing jewelry.

One of the odd props. used in this picture is a gigantic hydraulic press with which the chemicals constituting diamonds are compressed into large stones. The thrilling escape of "Arizona Bill" after he had been placed between the great presses and is left to die a horrible death marks a situation both unique and powerful.

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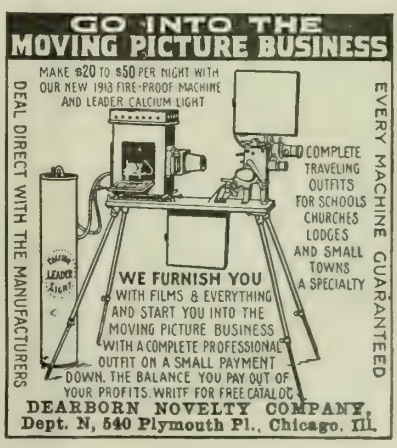
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WE FURNISH YOU WITH FILMS & EVERYTHING AND START YOU INTO THE MOVING PICTURE BUSINESS WITH A COMPLETE PROFESSIONAL OUTFIT ON A SMALL PAYMENT DOWN. THE BALANCE YOU PAY OUT OF YOUR PROFITS. WRITE FOR FREE CATALOG
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Latest News from Chicago

Ventilation Fight Still On

THE ventilation ordinance which has been the center of much talk and action on the part of Chicago exhibitors for the past few months was finally referred to a sub-committee of aldermen on Friday, November 14, to be discussed with Dr. Young, and be reported back on Friday, November 21. This committee consisted of Aldermen Littler, Schaeffer and Latchford. These three men are said to be in favor of amending the ventilation ordinance as it now exists.

At the last meeting Mr. Nielson produced tests which were taken of his theatre at three different times during the night, and also a test which was taken on the street in front of his theatre. The test taken on the street showed more bacteria than did the one taken in his theatre when it was filled almost to capacity.

It is thought that the ordinance will be modified to 800 cubic feet of air per hour per person, as some theatres that have installed systems supplying the greater amount of air claim that they are not practical, and that the theatre cannot be heated and at the same time supply the air required by the ordinance.

Otto Roths in Chicago

Otto Roths, president of the Minnesota Motion Picture Association, was in Chicago on Thursday, November 13, and visited the headquarters of the local association. This combination of exhibitors see the necessity of combining their forces. This matter was discussed with Mr. Roths at length.

On the second Thursday in December a meeting will be held in Chicago at which eight or ten states will be represented for the purpose of making a national organization of the present association.

Interests Band to Fight Censorship

It is claimed that since Major M. L. C. Funkhouser has taken a hand in the censorship of film in Chicago, his rulings have been so drastic that they are working hardships on the film interests in the Windy City. During the week ending November 3, it is stated he killed seventeen subjects, some of which were features, also cut about fifteen others to such an extent the story of the film was injured. In the past a film has been passed by one censor and killed by another; there seem to be no set rules of what constitute a good or bad film, what the film should contain and what it should not contain.

In organizing it is not the intention of the motion picture interests to do away with censorship, but merely to get clean, intelligent and just censorship.

Let's give a little instance of how far these censors have gone with their power. Not long ago the Vitagraph released a subject in which a child while roller skating is picked up on the fender of a street car. The accident had to be cut out. Now, this was a film that taught a strong lesson, nevertheless it could not be shown.

Another point at issue is the fifty cents charged for a permit for each reel of film. It is the contention of the motion picture people that this expense should be taken care of by the license paid to operate theatres. Money is being subscribed by all interested, and the matter in all probability will be threshed out in the courts.

Hershberg Goes to New York

William H. Hershberg, president of the General Feature Film Company, left on Monday for New York City where he will contract for several new brands of film for his feature exchange in Chicago.

A. M. Eisner to Manage Mutual Exchange

A. M. Eisner, for several years connected with the Chicago and Kansas City offices of the General Film Company, has now gone with the Mutual Film Corporation as manager of the two Chicago exchanges, with headquarters in Seattle.

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"The Great Lure of Paris"
A Drama in 3 Parts

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A Drama in 4 Parts

BOOK IT NOW!

"Justice or Love"
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Containing the pictures of the different Moving Picture Actors and Actresses. Principal ones for General Film, Mutual and Universal Service.

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These shades are made from heavy cardboard with two coats of our celluloid enamel, which gives them the appearance of metal. The top is made of metal with holder to attach to any electric socket. When connected and lighted in lobby or auditorium the faces stand out with such clearness that they not only attract considerable attention but produce an artistic and pleasing effect. Send for our circular showing brackets, exit lights and indirect lights for Moving Picture Theatres.
GENERAL SPECIALTY CO.
409 Morgan St. St. Louis, Mo.

The Greatest Problem

That many exhibitors have to solve,—also an immediate problem to those about to become exhibitors, is that of economical construction and remodeling. The *Construction* Number of The Motion Picture News will be off the presses November 29.

Its advertising pages will be representative of concerns manufacturing and marketing the highest quality theatre equipment. Its news pages will be composed of articles containing hundreds of splendid suggestions for building new theatres, or remodeling old houses.

Many new methods of economical construction are given in detail.

Not only is it the first Construction Number ever published by any motion picture trade journal, but it will be the only authentic buying guide for all manner of theatre equipment.

Copies of this valuable number will be mailed to any part of the world upon receipt of ten cents in stamps or silver. Please address your requests to

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***The* Motion Picture News**

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Theatre Construction Number
will be issued
DECEMBER 6th

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MIDDLETON-GARRISON FEATURE FILM CO., Inc.
"MIDGAR FEATURES"
135 W. 44th St., New York City

WOLVERINE FEATURE FILM CO. PURCHASES STATE RIGHTS

Mr. W. B. Schram, president of the Wolverine Feature Film Company, Detroit, Mich., has just purchased the state rights for the following productions for the States of Michigan and Wisconsin: "Nero and Britannicus." "The Thrust of Hate." "When Paris Loves," "The Message of the Dead." "The Doom of the Ocean," "The Fatal Plungs," "The Wheel of Destruction" and "Vendetta."

COMING

THE TERRORS OF RUSSIA

THE PERSECUTION AND FREEDOM OF MENDEL BEILISS

500 People in the Cast—An Entire Village in Riot

WIRE OR WRITE FOR OPEN TERRITORY

THE ITALIAN-AMERICAN FILM COMPANY

COLUMBIA THEATRE BUILDING

701 SEVENTH AVENUE Room 401 **NEW YORK CITY**

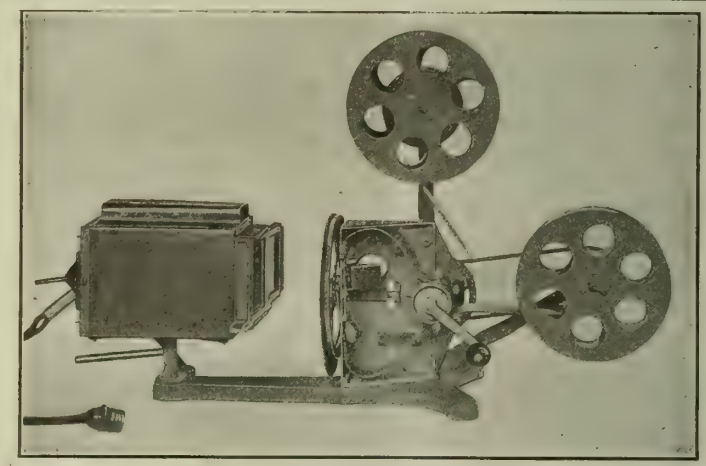
Burton King, who was for many months with the Kay-Bee and Broncho, is now directing for the Western Vitagraph, and is producing two-reel features. Amongst other pictures his three-reelers, "Pride of the South," "A Southern Cinderella" and "A Wartime Mother's Sacrifice," will be fresh in the minds of photo-playgoers.

Betty Schade, for three years with Selig and Essanay, has been engaged by the Universal to play second leads in Otis Turner's company on the Pacific Coast.

The All Star Feature Corporation has sent a company South to take Augustus Thomas' "In Missouri" under the direction of Lawrence B. McGill. The following cast has gone: Emily, Hattie Forsythe; Jim, Raymond Bond; Sam, Gideon Burton; Jo Vernon, Burr McIntosh; Dave, Richard Riley; Ma, Blanche Craig; 'Lizbeth, Gwendoline Piers; Kate, Renee Fernandez; Travers, William Coklin; Bollinger, H. D. Blakemore; Sarben, E. W. Hoff, and Clark, J. W. Hartman.

S. S. Hutchinson, of the American, paid a visit to Los Angeles, to meet the members of the new company, which will produce pictures under the "Beauty" brand, under the direction of Harry Pollard. The new company consists of Margarita Fischer, Harry Pollard, Joe Harris, who was with the Universal and "Venus" features; Fred Gamble, a comedian and character man; Adelaide Bronti, character woman, and L. Alderson, utility man.

Phil Gleichman, of the World Special Films Corporation, was caught in the snowstorm which raged about Cleveland and vicinity last week, and had to lay at Elyria, Ohio, for hours, snowbound. He enjoyed several meals at the expense of the Pullman Company.



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ADVERTISERS: YOUR OPPORTUNITY

The *Special Construction Number* of the MOTION PICTURE NEWS will be the *first* theatre construction number ever issued to exhibitors.

The greater part of the editorial pages will be devoted to present-day problems of construction, remodeling, equipment, ventilation, etc.

Advertisers are welcoming this opportunity to place their product properly before the exhibitor and particularly before the theatre contemplated or in course of construction.

This issue will have a *very* wide distribution.

Last Advertising Forms Close on November 25th

For Further Particulars Write or Phone, Advertising Department

MOTION PICTURE NEWS

A. Blinkhorn had been kept busy during the past week exhibiting his latest importations, "The Harper Mystery" and "The Lure of a Woman." The "Vicar of Wakefield" and "David Copperfield" appeal very strongly to the lovers of English literature, and big sales have been reported.

———

The Lubin players who are members of the Screen Club, are planning to visit New York in a body for the club housewarming. Earl Metcalfe, an ardent worker for the club, is busy rounding them up. Several prospective members will be taken along.

———

The first big feature picture of Director Harry Myers, of Lubin, "Partners in Crime," was released November 20. A motor boat chase, an explosion, a flooded house, and a fight on the edge of a roof, give it thrills.

Brinsley Shaw, a former Essanay player in the "Broncho Billy" pictures, visited Lubinville during the week.

———

Barry O'Neill, Lubin's head producer, is now busily engaged filming the Charles Klein plays, "The Third Degree" and "The Lion and the Mouse."

———

Earl Metcalfe, one of our best little grass widowers, is receiving letters of congratulation on his recent victory in the divorce courts.

———

Got a postal from Frank A. Tichenor in Florida.

———

E. A. Levy, formerly of the Moving Picture Information Bureau, will handle the publicity on "How Wild Animals Live," for the Midgar Exhibiting Company.

The Edison companies, generalled by Directors C. Jay Williams and Richard Ridgely, arrived this week in South Jacksonville, Fla. Mr. Williams has started operations in Jacksonville, while Mr. Ridgely has gone to St. Augustine.

———

Frank C. Griffin, of the Lubin company in Jacksonville, has just finished one of the most expensive comedies ever produced. It is "Cassidy's Squadron." A squadron of real battleships is used in it.

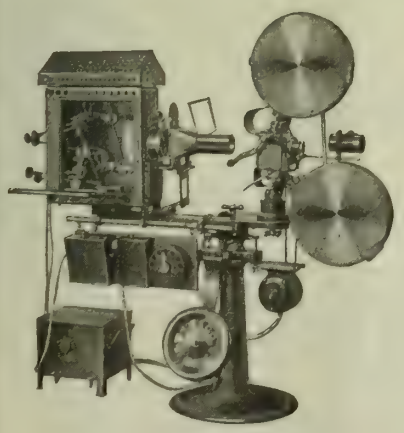
———

"Bill," the office boy star in Paul West's cartoons in the Sunday magazine section with the New York World syndicate, will also star a coming Mutual series.

———

No attention is paid to unsigned communications. The same goes for hand-embroidered cartoons.

IT IS SAID BY MANY WHO KNOW



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Very Truly Yours

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A thrilling Society Drama with Ed Coxen and Winifred Greenwood in leading roles. One and Three Sheet Lithographs.

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COMING!
A SPECTACULAR FEATURE
"TRAPPED IN A FOREST FIRE"
Sensational Forest Fires furnish the biggest hit of its kind. Book this early.
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A demonstration of marvelous engineering.

"HIS BEST FRIEND"
1,600 Feet — Thursday, December 11th
A beautiful comedy drama with a story of loyal friendship.

"A SON OF HIS FATHER"
2,000 Feet — Thursday, December 18th
A dramatic Western story of the gambling rooms.

Five Releases Each Week

"HER SICK FATHER"
400 Feet — Tuesday, November 25th
Father is a Hypochondriac, but eventually cured by the lover.

"THE LOST SWITCH"
600 Feet — Tuesday, November 25th
The terrible consequence of pocketing a lost hank of hair.

"A WAIF OF THE DESERT"
2,000 Feet — Thursday, November 27th
A dramatic emigrant story, a tragedy of the Plains.

"THE SCAPEGRACE"
1,000 Feet — Friday, November 28th
An intense melodramatic story of two brothers.

"TURNING THE TABLES"
1,000 Feet — Saturday, November 29th
A Mexican border tale, Texas ranchmen and Mexican bandits in fierce battle.

"MELITA'S SACRIFICE"
1,000 Feet — Monday, December 1st
A pretty Senorita falls the victim of a hopeless love, very intense.

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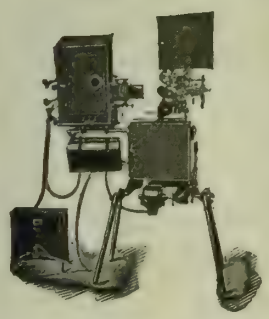

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The Fire Fly.....	F. R. A.	4 Reels
The Current	Ramo	3 Reels
Wives	Ramo	3 Reels
The Missing Woman.	F. A. R.	2 Reels
Cards	Ramo	3 Reels
Sister to Carmen (Helen Gardner).....		4 Reels
Wife of Cain (Helen Gardner).....		4 Reels

A Postal brings List of 200 Winners

General Feature Film Co., Inc.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 15—The Sculptor's Masterpiece (2 parts, Dr.)
Nov. 22—Griffard's Claw (2 parts—Dr.)
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.)

AMERICAN

Nov. 15—The Drummer's Honeymoon (Com.).1000
Nov. 17—The Trail of the Lost Chord (2 reel Dr.).2000
Nov. 20—The Tale of the Ticker (Com. Dr.)
Nov. 20—A Modern Steel Plant (Edu.)
Nov. 22—Calamity Anne's Dream (Com.)....1000
Nov. 24—The Occult (Dr.).1000
Nov. 27—The Spartan Girl of the West (W. Dr.).1000
Nov. 29—At Midnight (Society Dr.).1000
Dec. 1—American Born (2 reels—Dr.).2000
Dec. 6—A Divorce Scandal (Dr.).1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.).1000
Dec. 11—His First Case (W. Dr.).1000
Dec. 13—Armed Intervention (Com. Dr.)....1000

BISON

Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.)
Nov. 18—The Raid of the Human Tigers (3 reel Dr.)
Nov. 22—Winona's Vengeance (2 reel Dr.)
Nov. 25—The White Vaquero (2 reel Dr.)
Nov. 29—The War of the Cattle Range (2 reel Dr.)
Dec. 6—The White Squaw (2 reel Dr.)
Dec. 13—The Werewolf (2-reel Dr.)

BRONCHO

Nov. 5—The Veteran (2 reels)
Nov. 12—The Imposter (2 parts—Dr.)
Nov. 19—The War Correspondent (2 parts—Dr.)
Nov. 26—The Reformation (Dr.)
Dec. 3—The Buried Past (Dr.)
Dec. 10—The Woman (Dr.)

CRYSTAL

Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.)
Nov. 18—Her Secretaries (Com.)
Nov. 18—Percy's New Mamma (Com.)
Nov. 23—The Cabaret Singer (Dr.)
Nov. 25—Hubby's New Coat (Com.)
Nov. 25—Baldy Belmont Lands a Society Job (Com.)
Nov. 30—The Convict's Daughter (Dr.)
Dec. 2—That Awful Maid
Dec. 2—The Installment Plan Marriage
Dec. 7—A Woman's Revenge (Dr.)
Dec. 9—Pearl's Hero (Com.)
Dec. 9—Baldy is a Wise Old Bird (Com.)
Dec. 14—First Love (Dr.)

DOMINO

Nov. 6—The Judgment (2 part Dr.)
Nov. 13—The Ghost (2 parts—Dr.)
Nov. 20—The Witch of Salem (Dr.)
Nov. 27—Belle of Yorktown (3 parts—Dr.)

AMMEX

Nov. 10—Barrier of Blood.2000
Nov. 24—Fatal Reckoning .2000
Dec. 8—His Pard's Sister.2000

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage.3000
Sept. 24—Her Last Ride.3000
Oct. 8—Daredevil Rodman Law (Special)
Nov. 15—Dare Devil Rescue (Special).3000

ECLAIR

Nov. 12—Lade Babbie (3 reel Dr.)
Nov. 16—Unforseen Metamorphoses and Does Max Snore (Split)
Nov. 19—Partners (2 reel Dr.)
Nov. 23—Oh! You Rubber
Nov. 23—Soldiers Drilling in Turkestan
Nov. 26—A Son's Devotion (2 reel Dr.)
Nov. 30—Roaring Bill (Com.)
Nov. 30—One on Tooty (Com.)
Dec. 3—When Pierrot Met Pierrette (2 reel Dr.)
Dec. 7—Trouble on the Stage
Dec. 7—Magnetism—Magnets
Dec. 10—Over the Cliffs (3 reels)
Dec. 14—He Likes Things Upside Down
Dec. 14—Nutty Has a Romance

ECLECTIC

Oct. 2—Vendetta
Oct. 16—Message of the Dead
Oct. 30—The Doom of the Ocean.3000
Nov. 13—The Fatal Plunge.3000

F. R. A.

Nov. 14—Gallows of Gods.3000
Nov. 21—Outlawed .2300
Nov. 28—Secret of Adrianople.3600

FRONTIER

Nov. 15—The Bond that Binds (Dr.)
Nov. 20—Slim Becomes a Detective (Com.)
Nov. 22—The Double Cross (Dr.)
Nov. 27—Slim Proposes, But— (Com.)
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.)
Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.)
Dec. 13—Out of His Class (Dr.)

GAUMONT

Nov. 13—The Heart of a Doll (Com.)
Nov. 18—Monty and the Milkmaid (Com.)
Nov. 20—"Dear Oscar" Finances a Theatre (Com.)
Nov. 25—Mary Saves the Sculptor (Com.)
Nov. 27—The Little Peacemaker (Dr.)
Nov. 27—Gymnastics (Edu.)
Dec. 2—The Living Doll (Com.)
Dec. 4—Oscar, the Hermit (Com.)
Dec. 6—False News (Special).2000

GEM

Sept. 29—The Bachelor Girls' Club (Com.)
Oct. 13—The Surf Maidens (Com.)
Oct. 20—His Double Surprise
Oct. 20—A Trip Through Tunis and Algiers

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature)
Dec. 9—Red Margaret, Moonshiner

GREAT NORTHERN

Nov. 1—A Dilemma .1000
Nov. 8—A Bogus Hero (Com.)
Nov. 22—Hard Luck .1000

GREAT NORTHERN SPECIAL

Oct. 21—Secret of the Old Cabinet.3000
Oct. 28—In the Bonds of Passion.3000
Nov. 21—Baptism of Fire.3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)

IMP

Nov. 3—The Temptation of James (2 reel Dr.)
Nov. 6—The Old Parlor (1 reel Dr.)
Nov. 10—On Pine Mountain (Dr.)
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.)
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)
Nov. 24—Jane's Brother the Paranoiac (Dr.)
Nov. 27—Night Shadows of New York (3 reel Dr.)
Dec. 1—Love versus Law (2 reel Dr.)
Dec. 4—Plain Jane (Dr.)
Dec. 8—The Return of Tony (Dr.)
Dec. 11—Time (2-reel Dr.)

ITALA (Features)

Oct. 9—The Gypsy Kiss.2200
Oct. 23—Queen's Jewels .3000
Nov. 27—Leap of Despair.3000

JOKER

Nov. 29—Lazy Louie (Com.)
Dec. 3—Mike and Jake in the Wild West (Com.)
Dec. 6—A Pair of Bears (Com.)
Dec. 6—Views of Yellowstone Park (Sc.)
Dec. 10—Mike and Jake in Mexico (1-reel Com.)
Dec. 13—The Joy Riders
Dec. 13—Waterfalls of Yosemite Valley

KAY-BEE

Nov. 11—For Mother's Sake (Dr.)
Nov. 14—Efficacy of Prayer (Dr.)
Nov. 18—The Claim Jumper (Dr.)
Nov. 21—Days of '49 (Dr.)
Nov. 25—The Maelstrom (Dr.)
Nov. 28—The Sign of the Snake (Dr.)

KEYSTONE

Nov. 13—Wine (Com.)
Nov. 17—Our Children (Com.)
Nov. 20—A Muddy Romance (Com.)
Nov. 24—Fatty Joins the Force (Com.)
Nov. 27—Cohen Saves the Flag (Com.)
Nov. 6—Louis' Sickness at Sea (Com.)
Nov. 10—Small Time Act (Com.)
Nov. 10—The Milk We Drink (Edu.)

KOMIC

Feet

Nov. 13—An Affair of Honor (Com.)
Nov. 13—Biddy on Her Mettle (Com.)
Nov. 20—Making Himself a Hero
Nov. 20—Murphy's New High Hat (Com.)
Nov. 27—A Method In His Illness (Com.)
Nov. 27—The Man with a Razor (Com.)

LEWIS PENNANTS

Nov. 1—Taxicab 1098
Nov. 15—Decreed to Die

LUX
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Nov. 7—The Amateur Detective (Com.) 590
Nov. 7—Roman Rivers (Sc.) 312

LACLEDE

Nov. 25—The Pale-Faced Squaw.3000

MAJESTIC

Nov. 8—Levinsky's Holiday (Com.)
Nov. 9—The Bravest Man (Dr.)
Nov. 11—The Rivals (Com.)
Nov. 15—The Pitch that Defiles (Dr.)
Nov. 16—The Tomboy's Race (Dr.)
Nov. 18—L'Article 47 (2 parts—Dr.)
Nov. 22—No release

NESTOR

Nov. 19—The Golden Princess Mine (Dr.)
Nov. 21—An Elephant On His Hands (Com.)
Nov. 26—Hilda of the Mountains (Dr.)
Nov. 28—When He Lost to Win (Com.)
Dec. 3—The Brothers (Dr.)
Dec. 5—Locked Out at Twelve (Com.)
Dec. 10—Retribution (1-reel W. Dr.)
Dec. 12—Her Friend the Butler (Com.)

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.).1000
Aug. 28—Getting the Evidence (Dr.).1000

POWERS

Nov. 17—The Doctor's Orders
Nov. 21—A Stolen Identity (2 reel Dr.)
Nov. 24—Jimmy's Deception (Com.)
Nov. 28—A Seaside Samaritan (Dr.)
Dec. 1—When Joe Went West (Com.)
Dec. 5—Cross Purposes (Dr.)
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2-reel Dr.)

RAMO

Oct. 15—The Current (Dr.).3000
Nov. 5—Wives .3000

PRINCESS

Oct. 31—Algy's Awful Auto (Com.)
Nov. 7—Friday, the Thirteenth (Com.)
Nov. 14—Bread Upon the Waters (Dr.)
Nov. 21—A Shotgun Cupid (Com. Dr.)

RELIANCE

Nov. 17—Two Men and a Mule (Series 4—Com.)
Nov. 19—A Man and a Woman (Dr.)
Nov. 22—Her Father's Daughter (Dr.)
Nov. 24—The Other Woman (Dr.)
Nov. 26—A Rough Diamond (Dr.)
Nov. 29—The Reporter's Scoop (Dr.)

REX

Nov. 16—The Blood Brotherhood (Dr.)
Nov. 20—Fires of Fate (2 reel Dr.)
Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)
Nov. 30—The Boob's Dream Girl (Com. Dr.)
Dec. 4—Thieves and the Cross
Dec. 7—James Lee's Wife (Dr.)
Dec. 11—By Fate's Decree (1-reel Dr.)
Dec. 14—The Mask (Dr.)

SOLAX

Oct. 31—Ish Gabibble (Com.).1000
Oct. 31—The Movies .1000

THANHOUSER

Nov. 2—The Water Cure (Com.)
Nov. 4—The Junior Partner (2 part Dr.)
Nov. 7—Little Brother (Dr.)
Nov. 9—Looking for Trouble (Com. Dr.)
Nov. 11—The Campaign Managers (Com. Dr.)
Nov. 14—The Children's Hour (Dr.)
Nov. 16—He Couldn't Lose (Com.)
Nov. 18—Baby's Joy Ride (Com. Dr.)
Nov. 21—The Clothes-Line Quarrel (Dr.)

VICTOR

Nov. 17—Forgotten Women (Dr.)
Nov. 21—Where the Hop Vines (Dr.)
Nov. 24—Back to Life (2 reel Dr.)
Nov. 29—Unto the Third Generation (2 reel Dr.)
Dec. 1—The Barrier of Bars (Dr.)
Dec. 8—The Dread Inheritance (2-reel Dr.)
Dec. 12—Hydraulic Mining (Edu.)

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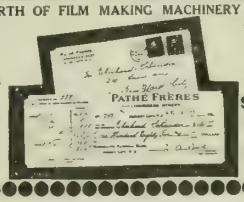

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Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.) .....
Dec. 1—David Copperfield (Hepworth—7 parts—Dr.) .....
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)..
Dec. 15—The Luresfawoman (General Film Agency, Ltd.—3 parts—Dr.)....
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.).....

BIOGRAPH

Nov. 6—On the Hands of the Black Hands (Com.) .....
Nov. 8—Old Coupons (Dr.).....
Nov. 10—No Place for Father (Dr.).....
Nov. 13—Mrs. Casey's Gorilla (Com.).....
Nov. 13—Mixed Nuts (Com.).....
Nov. 15—His Inspiration (Dr.).....
Nov. 17—A Cure for Suffragettes (Com.)..
Nov. 17—He's a Lawyer (Com.).....
Nov. 20—The Detective's Stratagem (Dr.)..
Nov. 22—By Man's Law (2 parts—Dr.).....
Nov. 24—All for Science (Dr.).....
Nov. 26—A Circumstantial Hero (Com.).....
Nov. 26—The Somnambulists (Com.).....
Nov. 29—The Blue or the Gray (Dr.).....

CINES

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Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special) .....
Nov. 11—The Penalty (2 part Dr.).....
Nov. 18—For the Love of a Toreador (2 part Dr.) .....

EDISON

Nov. 7—A Face from the Past (Dr.) Parts I and II 2000
Nov. 8—Elise (Dr.) 1000
Nov. 10—Camping with the Blackfeet (Des.). 500
Nov. 10—Seth's Woodpile (Com.)..... 500
Nov. 11—The Doctor's Duty (Dr.).....1000
Nov. 12—His Nephew's Scheme (Dr.).....1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II) 2000
Nov. 15—Getting a Patient (Com.).....1000
Nov. 17—Nora's Boarders (Com.).....1000
Nov. 18—A Cause for Thankfulness (Dr.)..1000
Nov. 19—The Girl in the House-boat (Com.).1000
Nov. 21—A Good Sport (2 parts—Com.)....2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.) 1000
Nov. 24—From Durban to Zululand (Sc.).... 500
Nov. 24—Enoch and Ezra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Dr.)....1000
Nov. 26—A Sense of Humor (Com.).....1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.) 2000
Nov. 29—A Royal Romance (Dr.).....1000
Dec. 1—The South African Whaling Industry (Ind.) 500
Dec. 1—Wanted, a Burglar (Com.)..... 550
Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Com.).....1000
Dec. 5—Alexia's Strategy (Dr.).....2000
Dec. 6—What Shall it Profit a Man? (Dr.).1000
Dec. 8—The Manicure Girl (Com.).....1000
Dec. 9—The Stolen Plans (Dr.).....1000
Dec. 10—The Joining of the Oceans (Sc.).... 500
Dec. 10—Greedy George (Com.)..... 500
Dec. 12—Peg o' the Movies (Dr.).....2000
Dec. 13—The First Christmas (Dr.).....1000
Dec. 15—A Pious Undertaking (Com.).....1000

ESSANAY

Oct. 30—Greed for Gold (Dr.).....
Nov. 1—The Doctor's Duty (Dr.).....
Nov. 4—Quicksands of Sin (Dr.).....
Nov. 5—Their Wives' Indiscretion (Com.).
Nov. 6—The Rustler's Stepdaughter (W. Dr.)
Nov. 7—The Death Weight.....
Nov. 8—Broncho Billy's Secret (W. Dr.)..
Nov. 11—The Man Outside (Dr.).....
Nov. 12—The Last Laugh (Com.).....
Nov. 13—The New Schoolmarm of Green River .....
Nov. 15—"Alkali" Ike's Auto (W. Com.).....
Nov. 18—The Lost Chord (Dr.).....
Nov. 19—The Usual Way (Com.).....
Nov. 20—The Cowboy Samaritan (W. Dr.)....
Nov. 21—The End of the Circle.....
Nov. 22—Broncho Billy's First Arrest.....
Nov. 25—The Little Substitute.....
Nov. 26—Dollars-Pounds-Sense .....
Nov. 27—The Naming of the Rawhide Queen
Nov. 28—The Brand of Evil.....
Nov. 29—Sophie's Hero .....

KALEM

Feet

Nov. 10—The Runaway Freight (2 parts—Dr.) 2000
Nov. 12—Our New Minister (Special—3 parts—Dr.) 3000
Nov. 14—The Fickle Freak (Com.).....
Nov. 14—Hypnotizing Mamie (Com.).....
Nov. 15—Against Desperate Odds (Dr.).....1000
Nov. 17—The Stolen Tapestries (Dr.).....1000
Nov. 19—The Express Car Mystery (2 parts—Dr.) 2000
Nov. 21—The Laundress and the Lady (Com.)
Nov. 21—The Dublin Horse Show (Topical)
Nov. 22—Primitive Man (Dr.).....1000
Nov. 24—An Indian Maid's Strategy (Dr.)...
Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II.....
Nov. 28—The Good Old Summer Time (Com.)
Nov. 28—England's King at Liverpool (Top.)
Nov. 29—In Peril of His Life (Dr.).....

LUBIN

Oct. 23—The Evil Eye.....2000
Oct. 24—The Man in the Hamper.....1000
Oct. 25—Mother Love 1000
Oct. 27—The Man of Him.....1000
Oct. 28—Making Good 400
Oct. 28—Giving Bill a Rest..... 600
Oct. 30—The Rattlesnake (2 reels).....2000
Oct. 31—A Momentous Decision 1000
Nov. 1—When the Prison Doors Opened...1000
Nov. 3—The Double Chase (Com.).....1000
Nov. 4—Magic Melody (Dr.).....1000
Nov. 6—The Price of Victory (2 reel Dr.)..2000
Nov. 7—Cocoanut Industry (Edu.)..... 400
Nov. 7—Getting The Best of Dad (Com.).... 600
Nov. 8—Hiawanda's Cross (Dr.).....1000
Nov. 10—The Pride of Battery B (Dr.).....1000
Nov. 11—A Miracle of Love (Dr.).....1000
Nov. 13—The Sea Eternal (2 reel Dr.).....2000
Nov. 14—When the Clock Stopped (Dr.)....1000
Nov. 15—Whose Is It? (Com.)..... 400
Nov. 15—Badly Wanted (Com.)..... 600
Nov. 15—Whose Is It (Com.).....
Nov. 17—The Two Fathers (Com.).....
Nov. 18—Shadows (Dr.) .....
Nov. 20—Partners in Crime (Dr.).....
Nov. 21—His Chorus Girl Wife (Dr.).....
Nov. 22—The Harmless One (W. Dr.)....
Nov. 24—Just Cissy's Little Way (Com.)....
Nov. 25—Sick Father (Com.).....
Nov. 25—The Lost Switch (Com.).....
Nov. 27—A Waif of the Desert (2 reel Dr.)..
Nov. 28—The Scapegrace (Dr.).....
Nov. 29—Turning the Table (W. Dr.).....
Dec. 1—Melita's Sacrifice (Dr.).....1000
Dec. 2—The Hazard of Youth (Dr.).....1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.) 2000
Dec. 5—Some Flowers (Com.)..... 400
Dec. 5—An Interrupted Courtship (Com.)... 600
Dec. 6—Her Father (Dr.).....1000

G. MELIES

Oct. 23—Old and New Tahiti (Dr.).....
Oct. 30—A Japanese Wedding (Manners and Customs) .....
Oct. 30—A Japanese Shoemaker at Work (Typical) .....
Nov. 6—Sydney and Its Harbor (Travel)..1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports).....
Nov. 20—A Lemon Plantation (Ind.).....

PATHE FRERES

Nov. 1—Too Many Tenants (Com.).....
Nov. 3—Pathe's Weekly No. 64 (News)..
Nov. 4—The Vaudeville Star's Vacation (Com.) .....
Nov. 5—A Yellow Streak (Dr.).....
Nov. 6—Pathe's Weekly No. 65 (News)..
Nov. 6—Race Memories (2 part Dr.).....
Nov. 8—A Phony Alarm (Com.).....
Nov. 8—Egyptian Temples (Travel).....
Nov. 8—Ice Cutting in Sweden (Travel)..
Nov. 10—Pathe's Weekly .....
Nov. 11—Winter Sports in Switzerland.....
Nov. 11—Siberia's Holy Lake.....
Nov. 12—Lizard Lore .....
Nov. 12—Coast of California (Sc.).....
Nov. 13—A Slave of Satan (2 parts).....
Nov. 13—Pathe's Weekly .....
Nov. 14—The Slate Industry (Ind.).....
Nov. 14—Butterfly Preservation .....
Nov. 15—In the Same Boat (Com.).....
Nov. 17—Pathe's Weekly .....
Nov. 18—Mr. Gaston from Paris (Com.)....
Nov. 18—Flowers of Japan (Travel).....
Nov. 19—By Impulse (Com. Dr.).....
Nov. 20—The Green-Eyed Monster of Jealousy
Nov. 20—Pathe's Weekly .....
Nov. 21—Natives of Australia.....
Nov. 21—The Pond Snail.....
Nov. 21—In the Spanish Pyrenees.....
Nov. 22—Kenton's Heir .....
Nov. 24—Pathe's Weekly No. 70 (News)....
Nov. 25—The Shadow of Shame (Dr.).....
Nov. 26—The Elusive Turkey (Com.).....
Nov. 27—The Faithless Friend (Dr.) Parts I and II .....

Feet

Nov. 27—Old Nurenberg, Germany (Travel)..
Nov. 27—Pathe's Weekly No. 71 (News).....
Nov. 28—Making Eight-Ton Ropes (Ind.)....
Nov. 28—The Capital of the Malay States (Travel) .....
Nov. 28—Fashion's Law in Swiss Cantons (Col.) .....
Nov. 29—The Blight (Dr.).....

SELIG

Oct. 17—The Woman of the Mountains (Dr.).1000
Oct. 20—The Finger-Print (2 reel Dr.)....2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.) 500
Oct. 21—Dishwash Dick's Counterfeit (Com.) 500
Oct. 22—Dorothy's Adoption (Dr.).....1000
Oct. 23—Life for Life (Dr.).....1000
Oct. 24—Destiny of the Sea (Dr.).....1000
Oct. 27—The Pendulum of Fate.....
Oct. 28—When May Weds December.....
Oct. 29—Two Sacks of Potatoes.....
Oct. 29—A Muddle in Horse Thieves.....
Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose.....
Nov. 4—Slipping Fingers .....
Nov. 5—The Probationer .....
Nov. 6—The Conversion of Mr. Anti.....
Nov. 7—The Schoolmarm's Shooting Match..
Nov. 10—Phantoms (2 parts—Dr.).....2000
Nov. 11—Movin' Pitchers (Com.).....1000
Nov. 12—Trying Out No. 707 (Dr.).....1000
Nov. 13—The Child of the Prairie (Dr.).....1000
Nov. 14—A Cure for Carelessness (Com.).....
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (2 part Dr.) 2000
Nov. 18—The Port of Missing Women (Dr.).1000
Nov. 19—The Touch of a Child (Dr.).....1000
Nov. 20—An Actor's Romance (Dr.).....1000
Nov. 21—Outwitted by Billy (Dr.).....1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II).....
Nov. 25—Mounted Officer Flynn (Dr.).....
Nov. 26—Cupid in the Cow Camp (Com.).....
Nov. 27—A Message from Home (Dr.).....
Nov. 28—The Supreme Moment (Dr.).....
Dec. 2—The Rustler's Reformation.....
Dec. 3—Within the Hour.....
Dec. 4—Grandaddy's Boy .....
Dec. 5—Northern Hearts .....

URBAN ECLIPSE

George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)

VITAGRAPH

Oct. 20—The White Feather.....
Oct. 21—Luella's Love Story.....
Oct. 22—Sleuths Unawares .....
Oct. 22—Low Caste Burmese.....
Oct. 23—The Doctor's Secret.....
Oct. 24—On Their Wedding Eve.....
Oct. 25—The Next Generation (2 Part Special) .....
Oct. 27—At the Sign of the Lost Angel.....
Oct. 28—In the Shadow .....
Oct. 29—Father's Hatband .....
Oct. 30—Bianca .....
Oct. 31—Fatty's Affair of Honor.....
Oct. 31—Performing Lions .....
Nov. 1—The Warmakers (3 part Special).....
Nov. 3—The King's Man.....
Nov. 4—His Silver Bachelorhood.....
Nov. 5—The Hoodoo Umbrella.....
Nov. 5—Scenic .....
Nov. 6—A Broken Melody.....
Nov. 7—Flaming Hearts .....
Nov. 8—The Diver (2 part Special).....
Nov. 10—Thieves .....
Nov. 11—The Right Man.....
Nov. 12—Fellow Voyagers .....
Nov. 12—Scenic .....
Nov. 13—Their Interest in Common.....
Nov. 14—Fanny's Conspiracy .....
Nov. 15—Miss Tomboy (2 part Special).....
Nov. 17—Tangled Threads .....
Nov. 18—His Last Fight.....
Nov. 19—Why I Am Here.....
Nov. 20—The Sale of a Heart.....
Nov. 21—The Schemers .....
Nov. 22—Whimsical Threads of Destiny (2 part Special) .....
Nov. 24—Mary Jane .....
Nov. 25—The Swan Girl .....
Nov. 26—An Elopement at Home.....
Nov. 27—The Cure .....
Nov. 28—Betty in the Lion's Den.....
Nov. 29—The Golden Pathway (2 part Special) .....

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A Story With a Moral Lesson

TEN NIGHTS IN A BAR ROOM

In 5 Parts

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Depicting Both the Bright and Sad Sides of Life

Endorsed by the Censors, Press and Clergy

A Play for Every Father, Mother, Every Son and Daughter to See

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or The Fate of

Mendel Beiliss

The touching story of the Russian Jew whose trial for ritual murder stirred the world. Enacted by a cast of Russian actors, produced by the maker of the Universal's "Bleeding Hearts" and "Sorrows of Israel." Three reels ready now. Wonderful paper.

No Wise State Rights Buyer needs more than we have told here. This Picture will GET MONEY. WIRE!

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New York City

FIVE-A-WEEK ESSANAY

Released Friday, Nov. 28th.

"THE BRAND OF EVIL"

(IN TWO PARTS)

An extraordinary drama of mystery. An East Indian spectacle that will send the chills up and down your spine. An attraction that is bound to hold the interest. Thomas Commerford, E. H. Calvert, Ruth Stonehouse and Richard C. Travers featured. Posters and heralds now ready.

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"THE LITTLE SUBSTITUTE."

A beautiful drama of love, affection and sacrifice featuring Francis X. Bushman.

Released Wednesday, November 26th.

"DOLLARS—POUNDS—SENSE."

An excruciatingly funny comedy. A riot of mirth from beginning to end.

Released Thursday, November 27th.

"THE NAMING OF THE RAWHIDE QUEEN."

A novel Western drama featuring Harry Todd, Evelyn Selbie and True Boardman.

Released Saturday, November 29th.

"SOPHIE'S HERO."

This is positively one of the best comedies ever produced at our Western studio. Margaret Joslyn and Augustus Carney featured.

Released Friday, December 5th.

THE "PAY-AS-YOU-ENTER" MAN

(IN TWO PARTS)

This is positively a feature. A splendid holiday subject with superb backgrounds, excellent photography and unexcelled portrayal of characters. Richard C. Travers, Irene Warfield featured. Heralds and posters now ready.

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Essanay Film Manufacturing Co.

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MP

Special THEATRE CONSTRUCTION *Number*

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

DECEMBER 6th, 1913 PRICE, TEN CENTS

The Modern Motion Picture Theatre

And Its Construction

Nine Articles and Copious Illustrations

Motion Pictures Amaze Jack London

De Luxe Exhibition of "Last Days of Pompeii"

All the Live News

Volume VIII Number 22

XELPMIS

"Meet us Face to Face"

Then you will realize how and why we make such a wonderful projector.

Our secret of success is Constancy of Purpose

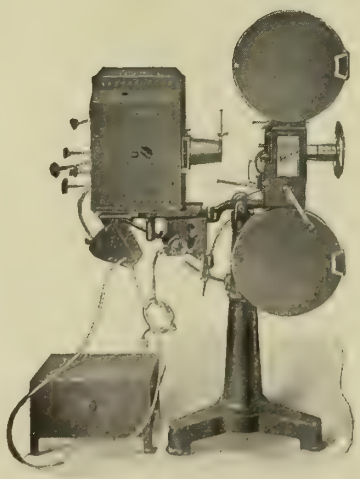
That purpose is and always has been to give the exhibitors and operators the best projector that experience, money and brains can produce.

Each person connected with the Precision Machine Co. is an expert in his particular line.

Each machine used in the factory is the best we can obtain at home or abroad—it takes perfect machinery to turn out perfect work.

WHAT DO YOU KNOW ABOUT

PANIC PROTECTION *Simplex* **PEERLESS PROJECTION**



Used by leading exhibitors the world over.

Catalogue B tells why.

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"The audience feels an almost irresistible desire to stand up and shout. . . ."
Telegraph.

"Great enthusiasm reigned, and the audience applauded often."
Billboard.

"'Checkers' looks like a winner for many seasons."
M. P. World.

"'Checkers' proves big feature."
Boston Journal.

"The film goes through its entire 5 reels without a dull moment."
M. P. News.

"'Checkers' a triumph. Film staging of Blossom play perfect."
Dramatic Mirror.

Could More Be Said?

The press, with one accord, pronounce this a truly great motion picture production. Read what they said of

Henry M. Blossom Jr.'s Great Play

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A FIVE PART MOTION PICTURE PRESENTATION

WITH THE ONLY THOMAS W. ROSS

IN PREPARATION

Dustin Farnum
IN
RICHARD HARDING DAVIS'
"SOLDIERS of FORTUNE"

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Tully Marshall
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EUGENE WALTER'S
"PAID IN FULL"

All Star Feature Corporation

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12
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in 1914

Closing contracts now

Good territory open

Solax & Blache Features
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Coming—Ben Bolt—3-reels

Has Beaten All Records

THE LURE OF NEW YORK

FOUR PARTS

We are willing to furnish positive proof, that this feature has made more money for exhibitors and for State Right buyers, than any other.

Write for particulars to

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When You Build Your New Theatre

Or Remodel Your Old One

you will find it helpful to have at hand a copy of our AZ list; everything you will need among its pages. We can outfit you from street to curtain. All makes of picture machines and accessories. Ticket machines and ticket choppers, indirect lighting fixtures, flaming arcs, ventilating fans, purozone and electric oronators, exit signs, electric signs, brass railing, guard rails, lobby display goods including brass or wood posters, frames, easels, also posters of leading players, etc. Our line is complete. We carry the stock and give the service. Travelling showmen and exhibitors beyond the reach of electricity should inquire about our economic gas outfit. It's a wonder.

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when you demand the right to have your prints made on Lumiere stock you can back up your demands with reasons that apply to no other raw stock. First comes Photographic quality, then durability. What benefit is it to get territory if you lose your shirt because the prints wear out in a few weeks because the film is brittle and photography spotted like a leopard?

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Any film service that is unreliable—uneven and low grade is *an expensive service.* Sometimes it costs an exhibitor all he has before he tumbles to the reason.

Any film service that is absolutely reliable—delivered on time—programmes well balanced—uniformly high in quality and pleasing to to the fans, is a *cheap service.*

Shown under proper conditions Motion Pictures are the quickest and surest means to honest wealth now open to man. But showmen must be guided by demonstrated proofs—not mere high sounding claims. The companies which make up General Film Service have been the acknowledged leaders of the industry since the first Motion Picture was made.

Here are the reasons ***why:***

They were the first to manufacture films and, while developing with their art, they were developing the art itself.

They made it and grew up with it, guiding every inch of progress it has made.

Their knowledge of the making of motion pictures is the knowledge that made motion pictures what they are.

Their equipments for manufacture are the perfected cunning of the men who *invented* and *improved* the equipments with which pictures are made.

Their department chiefs are the experts who have been a part of the great art since its creation.

Their actors have been trained for years, and exploited till their names have become household words in the homes of every civilized community.

Their plants represent a total investment of over twenty-five million dollars.

Their "brands" have been advertised so long and so extensively that they are known and called for in every city and town on earth.

Proprietors of motion picture shows are now enabled to procure ***all*** *of these brands—the product of the pioneer and premier manufacturers—the cream of the American and European film product—on* ***one program.*** One program of matchless merit and absolute reliability. General Film Service insures success from the very start.

General Film Company (Inc.)
200 Fifth Avenue, New York

D. W. GRIFFITH

Producer of all great Biograph successes, founding the modern

Included in the innovations which he introduced, and which are now generally followed by the most advanced producers, are: The large or close-up figures, distant views as represented first in Ramona, the "switchback," sustained suspense, the "fade out," and restraint in expression, raising motion picture acting to the higher plane which has won for it recognition as a genuine art.

Among the motion pictures which he produced and famous the world ov

Adventures of Dolly
The Redman and the Child
For Love of Gold
Behind the Scenes
After Many Years
Taming of the Shrew
The Song of the Shirt
Money Mad
The Reckoning
Edgar Allan Poe
The Curtain Pole
A Fool's Revenge
Mr. and Mrs. Jones Comedy Series
The Voice of the Violin
The Drunkard's Reformation
A Baby's Shoe
The Jilt
The Resurrection
The Cricket on the Hearth
What Drink Did
The Violin Maker of Cremona
The Lonely Villa
Was Justice Served
The Necklace
The Country Doctor
The Cardinal's Conspiracy
The Renunciation
Sweet and Twenty
The Slave
A Strange Meeting
The Mended Lute
With Her Card
The Indian Runner's Romance
The Mills of the Gods
The Sealed Room
1776, or the Hessian Renegade
Comata, the Sioux
The Broken Locket
In Old Kentucky
Leather Stocking
Pippa Passes
Fools of Fate
The Little Teacher
The Expiation
In the Watches of the Night
Lines of White on a Sullen Sea
The Light that Came
Two Women and a Man
The Open Gate
The Mountaineer's Honor
The Redman's View
A Corner in Wheat
To Save Her Soul
The Dancing Girl of Butte
On the Reef
The Honor of His Family
The Cloister's Touch
One Night and Then
His Last Burglary
The Newlyweds
The Thread of Destiny
In Old California
The Twisted Trail
Gold Is Not All
An Unchanging Sea
Love Among the Roses
The Two Brothers
Ramona
A Child of the Ghetto
On the Border States
The Face in the Window
A Call to Arms
The House with the Closed Shutters
The Sorrows of the Unfaithful
Wilful Peggy
Rose of Salem Town
Examination Day at School
The Broken Doll

Also two, three and four reel features not yet released for

The Massacre, The Battle of Elderbush

D. W. GRIFFITH

revolutionizing motion picture drama and technique of the art

For two years from the Summer of 1908, Mr. Griffith personally directed all Biograph motion pictures. Thereafter as general director he superintended all Biograph productions and directed the more *important* features until October 1, 1913.

which have contributed to make American productions er are the following:

Waiter No. 5
The Song of the Wildwood Flute
The Golden Supper
Greaser's Gauntlet
The Muggsy Series
The Two Paths
His Trust
His Trust Fulfilled
Three Sisters
Fisher Folks
The Barbarian
A Decree of Destiny
Was He a Coward?
The Lonedale Operator
Madame Rex
His Mother's Scarf
The Sunbeam
How She Triumphed
The Smile of a Child
Enoch Arden
Fighting Blood
Bobby, the Coward
The Last Drop of Water
The Sorrowful Example
Swords and Hearts
The Revenue Man and the Girl
The Making of a Man
The Long Road
The Battle
The Miser's Heart
The Failure
A Tale of the Wilderness
The Eternal Mother
A Blot on the 'Scutcheon
Billy's Strategem
The Mender of Nets
Iola's Promise
The Female of the Species
One Is Business, the Other Crime
The Lesser Evil
The Old Actor
A Lodging for the Night
A String of Pearls
A Beast at Bay
Home Folks
Man's Genesis
The Sands of Dee
A Pueblo Legend
Two Daughters of Eve
So Near Yet So Far
A Feud in the Kentucky Hills
The One She Loved
The Painted Lady
The Musketeers of Pig Alley
Brutality
The New York Hat
The God Within
Three Friends
The Telephone Lady and the Girl
Oil and Water
The Sheriff's Baby
A Little Tease
The House of Darkness
The Yaqui Cur
Death's Marathon
The Mothering Heart
The Reformers
Two Men on the Desert

ALBERT H. T. BANZHAF

Counsellor-at-Law ***Personal Representative***

exhibition in America, including **Judith of Bethulia, Gulch,** and **Wars of the Primal Tribes**

Would you fight for your pard's sister?

They fight—and to a finish, in

"HER BROTHER'S PARD"

THREE REELS

It's a State Right Feature

And a Great One

Demand AMMEX Western Features

Ammex Film Co.
Candler Bldg., New York City

Thousands of People are asking when they can see

The "MUTUAL GIRL"

announced in The Saturday Evening Post

ALL over the country, from Maine to California, millions of motion picture lovers have been stirred up by the advertising of the

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And now, when these millions of people go out for a fine evening's entertainment at the "Movies," they keep their eyes open to find the theatre that is showing the MUTUAL'S Trade mark—the solar lights and the posters

With the "Sign of the Wing-éd Clock"

And this is NOT a mere advertising campaign. The whole aggressive MUTUAL Plan is merely being expressed by the publicity.

Many broad plans for great filmsare being worked out —The "*Mutual Girl*" series being only one of them; but it is a series of fascinating human interest pictures that every woman and girl in the whole country will want to see—and the men will simply go mad about her.

When you take MUTUAL Service

You not only get Good Films; but you get

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If you are *not* getting *Mutual* Service, *order it today*, and put out the *Mutual Banner* and the "Sign of the Wing-'d Clock", so that these *Thousands of People* that are reading the Advertising of *Mutual Movies* will be *hunting for your theatre.*

Show the films that the crowds are looking for

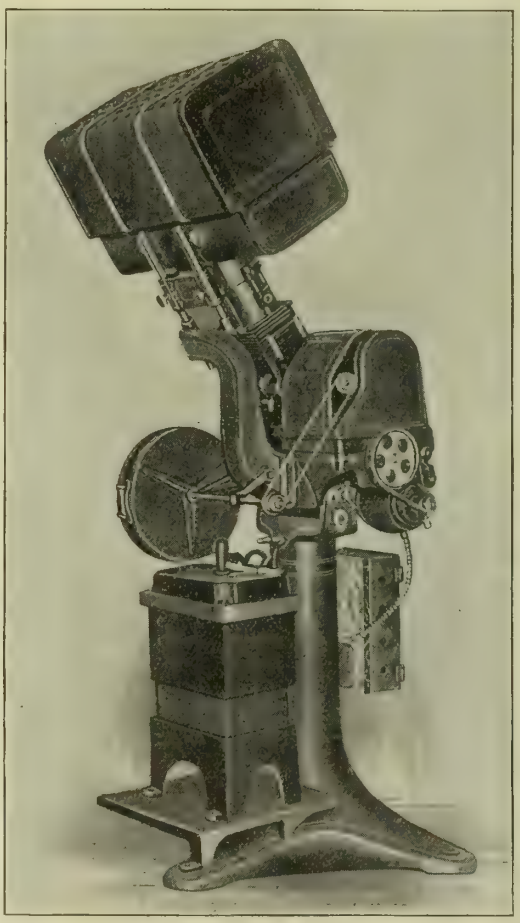
"MUTUAL MOVIES"

At the "Sign of the Wing-éd Clock"

NEW YORK MUTUAL FILM CORPORATION Branches in 49 Cities

Vanoscope Optical Projector

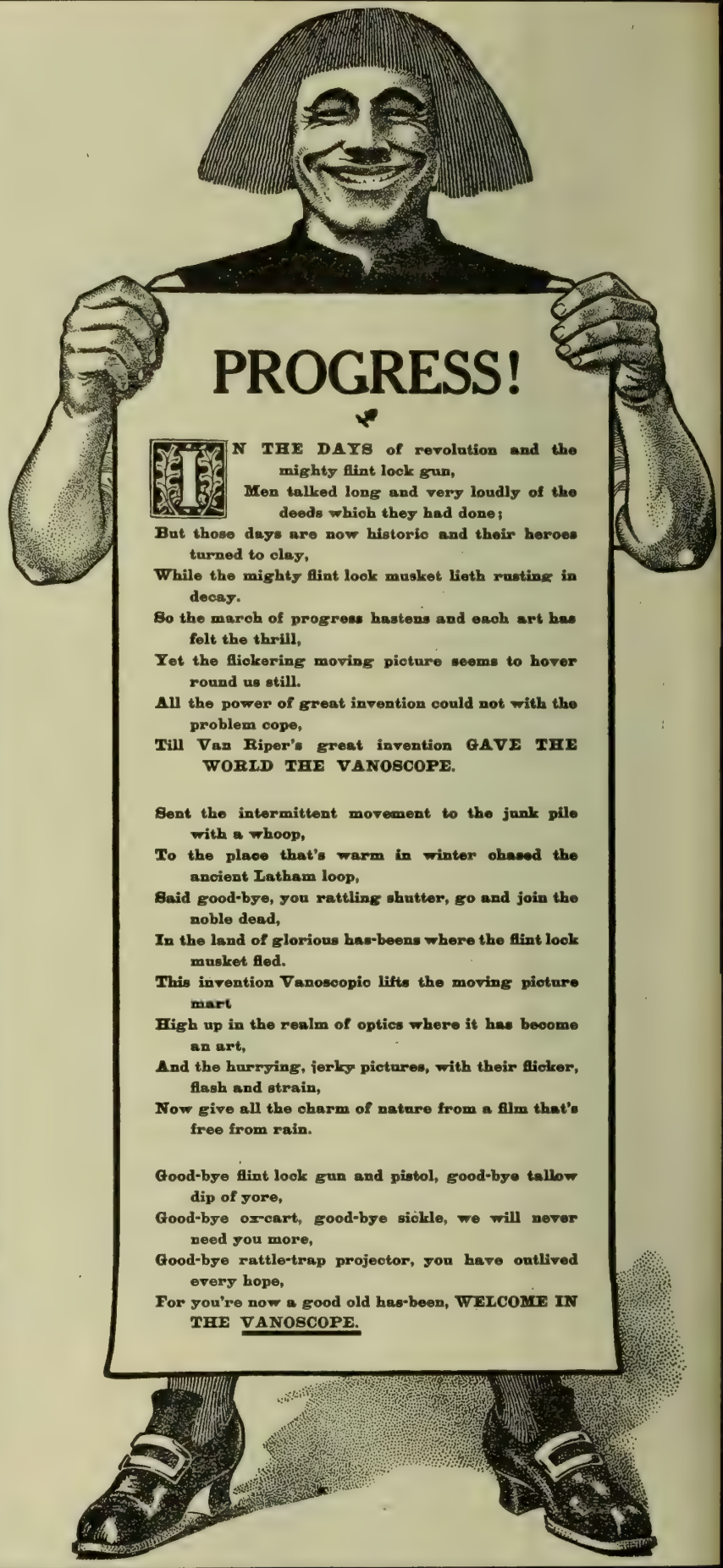
The First Progressive Step in Twenty Years



Vanoscope Projector

(Equipped with motor drive)

MANHATTAN BUILDING Chicago
CANDLER BUILDING New York

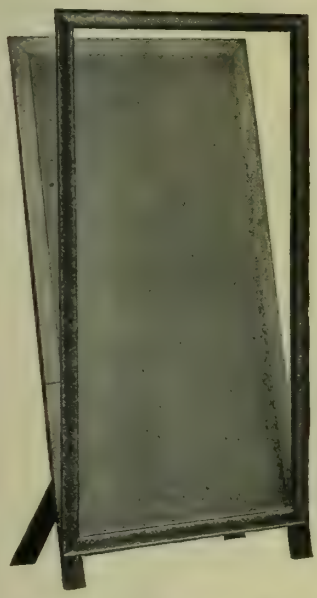


PROGRESS!

IN THE DAYS of revolution and the mighty flint lock gun,
Men talked long and very loudly of the deeds which they had done;
But those days are now historic and their heroes turned to clay,
While the mighty flint lock musket lieth rusting in decay.
So the march of progress hastens and each art has felt the thrill,
Yet the flickering moving picture seems to hover round us still.
All the power of great invention could not with the problem cope,
Till Van Riper's great invention GAVE THE WORLD THE VANOSCOPE.

Sent the intermittent movement to the junk pile with a whoop,
To the place that's warm in winter chased the ancient Latham loop,
Said good-bye, you rattling shutter, go and join the noble dead,
In the land of glorious has-beens where the flint lock musket fled.
This invention Vanoscopic lifts the moving picture mart
High up in the realm of optics where it has become an art,
And the hurrying, jerky pictures, with their flicker, flash and strain,
Now give all the charm of nature from a film that's free from rain.

Good-bye flint lock gun and pistol, good-bye tallow dip of yore,
Good-bye ox-cart, good-bye sickle, we will never need you more,
Good-bye rattle-trap projector, you have outlived every hope,
For you're now a good old has-been, WELCOME IN THE VANOSCOPE.



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Do You Nail Your Posters?

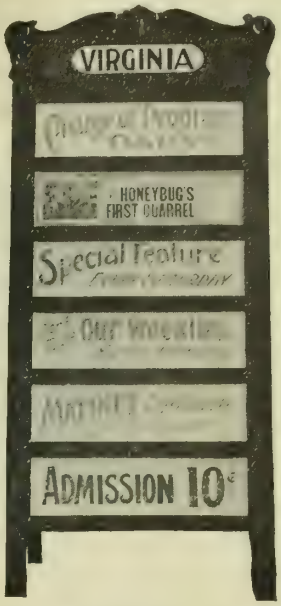
Do You Paste Them?

Does the Wind Tear Your Posters?

Does Your Lobby Look Cheap?

How Long Does It Take You to Replace Your Posters?

Do You Have Trouble with Your Exchange on the Return of Your Posters in Poor Condition?

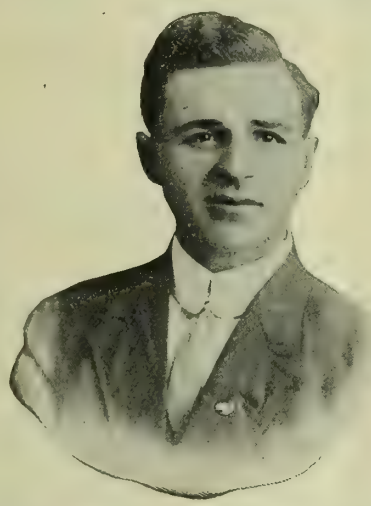


MORAL

Use EAGLE FRAMES

They Mean More Business. Save You Time and Save You Money

They require no nailing of posters—no pasting. The wind cannot rip them. They look rich. You can change posters in a minute. And your exchange will congratulate you on their excellent condition when you return them regardless to their age.



These frames are finished in gloss mahogany, flat mahogany, black, dark green, weathered oak, mission or any finish you may desire. The wood is well seasoned, frame well built and will stand any weather conditions. Will not warp or lose their rich appearance.

Experience has taught us that frames opening from the front on hinges, as ours, fasten the poster more securely—give them a smoother surface, and improve their appearance.

All the Leading Exchanges Handle the Eagle Frames, and All the Largest Theatres in the Country Use Them.

Write for our 1914 Catalog D, containing a List of Frames, Easels, General Supplies and everything New for your Theatre.

EAGLE FRAME CO.

JOE GUERCIO, Mgr.

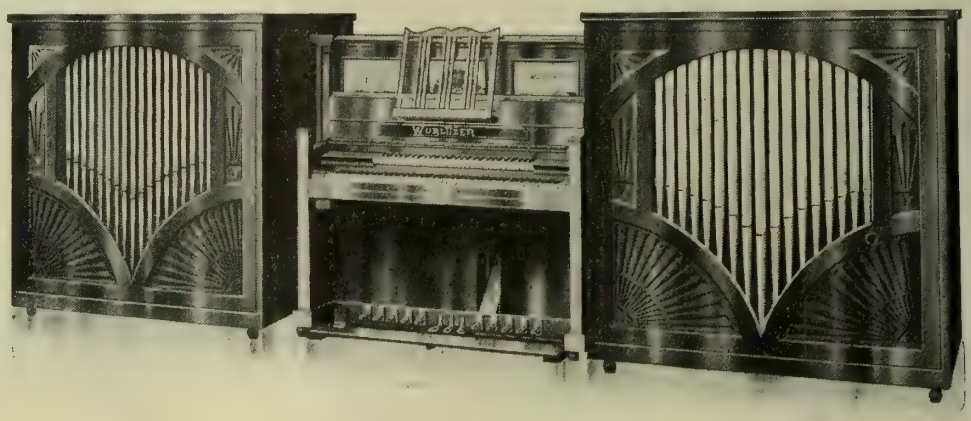
506 N. Carpenter St. Chicago

WURLITZER

Motion Picture Orchestra

Style H. There are many others

WURLITZER



Does the public like it?

That is the first question that every successful theatre manager must answer *right*. Otherwise he will fail, no matter what other arguments are in its favor. Wurlitzer Music is no longer an experiment. Wurlitzer Music has been indorsed by men like W. A. Brady, President of the National Association of Theatrical Producing Managers; Cohan & Harris, the well-known New York firm; B. N. Sherwood, of the Fitzhugh Hall Amusement Co., of Rochester, N. Y.; W. A. Roderic, of the Paris Theatre Co., of Denver, and many other individual owners.

The right answer pays dividends

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Table of Contents

	PAGE
Frontispiece, "The Theatre Beautiful"	14
The Theatre Beautiful	15
A De Luxe Presentation	16
When Jack London Was Amazed	17
Vitagraph Aids Safety Crusade	18
Latest News from Chicago	18
Lyceum Theatre, Newark, N. J.	19
Empire Theatre, Detroit, Mich	20
Steigmeyer on New St. Louis Theatre	21
Columbia Theatre, Muncie, Ind	21
Columbia Theatre, Portsmouth, O	22
Norwood Theatre, Norwood, O	22
Alhambra Theatre, Shelbyville, Ind	23
Architect Writing Book on Picture Theatres	24
Columbia Theatre, Toledo, O	24
Majestic Theatre, Columbus, O	25
Motion Picture Theatre Construction Department	28
Two Old Favorites Filmed	35
Williamsburg Exhibitors Organize	37
Music and the Picture	38
Appearance and Manners	40
Interesting Film Reviews	43
Special Film Reviews	46
Manufacturers' List of Releases	63-65

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INDEX TO ADVERTISERS

Ammex Film Co. ... 6
American Theatre Curtain & Supply Co. ... 53
All Star Feature Corporation. ... 1
Amusement Supply Co. ... 39
American Cinematograph Co. ... 39
Associated Motion Picture Schools. 56
Allison & Hadaway ... 64
Automatic Ticket Selling & Cash Register Co. ... 66
American Film Mfg. Co. ... 54

Blinkhorn, A. ... 51
Benedict, Phil P. ... 56
Bartola Mfg. Co. ... 60
Berlin Aniline Works ... 54
Bennett, Chas. H. ... 59
Bosworth, Inc. ... 49

Chicago Song Slide Exchange ... 64
Commercial Motion Picture Co. 12, 58
Calehuff Supply Co. ... 58

Dearborn Novelty Co. ... 39
Deagan, J. C. ... 59

Eltonhead, E. Y. ... 64
Essanay Film Mfg. Co. ... 52
European Feature Film Co. ... 54
Eclectic Film Co. ... 56
Eastman Kodak Co. ... 60
Enterprise Optical Co. ... 68
Excelsior Drum Works ... 41
Eagle Frame Co. ... 9
Echo Feature Film Co. ... 64

Features Ideal ... 55
Fords ... 39
Fulton, E. E. ... 2
Feature Photoplay Co. ... 54
Flateau, Henry M. ... 49

General Specialty Co. ... 59
General Feature Film Co. ... 68
Gunby Bros. ... 39
Genter, J. H. ... 68
General Film Co. ... 3, 61
Griffith, D. W. ... 4, 5
Gentel, Albert ... 57

Hotel Martinique ... 39
Harding Photo Engraving Co. ... 60
Hart Booking Bureau ... 39
Horsley, David ... 2

Italian-American Film Corporation. 50

Kleine Optical Co. ... 67
Kinematograph Weekly ... 39
Kathodian Bronze Works ... 11
Keystone Film Co. ... 57
Kinemacolor Co. ... 49

Lubin Mfg. Co. ... 51
Lavezzi Machine Works ... 49
Le Courrier Cinematographique ... 67
Lears, Sam ... 41
Lakeside Film Exchange ... 56

McIntyre & Richter ... 41
Mutual Film Corporation ... 7
Mirror Screen Co. ... 50
Motion Picture Exhibitors Ball ... 62
Manufacturers M. P. Catalog and Encyclopedia ... 64
Mestrum, Henry ... 39
Moving Picture Operators Union ... 56
Midgar Features ... 56
Motion Picture Camera Co. ... 64
Mayland, Rowland H. ... 64

Nimis & Nimis, Inc. ... 64
New York Motion Picture Corp. ... 67
Newman Mfg. Co. ... 58
Niagara Slide Co. ... 58
New York Film Co. ... 2

"Over Niagara Falls" ... 49

Precision Machine Co. ... 2
Phantoscope Mfg. Co. ... 39
Picture Theatre Equipment Co. ... 68
Pan-American Film Mfg. Co. ... 56
Photoplay Co., Inc. ... 64
Power Co., Nicholas ... 68

Royal Film Exchange ... 56
Ramo Films, Inc. ... 55

Supreme Feature Film Co. ... 53
Sterling Camera Co. ... 67
Solax and Blache Features ... 2
Schneider, Eberhard ... 67
Special Event Film Mfg. Co. ... 56
Song Slide Service ... 41
Steel Furniture Co. ... 67

Theatre Frame Co. ... 47
Theatre Specialty Mfg. Co. ... 67
Trans-Oceanic Films ... 58
Tuttle, Howard ... 64

Unique Film Co. ... 13
U. S. Factories Co. ... 49

Vanascope Optical Projector ... 8

Wurlitzer Co., Rudolph ... 10
World Special Film Corporation ... 41
Wagner, Ed. H. ... 41
Wentworth, Courtenay ... 58
World's Best Film Co. ... 56

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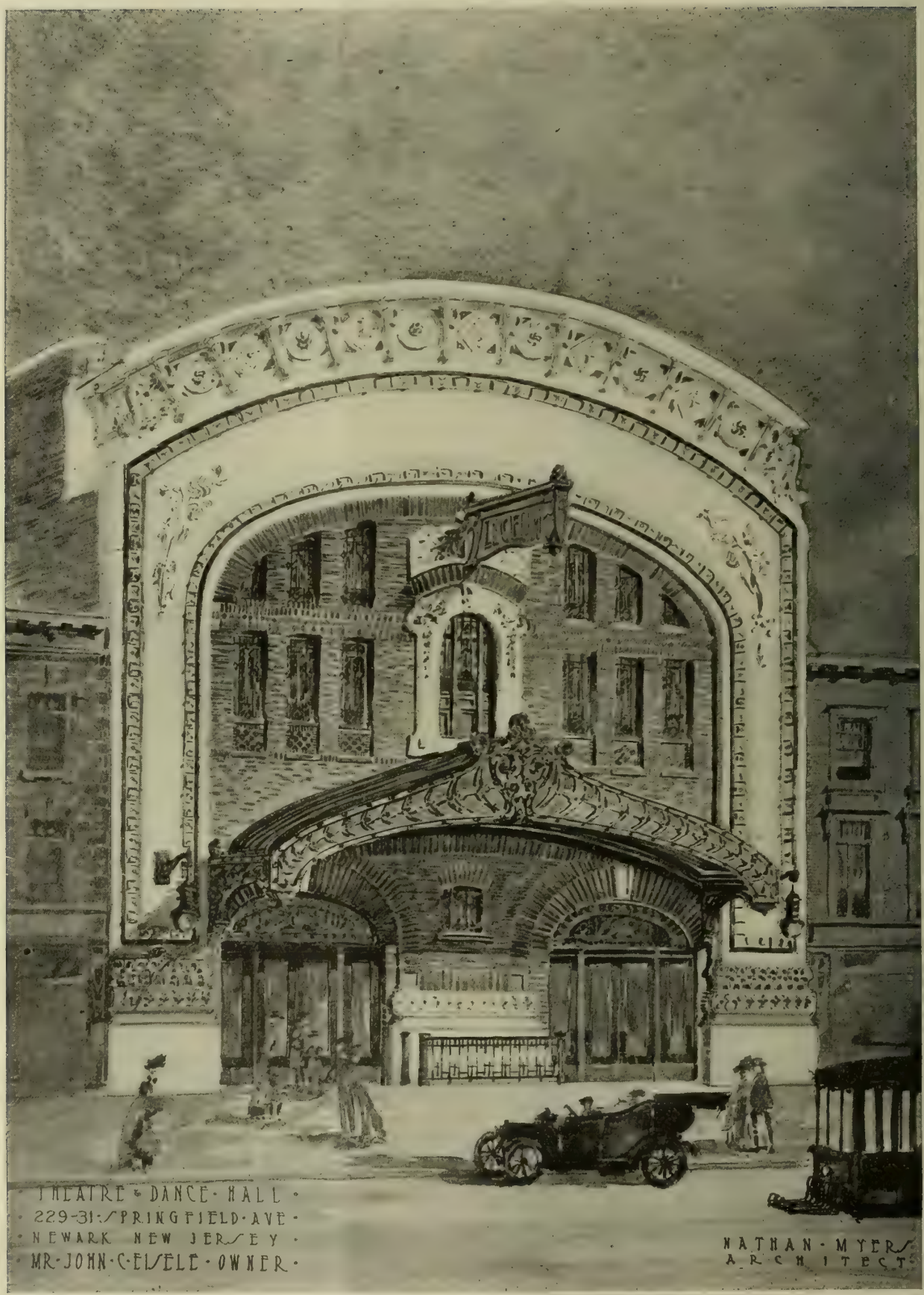


THE MODERN TYPE OF THEATRE

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | December 6, 1913 | Number 22

THE THEATRE BEAUTIFUL

WITHIN the year just closing a remarkable advance has been made in the construction of the motion picture theatre.

* * *

IDEALS and methods were vastly different less than two years ago. As for the first buildings—they cannot be dignified as theatres—they were like the first motion pictures—made cheaply to meet what was felt to be only a transient public fancy.

* * *

FROM these early houses with their dark interiors and flashy stucco fronts to the modern theatre beautiful, there's a tremendous leap—in many ways.

* * *

ARCHITECTS were not interested in the first theatres; to-day they are and their skill has to do with practically every such building erected to-day. Manufacturers of building materials, decorations, and equipment were not inclined to enter the picture theatre field. To-day they are competing sharply for the business.

* * *

MORE distinctly, perhaps, than any other one thing, the theatre of to-day evidences the uplift of cinematography. For this the manufacturers of films deserve great credit. Better pictures have made better theatres.

* * *

THERE is this to be said, however: many of the fine theatres of to-day are built—and some already managed—for the *future;* they are meeting the awakened interest of a large number of the public who a year or so ago considered the motion picture an impossible amusement.

THESE theatres demand *fine* pictures—not just better pictures. The environment they have, the presentation they give, demand a picture in keeping. They must have such pictures—*must have* to continue to attract their audiences.

* * *

FROM the beginning the editors of THE MOTION PICTURE NEWS have believed in and worked for the better theatre. The department on "Motion Picture Theatre Construction" has, we believe, given valuable, practical information and encouraged better construction.

* * *

WE believe the subject important enough to justify this special number; and we take pleasure in presenting these well-known architects who have given their services to its preparation:

Fuller Claflin, Elks Temple, Detroit, Mich

Fred. W. Elliott, Columbus, O.

Ben. C. De Camp, 908 Neave Building, Cincinnati, Ohio.

Thal & Aftel, Ohio Building, Toledo, Ohio.

Nathan Myers, Woolworth Building, New York.

Ralph M. Hulett, Lennox Building, Cleveland, Ohio.

Zettel & Rapp, Johnston Building, Cincinnati, Ohio.

Wm. O. Morch, Lombard Building, Indianapolis, Ind.

Kennerly & Stiegemeyer, Benoist Building, St. Louis, Mo.

* * *

THESE gentlemen, and others, will keep us posted hereafter on matters new and interesting in the construction of well planned theatres.

* * *

WE shall also continue with articles, from well-known engineers, on problems of ventilation, heating and lighting.

A DE LUXE PRESENTATION

S. R. Rothapfel Delights Large Audiences at the Regent Theatre—A Great Advance in Methods of Exhibition

A REMARKABLE incident in the history of the motion picture took place Monday and Tuesday evenings of last week at the Regent Theatre, 116th street and Seventh avenue, New York City. This sounds serious; and the writer so intends it.

S. L. Rothapfel presented artistically an artistic picture. That briefly was the "incident." But it served very clearly, to the writer, to portend for the first time the theatrical future of the picture. In short, it was little less than a revelation. There were many wondering expressions from those in the audience who had not been awakened to the possibilities of such a production. David Belasco, who was present, followed the performance from beginning to end with thoughtful attention, and later said: "It is one of the best things I have ever seen."

The picture shown was the George Kleine "Last Days of Pompeii." This excellent production Mr. Rothapfel centered in an environment so pleasing, so perfect in artistic detail, that it seemed as if the setting were a prerequisite to the picture, that to an educated audience the two should, and must hereafter, go together.

The Kleine picture is remarkable as such, not alone for its fine photography and splendid acting, but particularly because it does achieve dramatic unity. The central theme is the love of the Thessalonian flower-girl, the blind Nydia. As with Bulwer-Lytton's novel, so with the picture, you are left with a predominant impression of her gentleness and sweetness.

Mr. Rothapfel also achieves a theme in his music. There is the same unity throughout the admirable score with which the picture is accompanied. But predominating, woven delicately here and there in the score, is the soft, beautiful song from "Aida," symbolic of the gentle blind girl and her hopeless love for the Athenian, Glaucus.

The curtain rises to an inspiring prelude from the Regent pipe-organ, rendered by Mr. Drew, an accomplished organist. Then with a flare from the orchestra the dark red velvet curtains before the screen are parted to admit the figure of an actor arrayed in Grecian robes. With excellent intonation he announces the opening scene of the picture. Later, just before the Vesuvius scene, he appears again and for an interlude recites the thrilling lines from Bulwer-Lytton's novel which tell of the mob and its frenzied attack upon Arbaces.

S. L. ROTHAPFEL

At other intervals the monotony of the "silent stage"—there is bound to be some monotony in the long picture, however inspiriting it is—was delightfully broken by the voices of trained singers from the windowed recesses above and at each side of the stage. Soft lights were played upon these windows and also upon the fountain which plays just in front of the orchestra platform.

The frenzied scenes in the doomed city following the volcano's eruption were made most realistic by the accompaniment from "Lohengrin" and by a chorus of shrill voices back of the screen.

Mechanically as well as artistically the presentation was flawless throughout. It was, from every standpoint, the best that has been seen in motion pictures in this city.

The handsome and comfortable interior of the Regent has much to do with the success of the performance. There is no finer theatre in New York in point of construction, and Mr. Rothapfel's skilful attention to details has given the interior a refinement not to be equalled in a single other theatre here.

The audience, it should be noted, was of the kind found in the best playhouses. Judged by their decorum and sincere appreciation, they might have been at the opera.

There is a single criticism to be entertained, and that has nothing to do with the performance itself. This concerns the price of admission. It should be twenty-five instead of fifteen cents—that is certain. And perhaps one might go farther and say that such a production should be on Broadway at much higher prices.

Mr. Rothapfel's answer is, "It will."

W. A. J.

Cincinnati Exhibitors' Banquet

ON Thursday night, November 20, the members of Cincinnati Local No. 2, Motion Picture Exhibitors League of America, met for their second annual banquet in the Sinton Hotel.

Practically all the members of the Cincinnati body were present and several from outside, including W. Rayner, president of the Dayton local; Paul B. Elliott and P. A. Schmidt, Indianapolis; Orene Parker and George Nethers, Covington, Ky.; M. A. Vanderlip, Toledo; Harry Hilling, Ludlow, Ky., and J. J. Burkhardt, Newport, Ky.

M. A. Neff, the national president, was the toastmaster of the evening. The speakers were: A. C. Dinglestedt, Amos Foster, Dr. Peter Robertson, Thornton Snyder, P. B. Elliott, Orene Parker, J. H. Mayer, Otto Ludeking, John J. Huss, J. C. Klob, W. Rayner, Lem S. Miller, Mr. Wurlitzer, Mr. Newman and F. L. Smith.

President Neff delivered a short address on the progress of the motion picture and also eulogized Cincinnati.

ALBUQUERQUE STARTS

G. P. Hamilton, president and general manager, Albuquerque Film Company, and Buck Connors, Mr. Hamilton's assistant, a noted Western character man, late of the Frontier Company, have arrived in Los Angeles, and are at present busily engaged in preparations for the production of features. Milton Fahrnay has joined the camp as a producer.

Arrangements were completed for the field offices to be located in the Crosby film plant. From there Mr. Hamilton will direct all operations in connection with production, laboratory and business while in Los Angeles.

WHEN JACK LONDON WAS AMAZED

Famous Author Writes of His Experiences When His Book, "The Sea Wolf," Was Being Produced for Motion Pictures

By JACK LONDON

I'D rather see a moving picture actor than to be one—to paraphrase Gelett Burgess and his Purple Cow.

This is the first thing that bobs up out of my experiences following the motion picture people about San Francisco Bay as they made the first part of the film for the moving picture reproduction of my yarn, "The Sea Wolf."

It was the beginning of the picturing of my stuff, and the first time I've ever seen moving pictures made, and I had one of the best times of my life.

I'm amazed at the actual amount of work involved, and I was particularly impressed by the daring and the adventurousness of the motion picture actors. One doesn't have to go to the North Pole or the heart of Africa to take risks any longer. Just join a moving picture company and take a trip with them about San Francisco Bay. You'll get all the thrills you can stand, and maybe a little bit more, now and then.

Same Boat As in Story

A very curious, and to me, a very interesting coincidence came about. The moving picture people hired the ferryboat Sausalito for their stunts, and engaged about sixty people. Neither Hobart Bosworth, the producer, nor I, nor Charmian, nor anybody else among our crowd, knew that the Sausalito really had a very intimate part in the drama of The Sea-Wolf" which we were putting upon the films.

It happened that while I was writing "The Sea Wolf," or maybe a little bit before that, the Sausalito collided with the San Rafael in the fog and sank her, and a lot of people lost their lives. I used the incident in my yarn, only for fiction purposes I altered the name Sausalito to Martinez.

By sheer coincidence Bosworth hired this very boat, the Sausalito, from the Northwestern Pacific people, and, as I say, none of us knew that she was one of the two steamers actually engaged in the incident that figures so importantly in my story, nor did we learn of it until in the interval between the taking of two pictures, while joshing the captain in the pilot house, the captain stated his steamer was the one that sank the San Rafael.

For our purposes, she was both the San Rafael and the Sausalito—both the steamer that was sunk and the one that did the sinking.

One vivid touch of color in the day's adventures was a woman in the town of Sausalito, who saw what she thought to be the regular boat coming into the ferry slip. To her utter amazement the steamer was named Martinez instead of Sausalito. For we had laid a cloth painted Martinez over the real name-board on the pilot house.

To her further amazement, gazing from her quiet, sunny little house among the trees on the hillside, she observed a furious crowd of men, women and children struggling madly on the fore lower and upper decks of the ferryboat. What was the matter? The steamer missed the slip entrance. It collided with the side of the slip. She saw all those scores of frantic passengers fall on their faces in massed heaps on the decks.

Maddened Mass of People

Not believing her eyes, she got her marine glasses to bear on the amazing scene. The steamer backed out from the slip. It came crashing in again. Once more the struggling, maddened mass of people rushed for life preservers, grappled with each other to get near the boats, and fell pell-mell in kicking and writhing heaps.

When I met her as I landed she was running madly down from her home on the hill to see what was going on. The moving picture camera was busily buzzing, and the people were doing another stunt, and that was all.

The launches and other steamboats on the bay were highly mystified by our erratic behavior, and by the utterly irregular and bewildering nature of our whistles, and they rushed toward us time and again to tender us their assistance.

Of course, Charmian and I were in the thick of the fun—though not in the action—not in those stunts of jumping into the cold water time and time again, and falling down a dozen times or more as the ferryboat bucked the slip at the director's order, hurling everybody right and left.

No, none of that for us. As I started to say, I'd rather see a motion pic-

STRUGGLE FOR LIFE BOATS WHICH STARTLED LONDON

ture actor than be one. Though I'm mighty glad I've seen him at his work. He's a corker.

The following article was printed in the San Francisco Examiner the day after the scenes London describes were produced:

"In the taking of the motion pictures of Jack London's most famous novel, "The Sea Wolf," on San Francisco Bay, yesterday, Hobart Bosworth, the producer, hired the ferryboat Sausalito, and employed a troupe of sixty-two players, thirty-five of whom were given the special job of doing the dives and jumps overboard in the collision scenes.

"Considering the fact that they had to repeat their stunts over and over again, and to fall violently to the decks at least half a score of times in struggling heaps, the players certainly earned the thousands of dollars which the first day's reproduction cost.

"The three main characters of the story-drama were: Larsen, the Sea-Wolf, played by Hobart Bosworth; Humphrey Van Weyden, played by Herbert Rawlinson, and Maud Brewster, played by Viola Barry, the daughter of J. Stitt Wilson, former Socialist Mayor of Berkeley.

Show Van Weyden's Adventures

"Humphrey Van Weyden, in London's story, is a very anemic superintellectualized literary artist, who in a collision between two ferryboats in San Francisco Bay is hurled into the icy water and swept seaward through the Golden Gate with the tide until he is picked up by Wolf Larsen, the dominating, red-blooded, modern Viking, and carried away on his ship, the Ghost, to wild adventures in the lonely ocean wilds, from which he returns a man in body as well as in soul and mind, and winner of the love of Maud Brewster.

"The pictures taken yesterday were those showing the first part of Van Weyden's adventures. The other scenes will be taken near San Pedro on a specially constructed ship which will be wrecked in the end. More than $40,000 will be spent in making the films, which include an introductory set of pictures showing Jack London himself writing, or riding full tilt on his Glen Ellen ranch, or otherwise engaged in his diurnal routine in Sonoma county.

"According to Bosworth's statements, London will reap a fortune from the production of his stories in moving picture form."

VITAGRAPH AIDS SAFETY CRUSADE

THE value of making accident education attractive is attracting the notice of persons all over this country through the accident prevention campaign being conducted by the many electric railways for the benefit of all who must use the streets and roads of cities and towns in their daily work.

One of the most interesting features of this campaign is the portrayal in motion pictures of the dangers and resultant accidents from carelessness. In connection with the Brooklyn Rapid Transit System's children safety crusade, the Vitagraph Company of America is producing a series of feature films on this subject, one of which, "The Price of Thoughtlessness," has been shown.

An article appearing in the November issue of the Electric Railway Journal tells in a very graphic manner how this great crusade is being carried on. It says:

"The accident prevention campaign which is now being conducted by the many electric railways is undoubtedly reaching a larger portion of the public with excellent results, but few companies have as yet succeeded in arousing the hearty interest of the children. The average child is very unwilling to receive instruction unless that instruction is presented in an attractive form.

"The experience of the Brooklyn Rapid Transit System's children's safety crusade, to which reference was made in the October 25th issue of this journal, has proved that the permanent interest of school children can be maintained by the use of attractive lecture material, presented through the medium of trained speakers. The material consists of car models, original colored cards showing almost every kind of accident possible on the streets, and finally a series of motion pictures (by the Vitagraph Company of America).

"The Vitagraph Company of America is doing a big work for humanity in aiding in this general safety crusade. A more realistic and telling medium for the presentation of this vitally important subject could not be found than the motion picture screen."

LATEST NEWS FROM CHICAGO

ALDERMEN who were appointed on the committee to confer with Dr. Young on the advisability of amending the ventilation ordinance as it now stands, made a personal investigation of some twenty theatres on Monday night, November 10. It is said that they found the conditions to be so good in these theatres that they often expressed themselves in the superlative in speaking words of praise. They saw no reason why the ordinance should be as drastic as it now stands, and it is thought that in all probability they will recommend it to call for 800 cubic feet of air per hour per person.

In their conference with Dr. Young he would not listen to any change being made in the ordinance. It is for this reason they took it upon themselves to personally investigate some of the theatres.

Walter Scates a Daddy Now

Walter Scates, manager of the General Film Co. branch of Boston, wires in that a nine-pound baby girl was born on November 9. Mr. Scates for a number of years was manager of the General Film Co. Dearborn avenue branch in Chicago. Mr. Scates did not give us any further particulars, such as the young lady's views on suffrage or the Mexican situation.

The Edison film, "Why Girls Leave Home," has become very popular in and about Chicago. Ben Beadell, local representative for Edison, claims this is the most popular film at the present time.

Mr. Skelton, of the Edison Company, spent a few days in Chicago last week. Mr. Skelton is associated with the phonograph department of the Edison enterprises.

THE LYCEUM THEATRE, NEWARK, N. J.

Nathan Myers, the Architect, Writes on Problems that Confront Designer of Photoplay House

ONE of the most magnificent of the many new motion picture theatres is the Lyceum, of Newark, N. J., designed by Architect Nathan Myers, who has offices in the Woolworth Building, New York City, and the Cort Theatre Building, Newark, N. J.

The frontispiece of this publication shows the exterior of this theatre. Its floor plan accompanies this article.

Without doubt New Jersey's most elaborate building devoted to light entertainment is now nearing completion in the Lyceum, located in Newark's second busiest quarter in Springfield avenue, near Belmont avenue.

Land Cleverly Utilized

These conditions presented themselves: The land, with worthless buildings thereon, where maintenance charges exceeded receipts, cost the owner almost $80,000. It ran from street to street, about eighty-five feet, with a street frontage of fifty feet. Anything planned above the first story for commercial purposes spelled failure. A one-story motion picture place or one story with a small balcony could not stand the entire initial investment burden. Nor could a balcony be placed under any circumstances, because fourteen feet of the fifty would have had to be devoted to alleys and fire-escapes, according to the Newark laws.

It was therefore determined to build for the provision of a 600-seat motion picture house on the first floor and a public dance-hall on the second floor. To make this possible a special permit had to be received for the architect to omit the usual four-feet-wide alleys to both sides of the auditoriums, as is required in one-story theatres. Such permission gave the architect the right to use every inch of this valuable plot of ground, and every inch has been used.

The lot was very irregular, and, while the maximum seating capacity was desired, no seat was worth installing that was not in full view of the screen, as well as at the proper angle. A symmetrical auditorium was also desired for architectural reasons. The floor plan of the auditorium shows how well this was accomplished.

To the left is the theatre entrance lobby, and to the right is the ball-room entrance lobby, which latter also serves as an emergency exit for the theatre. Between the two lobbies is a large marble stairway to the ball-room, and off of the second landing is a doorway to the picture booth.

The value of this booth arrangement may easily be seen. Access to the same may be had during the show at all times, without creating any disturbance. In case of a fire the slides covering the holes in the booth front could be quickly dropped if they had not already closed automatically, and the operators could back out safely and close the door to let the fire burn itself out, the audience hardly the wiser.

First American Day-and-Night Screen

At the stage end of the theatre and ball-room, each has a ceiling height of

FLOOR PLAN LYCEUM THEATRE

twenty-two feet, which allows a mezzanine story to each in that corner of the plot, not of use to either on account of symmetry. The architect has grasped the opportunity for using the same as accessories to the ball-room, should that portion be devoted at any time to affairs needing catering. The ground floor is used as a caterer's receiving-room, the next as the kitchen, the ball-room floor-level as the service pantry and the mezzanine above as the waiters' and cooks' wardrobe and toilet-rooms.

Getting back to the theatre, there is a space for the screen, where there will be installed the first day-and-night screen made in this country, and a small stage only large enough for a monologue or a two-person turn. One dressing-room is provided.

The ball-room also has a small balcony, seating about a hundred, and is provided with ample check-rooms.

The interior of all parts of the building will be highly decorated in plaster and stencil ornament in the Art Nouveau style, dark red, gold and cream for the theatre and old rose, gold and cream predominating for the ball-room.

The facade is indicative of its purpose. It is highly decorative and attractive, yet not loud and gaudy. It is mostly in matte-glazed, polychrome terra-cotta. The body color is light cream, blue and dull gold ornamenting it. The brickwork is of Fiske tapestry, laid in recessed joints. One large copper marquise spans the entire front to cover both the theatre and the ball-room entrances, as well as the sidewalk stairway to the basement restaurant.

This restaurant occupies all the space under the sidewalk not used for the retiring-rooms, as well as the space under the lobbies, and but a small part under the auditorium.

The boiler and coal-rooms are located under the sidewalk of the other end of the building. All parts of the building are provided with a system of forced-draught ventilation. Each set of retiring-rooms is provided with separate exhaust fans.

The lighting has been equally well studied. That for the theatre will be entirely indirect, and that for the ball-room will be direct-indirect, for both of which National X-Ray fixtures will be used, for the remainder of the building Macbeth-Evans and Holophane goods will be used where they are most suited.

Here follows a contribution from the pen of Architect Nathan Myers. They fully represent my views on the growth of cinematography and emphasize the necessity of providing better photoplay houses for the constantly increasing army of lovers of motion pictures. These lines confirm also our first impression: that Mr. Myers has made a real study of motion pictures and of their projection

What Mr. Myers Says

"About twelve years ago the motion-picture and the motor-car industries were in their infancies. Both have made a most remarkable advance, and ten years hence both will have succeeded so far that this period of development will be looked upon as but a second stage of their respective histories. Up to this time, it might be quite truthfully said that the motor-car has been developed for the enjoy-

ment of the rich, the motion picture for the enjoyment of the poor. The former is being developed that soon it will be within the reach of the almost poor, while the latter is being produced that it commands those of the most refined and fastidious taste.

"In the first days of motion pictures the product was mostly of an unsavory and uneducational type. It displayed Wild West scenes, every unlawful exploit imaginable, and rather taught crime than the correction of it. These pictures were housed in places befitting. Any ramshackle fire-trap would do, with a plaster front of misapplied ornament and myriads of electric lights. Their interiors were unsanitary, poorly planned and often provided with inadequate or no emergency exits. The seats were usually on a level, and the ceilings low.

"With the development of the industry came the betterment of everything. The objectionable films were replaced with a series of Western life that taught lessons of love, truth and morality. The life of all nations, the industries of the world, the science of all things, have through this new medium been brought to the door of every small village. Novels and plays are intelligently reproduced and often by renowned actors.

"Motion pictures cannot henceforth be termed, as heretofore, the lightest of all theatrical amusements. It is rising to greater stations.

"With this advancement, it is commanding the efforts of the best architects throughout the land, who are constantly striving for betterment in design, practicability, economy of construction, maintenance and management and safety of the public.

"There are state and city ordinances that in general prescribe a minimum of conditions for safety of the patrons, and do not pretend to govern any details beyond that. They differ greatly at times, and often when two govern the same locality are contradictory.

"There should be provided a sufficient number of emergency exits for all parts of the house, furnished with panic bolts of that type that no matter what part of the door receives the first blow, the door will open. That type of bolt that must be pressed at the handle is not of sufficient protection. The main entrance lobby should not be counted as an exit, for just at the moment of panic the entrance lobby might be packed by a crowd desiring entrance to the second show and the doors could not be swung outward for relief.

"The machine booth should be fireproof with fusible link doors to all openings, and so arranged that the operator may close all by cutting one cord. A vent from the top of the booth to above the roof must be installed.

Heating and Ventilation Important

"The gradiant floor, the careful arrangement of the seats, the decorations, the lighting, the stage, the provision for organ space, and many more details require the most minute study.

"Too little attention in general is given to the heating and ventilating of the show place. They must be studied for cold and warm weather conditions.

"Only the best of screens should be installed and they should have their shadow box and proper setting. The relation of the booth to the screen is important, for very many times the best pictures have been spoiled by poor projection.

"The Motion Picture News has repeatedly given valuable suggestions as to the various fields of the industry, and these articles can be read with much benefit to all concerned. May such advice and good judgment continue!" J. M. B.

THE EMPIRE THEATRE, DETROIT

Fuller Claflin, Who Designed It, Advises "Consulting Architect"

FULLER CLAFLIN, Elks' Temple, Detroit, Mich., a well-known architect and builder of many playhouses all over the country, does not discourage the services of a general or local architect, but, as in the case of a disease, the general practitioner advises consultation with a specialist. Mr. Claflin urges that a specialist should be retained.

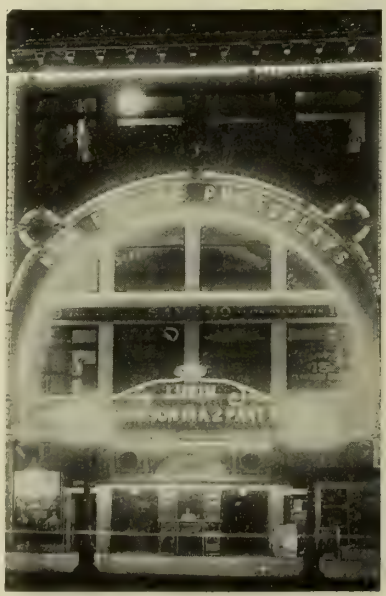
In an advance notice on his coming book, "The Perfect Theatre," Fuller Claflin says:

"Among architects there are specialists in every class of work from bungalows to office buildings, from factories to hotels, from breweries to public libraries, from jails to churches and from mausoleums to theatres. Certain opinions of these specialists have a commercial value.

"Hence the consulting architect.

"A consulting architect does not profess to know about more things than architects of general practice, but he is supposed to have learned about some things which only specialists are likely to have had a chance to learn.

"He is a dealer in common sense. His business consists in stripping from some special class of building projects the impossible, the unreasonable, the ridiculous, the unnecessary, the wrong, the crude, the unwise, the unsound, the unsafe and the otherwise objectionable elements, and in suggesting the proper things.



EMPIRE THEATRE, DETROIT

"His services are usually retained with the understanding that from time to time he is to give advice about matters as to which he has specialized; and his services are usually rendered in co-operation with those of a general architect. As a result, when the work in hand is in its initial stage, a satisfactory general plan and design can ordinarily be adopted, a general plan of operations evolved, an effective means of keeping the cost of operations within a fixed appropriation provided, and other matters of general policy determined upon with due regard to the suggestions and recommendations of the consulting architect."

The illustration shows the Empire Theatre of Detroit, planned by Mr. Claflin. It was the only photograph obtainable, a good night view, but not doing justice to the fine details of the lobby and of the ticket office. As a night picture, it shows that the Empire is a great attraction on Woodward avenue, the main shopping district of Detroit. The auditorium of the Empire Theatre is beautifully decorated, very comfortable, with 550 chairs, and is under the experienced management of M. H. Starr. J. M. B.

STIEGEMEYER ON NEW ST. LOUIS THEATRE

O. W. STIEGEMEYER, of St. Louis, Mo., a leading architect on theatres, has designed some of the most famous theatres of St. Louis, and presents in the accompanying illustration a view of the new theatre that he is erecting. He says:

"A new picture and vaudeville house of 2,000 capacity is in course of construction, occupying a lot 93x157 feet on the north side of Delmar avenue, west of Hamilton avenue, St. Louis, Mo.

"The house was designed by Mr. Stiegemeyer, of the firm of Kennerly & Stiegemeyer, St. Louis, Mo., who have made a specialty of designing amusement buildings.

"The house will have a reinforced concrete skeleton, with concrete balcony and roof. The stage and front of building will have brick curtain walls. The front elevation and the returns on both sides will be faced with white glazed terra cotta.

"A prominent feature of this house is the novel construction of the side walls, which consist of large triple window-frames between the columns supporting the roof trusses. These sashes can be opened in the summer time, making the house practically an open-air proposition, and giving at all times excellent ventilation.

"The interior of the house will be elaborately decorated with plastic relief ornament, which in turn will be decorated in cream, old ivory, light green and high-lighted with gold bronze, making a very attractive house.

PLAN OF NEW ST. LOUIS THEATRE

"The entrance doors are sheltered by a massive copper and colored glass marquise. The lobby will have marble wainscoting and marble pilasters supporting a heavy ornamental plaster cornice, together with a coffered ceiling, studded with electric lights, which are encased in semi-circular bowls.

"The main floor will have a seating capacity of 900, the balcony 800, and 300 seats in the orchestra boxes, proscenium boxes and in the loges across the front of the balcony.

"The stairs to the balcony lead out of the foyer on each side of the house. From a landing on these stairs a separate flight lead to the mezzanine floor, which is elaborately fitted up as a lounging or waiting room, with ladies' retiring rooms and men's smoking rooms on either side.

"When completed this house will be one of the most beautiful and complete vaudeville and picture houses in the country, and will represent an investment of $100,000." J. M. B.

THE COLUMBIA THEATRE, MUNCIE, IND.

C. R. Andrews, Owner, Writes on House Designed by Ben C. De Camp

MR. ANDREWS writes on his new Columbia Theatre, of Muncie, Ind., designed by Architect Ben C. De Camp, Neave Building, Cincinnati, O. Unfortunately a photograph of the theatre is not available. Here is what Mr. Andrews has to say:

"The house is one of the best-equipped houses in the Middle West, being almost entirely fireproof. The only wood used in its construction is contained in the roof. The operating booth is constructed entirely of concrete, with two twenty-four-inch steel ventilators running from the booth out through the roof. The booth is nine by twenty-two feet. The auditorium is fifty-four feet six inches by sixty-eight feet, seating 504. All leather upholstered. Auditorium floor of concrete with eight exits. All-metal doors and equipped with Von Dupin self-releasing latches.

"The proscenium arch is a beautiful plastic design, with singers' boxes located on each side, above which are located a series of pipes in front of the organ chests. We have a pipe-organ containing 1,800 pipes, one of the best-balanced instruments installed in this vicinity. It contains all the stops and attachments necessary to bring out the effects of the pictures.

"The theatre is heated and ventilated by a device installed in the basement, which takes in the fresh air from a stack forty-five feet high. This ventilating device is of sufficient capacity to change the entire volume of air in the auditorium every three minutes, the fresh air being forced in near the ceiling level and the foul air ducts at the floor level, with regulating devices to keep the room at a given temperature regardless of the size of the crowd in the theatre.

"The fresh air is tempered to any desired degree in the Winter by being forced through hot steam coils and cooled by ice coils in warm weather, is one of the big features of our place and gives an unlimited field for advertising. It is thoroughly practical, and certainly endorsed by the patrons and medical profession.

"The house is lighted by an indirect lighting system, which gives a soft, mellow appearance and blends beautifully with the decorations and makes it possible to reach your seat or recognize anyone in the audience at all times, yet does not interfere with the vividness of the picture.

"The lobby is of marble and mirrors on the sides, with a tile floor. The lobby is sixteen feet wide and fifty-nine feet long, with a brass rail running the full length, which separates the ingoing and outcoming crowds. The entrance is constructed entirely of marble, tile and terra-cotta.

"I believe that we have one of the finest picture houses of its size in the country, and naturally feel proud of it."

THE COLUMBIA THEATRE OF PORTSMOUTH

Architect De Camp Describes Advantages in House He Planned

THE illustration shows the front elevation of the Columbia Theatre, of Portsmouth, O., owned and managed by Fred N. Tynes, the mayor of that city. The plans were drawn by Architect Ben. C. De Camp, 908 Neave Building, Cincinnati, O., who has the following to say:

"The especial features of this house are its fireproof construction, model heating and ventilating and air-purifying devices, together with its beautiful decorative features. Its lighting is all overhead, indirect system. The color scheme is ivory, green and gold, and when lighted is certainly most beautiful.

"The State law governs the construction of such theatres outside of cities of the first class, and all must be fireproof from top to bottom, with required exits at sides and rear. There are six hundred leather-upholstered seats, and each person occupying a seat is guaranteed a perfect sight of the screen. The seats are arranged in circle form and banked so as to obtain this result.

"The screen is framed back into a deep setting of dark cloth, thus avoiding anything of the color combination that would detract from the picture. In fact, the pictures show up as works of art, draped round about with suitable draperies, harmonizing with the picture throughout.

The pictures are projected on a Mirror screen from the booth, which is placed in the balcony, and the effect is really beautiful. Seats are arranged on both sides of the booth for those who do not have the price for a first-floor seat, thus separating the sheep from the goats, so to speak.

"The air is changed at uniform periods, and each person is supplied with 1,500 cubic feet of air per hour. This system is very similar to that used by the Vento Company. The air passes over pans of fresh running water, so as to be cleaned and purified before it reaches the audience. The result is that each person is alert and free from the sickening feeling generated from bad ventilation and foul air, and able to enjoy the exhibition to their satisfaction.

COLUMBIA THEATRE, PORTSMOUTH, O.

"You will notice the absence of ticket booth, usually set in lobby, but in this house it is concealed, being on one side and back of arch lines. There is a small stage back of curtain screen, where once a week some special features are given with great success, as words spoken or sung can be heard plainly to the back of balcony, thus demonstrating the perfect acoustics of the room.

"In closing this brief description it would be well to say that Mr. Tynes has spared no expense to make this house a thing of beauty, and it has certainly justified the expenditure.

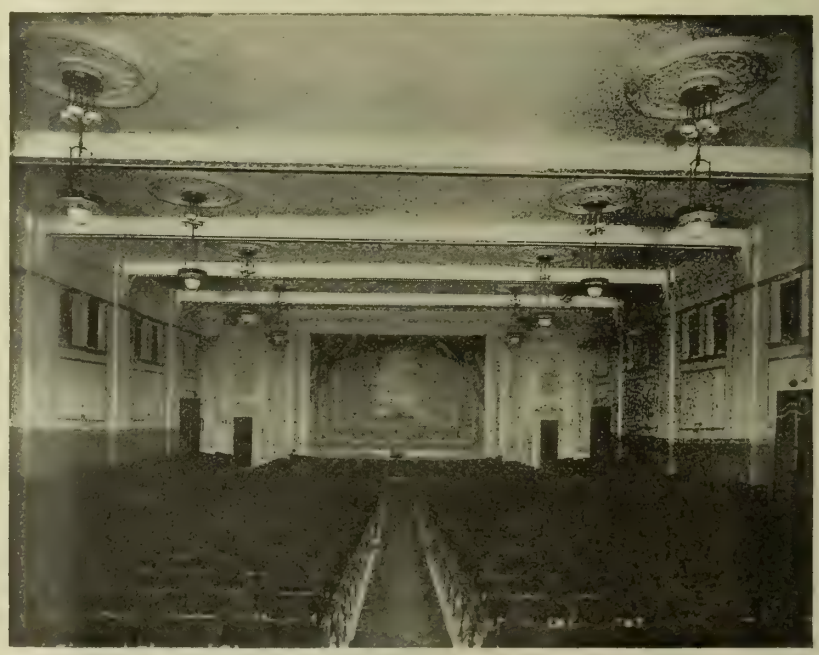
"Anticipating high water at some time, we devised a drainage system, which was put to the test last May, for there was seven feet of water inside the house, and this was all carried off without any effort as the river began to fall. Another house in the same city was ruined on account of the flood, because no provision was made for the drainage when built." J. M. B.

THE NORWOOD THEATRE, NORWOOD, O.

THE illustrations show the new Norwood Theatre, of Norwood, O., designed by architects Zettel & Rapp, Johnston Building, Cincinnati, O. The only particulars furnished by the architests are as follows:

The auditorium measures approxi-

THE NORWOOD



AUDITORIUM, THE NORWOOD, NORWOOD, OHIO

mately 63x100 feet, stage 67x18 feet, lobby about 18 feet deep.

The theatre is heated and ventilated by a multivane fan blowing fresh air over the battery of warm-air furnaces.

To this meager description I wish to call the attention to a light fixture used in the auditorium, a new lamp which is installed in many of the Western theatres. It is a sort of indirect lighting system. The electric light bulb rests at the bottom of the white porcelain bowl, shown under the fixture, and cannot be seen from the floor. While some of the light passes through the thickness of the white porcelain bowl and falls on the seats in diffused rays, the upper rays of the light strike the white enameled surface of the fixture and fall back in the auditorium also in diffused rays.

The advantage of this new lamp is that less candle-power is required. The fixture can be adjusted at any height and the ceiling can be painted any color.

J. M. B.

THE ALHAMBRA THEATRE, SHELBYVILLE, IND.

Architect Morch Describes the Home of the Mirror Screen

THE illustration shows the Alhambra Theatre, of Shelbyville, Ind., or what is called the home of the Mirror screen, as it is the photoplay palace of Frank J. Rembusch.

The architect is William O. Morch, Lombard Building, Indianapolis, Ind. He has been very successful in the designing of several theatres; among them is the Oriental on Meridan street, Indianapolis.

THE ALHAMBRA, SHELBYVILLE, IND.

Mr. Morch gives the following description of the Alhambra Theatre of Shelbyville:

"Mr. Rembusch first engaged me to make three sketches before I quite got the idea of his desire. In fact, I was almost provoked, thinking Mr. Rembusch was super-critical, but from the results that we obtained I am glad that he was very critical at that time.

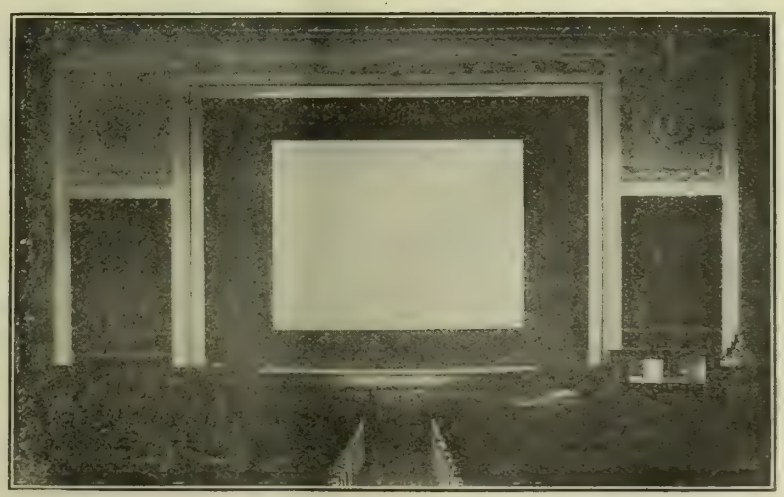
"The exterior of the building gives you an idea of something very substantial. The lines are all uniform and straight and just enough diversion to break any monotony. One of the things that is unique about the building is the tower on the corner. The idea of the tower was to give the building personality, so to speak, and the effect is both startling and pleasing. When the electric lights are on, surrounding the tower, at nights, like a blaze of glory, it makes a wonderful advertisement for the playhouse.

"The theatre is 40x120, and the Mirror Screen Company occupies the office rooms above same. The exterior effect is an intermingling of colors which gives you an idea of a Persian rug. The bricks are rough and of gold, green, red, brown and the wood shade combined, which give the most beautiful effect imaginable. At the same time there is nothing about the building in its general outline that grows old, as sometimes a very flashy building will do.

"No expense was spared in either the exterior or the interior. The walls are decorated and hand-painted on cloth. An illustration shows the arrangement of the Mirror screen. The over-draperies are all of velvet. The stage is particularly attractive, as it has a large proscenium arch and two smaller proscenium arches on the side, which the singers may use or orchestras may be placed. It has a pipe-organ on one side and a piano on the other of these small openings.

"The screen sets back about ten feet from the stage in a shadow-box which brings out the pictures very plainly. The seats are all leather-covered. The building is thoroughly fireproof and sanitary. The lighting is very effective at all times, and sort of gives the idea of exquisite taste without spoiling the homelike atmosphere."

J. M. B.



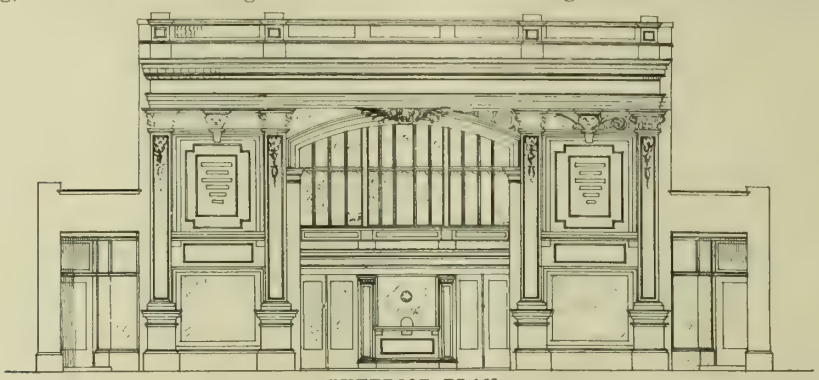
AUDITORIUM, THE ALHAMBRA

ARCHITECT WRITING BOOK ON PICTURE THEATRES

RALPH M. HULETT, an architect with offices in the Lennox Building, Cleveland, O., has in preparation a book entitled "The Picture Theatres of Ohio."

This book will deal exclusively on the subject of picture theatres, and will contain photographs of some fifty or more theatres throughout the State, and a series of articles pertaining to the heating, ventilation and management of theatres, along with the State Code of Ohio.

The accompanying illustrations are from sketches prepared for the book, showing a projected theatre.



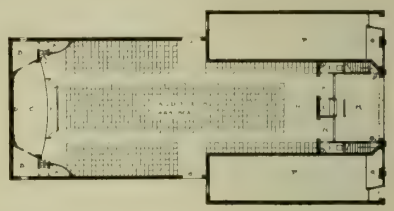
EXTERIOR PLAN

In this theatre the architect's endeavor is to emphasize the theatre proper as far as possible, while using the space not needed for a lobby for commercial purposes. He has done this by utilizing the 8 feet space required for exits for his store entrances and extended the store into the theatre, by which means he gets fairly large stores and yet does not detract from the theatre effect.

It was designed for a lot 60x125 feet and seats 465 persons. The stores are 15x62 feet in size, and this leaves an ample lobby, with convenient access to operating booth. In the auditorium a good view of the stage is obtained from every seat, and all acoustics are properly taken care of.

The following is the "key" to letters on the plan:

"A"—Boxes.
"B"—Dressing Rooms.
"C"—Steps to Boxes and Dressing Rooms.



"D"—Screen.
"E"—Stage.
"F"—Orchestra Pit.
"G"—Emergency Exits.
"H"—Standing room.
"I"—Toilets.
"J"—Stairs to Operating Booth.
"K"—Entrance.
"L"—Box Office.
"M"—Lobby.
"N"—Exit.
"O"—Stairs to Offices.
"P"—Stores.
"Q"—Display Windows.

J. M. B.

THE COLUMBIA THEATRE, TOLEDO

Thal & Aftel Design Practical and Rich-Appearing House

A THEATRE which is very rich and refined in appearance owing to its straight lines and absence of cheap decorations is the Columbia, of Toledo, O., It is a substantial structure, built in the belief that motion pictures are here to stay.

The architects, Thal & Aftel, with offices in the Ohio Building, Toledo, have submitted the following description:

"The building is 60 feet wide and 120 feet deep. The main front vestibule is 29x10 feet, full height of building, as shown on plans.

"The space over the front exits and toilets is utilized on one side for the manager's office, with windows overlooking into vestibule and auditorium, and the other side, which was built with a stair same as the manager's office, is utilized for the bill and repair room and entrance to operating booth.

"The operating booth is 7.6x12 feet and 10 feet high, equipped with two machines. The auditorium has a seating capacity of 800. It is 16 feet high at entrance level and 22 feet high at lower level, with the floor sloping 6 feet. The building is equipped with a complete stage 20x50 feet and 36 feet high, suitable for vaudeville. The dressing-rooms and heating and ventilating apparatus are located under stage.

"The theatre was originally intended for vaudeville and motion pictures at 10 cents admission, but was converted to motion pictures only at 5 cents admission.

COLUMBIA THEATRE, TOLEDO, OHIO

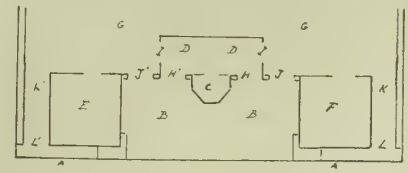
The illustration shows the floor plan of the front of said theatre, as the special arrangement of the doors calls for mention:

A A—The building line.
B B—The lobby.
C—The ticket office.
D D—The foyer.
E—Ladies' resting room.
F—Gents' smoking-room.
G—Auditorium.

H and H′ are two double doors connecting the lobby with the foyer or entrance doors.

I and I′ are two double doors connecting the foyer with the auditorium. As shown, these two doors I and I′ open on the side of the foyer, throwing the light from the street on the side walls and not on the screen, as is the case with doors facing the stage.

As foyer D D is partitioned, the cold air from the street does not strike the shoulders of the spectators.



J and J′ are regular exit doors, but act more as emergency doors, as the patrons generally exit by the aisles K K′ and doors L L′. These doors L L′ are provided with the Van Duprin self-releasing exit door device, which enables anyone to walk out by merely pressing on the bar, yet no one can open the door from the outside.

Thal & Aftel have designed seven of the best theatres of Toledo, and have just completed an elegant photo-play house in Monroe street of that city.

J. M. B.

THE MAJESTIC THEATRE, COLUMBUS

Owned by Max Stearn, It Is the Thirty-ninth Fred W. Elliot Has Designed

A FEW weeks ago I mentioned Max Stearn, of Columbus, O., who remained in his own town and succeeded, until to-day, when he is on the eve of the opening of his new Majestic Theatre, which will prove to be one of the best equipped and managed motion picture theatres in the country.

The illustrations show the floor plan and front elevation of the magnificent Majestic Theatre, now being erected in Columbus, O., by Mr. Stearn, at a cost of $125,000.

This is the first fireproof motion picture theatre to be erected in Columbus. Further, it is the first real theatre designed to be used exclusively for motion pictures.

In the Heart of Business Section

The building contains a balcony, six boxes, and is equipped with a roomy stage not provided for present use, but for the future should occasion demand.

The building is of the most modern fireproof construction, being built of terra cotta, brick, concrete and fireproof steel; all exterior windows have metal frames filled with wire glass, and all doors are metal-covered. Mr. Stearn has spared no expense in making this a modern, up-to-date, safe structure. It is located in the heart of the business section of the city, directly opposite the State Capitol, and adjoins the Neil House, the political headquarters of Ohio.

MAJESTIC THEATRE, COLUMBUS, O.

The building occupies a lot 75x190 feet. The front of the structure is faced with red-wire cut-brick trimmed with richly-decorated cream glazed terra cotta. The outer lobby is 25x25 feet, and extends through two stories in height, the walls of which are covered with Rookwood tiles. The entrance is protected from the weather by a cast-iron marquise extending over the sidewalk.

The theatre is designed to accommodate 1,200 persons, 700 chairs being provided on the main floor and 500 in the balcony.

The picture machine room is 8x12 feet and 8 feet high, and is constructed entirely of reinforced concrete, and all openings into the same are covered by steel doors. Adjoining the picture machine room is a rewind room 6x8 feet and 8 feet high.

The stage is 25x50 feet and 50 feet high, and is provided with eight dressing rooms, and all other accessories necessary in an up-to-date theatre. The interior will be gorgeously ornamented in stucco, will be illuminated by concealed lighting and will be decorated in oil.

The picture screen will be within a shadow-box placed in the center of the stage, and this will be masked by velvet draperies and curtains.

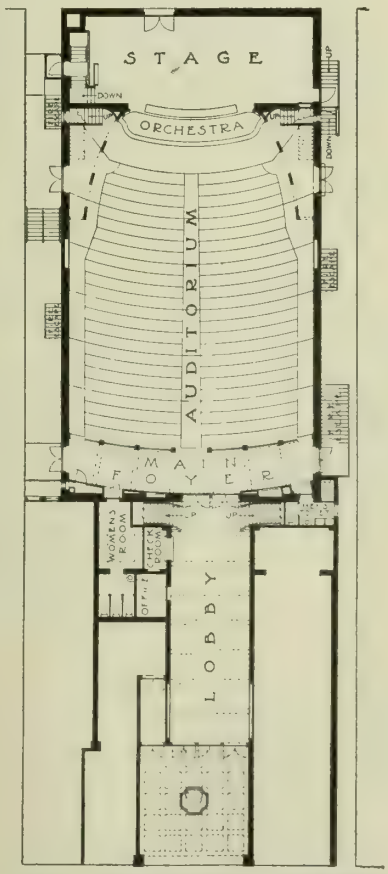
Open About Christmas

The building will be equipped with a system of indirect steam-heating provided with electrically-propelled fans, which will supply to each auditor not less than 1,200 cubic feet of warm fresh air per hour.

The structure was designed by Fred W. Elliott, architect, of Columbus, O., and is the thirty-ninth theatre which Mr. Elliott has designed.

The building is nearing completion, and Mr. Stearn looks forward with pleasure and pride to the opening, which will take place on or about Christmas Day.

J. M. B.



FLOOR PLAN, MAJESTIC THEATRE

The
Motion Picture News

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Vol. VIII December 6, 1913 No. 22

SUBSTITUTES FOR CELLULOID

JUST as celluloid, which is the flexible support of the motion picture, was devised to take the place of glass, so attempts, we see, are constantly made to prepare a substitute for celluloid. Indeed, the matter has engaged the attention of experimenters for more than twenty years. The principal reason why a substitute for celluloid is aimed at is on account of the readiness of the latter to take fire, although there are others of a chemical and physical nature.

Three or four weeks ago we printed an article on "Stereoscopic Projection on the Screen" and pointed out that it was difficult, if not impossible, to effect this. You cannot make and see stereoscopic pictures on the screen properly. Now, we do not say that you cannot make a substitute for celluloid—you can, but the substitute is not as good as the celluloid itself.

There are, at the present time, in many parts of the world people working to make these substitutes. During the last five years, we have had in our hands not less than twenty substances which are supposed to take the place of celluloid, and yet, up to date, not one of them has found its way on the market. Gelatine itself has been suggested as a substitute for celluloid, but in practice it has not answered. It is a difficult chemical problem to solve. The chemistry of celluloid is not at all obscure. Any intelligent inventor can get an idea of the ingredients and the methods of manufacture.

* * *

OUR object in writing this article is to warn would-be inventors, of which there are so many in this field of endeavor, to acquaint themselves thoroughly with what has been done before in the matter before they set to work on these so-called substitutes. The difficulties in the way are great indeed, as any chemist familiar with the problem knows. You can, it is true, get a substitute for celluloid as it is used to-day, but in practice the substitute is not an efficient one. It cannot stand the action of development. It deteriorates the silver salts. The gelatine will not adhere to it. It cracks. It is not flexible enough. These are some of the practical difficulties that have been met with in the substitutes that have been made on a small scale and experimented with in the camera, in the developing-room and the projection machine.

We do not wish to be understood as deterring or deriding invention, but simply to warn modern entrants into the field that so much has been done in this direction already that the path of originality has been very much narrowed.

It might not be out of place here to say that paper can be used for taking and projecting motion pictures; so can glass plates. Here you have feasible substitutes for celluloid, but in actual practice they are difficult to use for the purpose and are never entirely satisfactory.

* * *

GERMANY FALLS IN LINE

AMERICANS are often charged with a weakness for novelties as well as a quick appreciation of new inventions. In the matter of moving pictures, however, great as is their vogue in this country, we have nothing on the Europeans. In England, France, Italy and elsewhere, the new form of amusement is playing havoc with the so-called legitimate theatres, and we learn from to-day's cable news that even the staid Germans have yielded to the fashion of the hour.

Berlin has now over twenty companies manufacturing the films, and theatre after theatre is being turned into a motion picture house. Berlin, however, has set a new pace by the luxurious furnishing of the "kinos" as they are called, club chairs and boxes being so elegantly finished that the swellest society of the German Capital occupies them instead of going to the opera.

The Berlin films, by the way, are subject to police censorship. It will be interesting to follow the effect of the picture shows on Germany's long-established drinking customs. In this country, saloons are hard hit by the motion picture theatres.—*Trenton, N. J., Evening Times.*

The Battle of Shiloh, one of the bitterest and most stubbornly contested engagements of the Civil War, has been refought for the Lubin cameras. The original battle ground and contiguous localities upon which General Grant and General Johnston and their heroic followers worked out one of the bloodiest chapters in the history of our country have been utilized for the enactment of this thrilling drama of love and war. The Battle of Shiloh is said to be the most artistic and authentic reproduction of a historic event ever made in Motion Pictures, and is illustrative of the astonishing progress the manufacturers of films have made. The Battle of Shiloh is in four reels and will be found on the General Film Company's Exclusive program.

Motion Picture Theatre Construction Department

A WELL-KNOWN architect, who has designed and erected a great number of theatres, says:

"While I am known to build theatres, and have always several in course of preparation, I do not consider myself a master, as after each theatre is completed, I see where I can improve on the next one."

The confession of this architect shows that the man designing and erecting cottages is not the right man to be consulted on a theatre.

There is another very important point. In every city of the United States the most drastic codes have been enacted on the construction of motion picture theatres, and unless the architect has had some former experience, it is hard for a builder of cottages to become familiar with all these building codes.

Concerning the Regent

Illustration No. 1 shows the Regent Theatre, at Seventh avenue and 116th street, New York, of which a complete description was given in the issue of July 26.

Since then the Regent has been entirely renovated and placed under the management of S. L. Rothapfel, known as the greatest genius in the art of fitting the music to the picture.

In illustration No. 2 is shown the exact position of the operating booth, under the balcony. The rear wall of said operating booth is shown on the left side of illustration No. 3, the magnificent foyer.

Flowers are seen a little everywhere. Why not? Are they not a courteous attention to the women? Flowers are cheerful and place the stamp of refinement wherever they are found, on the dining-table, in the parlor, in the boudoir, even in the limousine.

I wish most of our readers would study illustration No. 3 and take notice of this army of clean-cut attendants, how they wear the uniform, the true military style. No hands in the pockets, no dudish cuffs on the trousers, no coats open to show either a flashy necktie or a dirty shirt. Even the operators keep their white duck coats buttoned to the neck.

S. L. Rothapfel is the king manager. He has great ideals, and his ambition is to see the dollar motion picture theatre. But how can we induce the public to pay a high admission if we don't pay a strict attention to these small details? I should say important details, as they mean much to the success of a theatre, but to many managers they are small and of no real importance. An exhibitor told me: "All this is waste of money and time. We cannot pay the wages for clean, decent ushers. We must take what we can for the price. Then our patrons come to see the pictures and not to admire beautiful draperies, flowers or see if the attendants have clean shoes."

My answer to such an exhibitor is: "You are wrong," and the future will prove it.

The Globe in Buffalo

Illustrations No. 4 and No. 5 show the façade and the lobby of the Globe Theatre, of Buffalo, N. Y., owned by the Sherman Amusement Co., and managed by S. S. Webster.

The Globe Theatre is of modern construction, with eight hundred seats and several boxes. The lobby is finished in marble and tile, with the ceiling and the side walls painted in old ivory and gold. Three large double doors lead into the auditorium, the decorations of which are most beautiful. The ceiling is high and built on graceful arcs in panels of heavy decorative scroll-work, while frescoing and plastic relief ornaments combine to make the interior especially attractive. The operating booth is absolutely fireproof, its construction being entirely of concrete and steel. The operating booth is equipped with three machines.

Two immense exhaust fans with a capacity of more than 60,000 feet a minute will carry out the impure air, causing a perfect circulation of fresh air at an equal temperature under and over every seat and in every nook and corner of the theatre, thereby supplying a healthful oxygen-filled atmosphere, thus reaching the highest point of modern theatre sanitation requirements.

The eye-comfort system of indirect illumination is used. This makes it possible to light the auditorium while the pictures are being run.

I visited Milwaukee, Wis., where I have found the Saxe Bros., the owners of seven of the best theatres of Milwaukee. Their start was small. It was in the old Theatorium, still doing business, but under an entire new dress.

Saxe Brothers' Activities

This first success gave rise to the Orpheum, which in its early days was then

1.—THE REGENT THEATRE

considered the most refined theatre of the State. The Orpheum is no more, as the Saxes allowed the Orpheum to be torn down with other buildings to make room for a new department store.

The third venture of the Saxe Bros. was the Princess, which proved a general revolution in the construction of motion picture theatres. It was one of the first theatres to do away with the cheap-looking, ginger-bread decorations, and to uplift motion pictures by presenting them in a real palace.

The Princess of Milwaukee has been the show-house, the model of new constructions, and has been heralded in all the papers, and exhibitors came from long distances to examine this new style of theatre. The interior has been remodeled to increase the seating capacity to something like 1,100 chairs, and to provide some side boxes for 10-cent seats.

In quick succession the Saxe Brothers opened the Alhambra, the Saxe, the Crystal, the Modjeska and the Juneau.

Are they going to stop? No, these gentlemen are too successful to stop, and they are now planning the erection of a large Hippodrome. They have bought property around the Princess Theatre, and it is their intention to move the Princess Theatre a few doors below to make room for the new Hippodrome.

2.—INTERIOR REGENT THEATRE, SHOWING OPERATING BOOTH

Owe Success to Confidence

The question remains to know to what is due the success of the Saxe Brothers? My answer is that, like Max Stern, Mr. Sievers and other successful exhibitors, the Saxe Brothers did not adopt the circus policy of P. T. Barnum, but from the very first they had confidence in motion pictures, and devoted all their efforts to uplift the industry, to give a refined show and to encourage the patronage. There is no doubt that if the Saxe Brothers had followed the policy of the ignorant exhibitors by giving an inferior show, too long a program, a display of ugly and sensational posters, they could have, like others, coined some money at the start, but where would they be to-day?

Saxe Brothers went slowly. They appealed to the better element, and through their constant efforts Milwaukee has today a most select class of lovers of motion pictures. The policy of the Saxe Brothers was not to try to grab all the nickels in sight, but to educate the public, uplift motion pictures and assure them a bright future.

The Saxe Brothers are business men. They know how to spend money to make money; they know that cheap wage do not bring the results, and from the very start they have established a most remarkable organization.

The success of the Saxe theatres is due to a great organization. Frank Cook is the general manager over the six motion picture houses. He has under his supervision a local manager for each house, and the local manager is responsible for his force.

3.—THE FOYER AND ATTENDANTS, REGENT THEATRE

Machine Shop in Basement

As I have mentioned the name of P. T. Barnum, I must state that the Saxe Brothers copy the great showman by having everything under their control, and need to depend on no one in case of an emergency.

In the basement of the Alhambra Theatre is to be found a well-equipped machine shop. This is not a toy, but a very large, commodious shop, with private office and store-rooms, lathes, drills and other such heavy machinery, and tools of all descriptions. Experienced hands are busy repairing projecting machines, lamp-houses, rheostats, arc-lamps, electric signs and fixtures, etc.

The operators of the different Saxe theatres have no excuse for projecting a bad picture, as if there is anything wrong with the projection they send to the shop, and repairs are made without

4.—LOBBY, GLOBE THEATRE, BUFFALO, N. Y.

interruption to business. A large stock of machine-heads, magazines, lamphouses, rheostats and other parts are kept in stock in case of an emergency call.

One feature of the Alhambra Theatre is the care of children. At the rear of the auditorium is a large sunny room filled with toys of all descriptions and in charge of matrons. The mothers who wish to enjoy a good show, and who do not wish to annoy their neighbors with noisy and crying babies, leave them in the care of the matrons. There the children find everything to amuse themselves, from slides, rocking-horses, dolls, furniture, balls and animals, to a pit of sand with real sand, shovels and tin buckets.

Change Stage Settings

The Saxe Brothers have their orchestra on the stage and partly hidden behind some artistic scenery. The setting at the Alhambra represented a typical Japanese garden, with beautiful light effects of varied colors. When the picture is on the screen the lights are kept very low, just enough illumination to show the outlines of the scenery, yet not enough to spoil the projection.

These settings are not permanent. They are changed once in a while, as Howard Tuttle, who has his scenic studio behind the stage, and who is kept busy the year round making new stage settings for the Saxe theatres, is all the time experimenting with new effects. It is an art with Mr. Tuttle. I was amazed when I visited his studio and found so many sketches of new compositions. Illustration No. 7 shows the curtain painted by Mr. Tuttle for J. E. Williams, of the Grand Opera House, of Oshkosh, Wis.

It is claimed that S. L. Rothapfel was the first one to conceive the idea of placing his orchestra on the stage and of giving to both his picture and his musicians some artistic setting. Mr. Rothapfel has the right idea, as a picture shown on a plain wall, with practically no frame to it, looks too cold and too mechanical.

Mr. Rothapfel made the success of the Lyric, of Minneapolis, Minn. Later he resigned from the Lyric to go with the Shubert Brothers at their Lyric Theatre of Chicago.

From Chicago Mr. Rothapfel went with the Saxe Brothers, of Milwaukee, and there found a responsive chord. The Saxe Brothers, then the leading showmen of Milwaukee were only too pleased to welcome new ideas, and Mr. Rothapfel started to work with all his energy, and in the course of time he made of the Alhambra Theatre, of Milwaukee, the leading motion picture house for miles around. The excellent and appropriate music, the beautiful stage settings, the tasteful lobby decorations of the Saxe houses under Rothapfel's management gained fame, and although he left Milwaukee to come to show to New Yorkers what are real motion pictures de luxe, the Saxe houses of Milwaukee are still drawing the best patronage, as the spirit of the master is still there.

Conservatory on Stage

Illustration No. 7 shows a good specimen of what Mr. Rothapfel can do to give more life to the picture and to enhance its beauties.

The stage of the Regent Theatre represents a conservatory. The musicians play on the stage and are partly hidden by potted plants and other decorations, including an electric fountain. Two large windows open on either side, with appropriate backgrounds, giving a perspective to the scene.

The photograph, although perfect in details, does not convey the beautiful and pleasing sight of a night performance, when the changing lights of varied colors procure the most wonderful effects.

A heavy velvet curtain is lowered in front of the screen between the pictures when the singers appear at the windows or the orchestra plays a special selection.

It is art in every sense of the word, and there is no wonder that a manager paying so much attention to all the details is rewarded by a constantly increasing patronage.

The last illustration shows the New Amusu Theatre of Walter, Brown & Davis, of Elmira, N. Y., replacing the

5.—EXTERIOR, GLOBE THEATRE, BUFFALO, N. Y.

old one destroyed by fire on March 13, 1913.

As far as possible wood and inflammable materials have been eliminated. It is of tile-block, brick and cement walls, covered with fireproof roofing. The front is finished in stucco, and makes a handsome appearance. Everything in the interior of the building is attractive, being finished in a near manner of buff and deep yellow, finely blended.

6.—CURTAIN, GRAND OPERA HOUSE, OSHKOSH, WIS.

The lighting of the Amusu is of the most modern system, and the cooling system for the summer months is the most perfect.

When the representative of The Motion Picture News visited the Amusu, Manager Walter was making the necessary arrangements for the heating and ventilating of the theatre during the cold season. J. M. B.

AN illustration shows the Alhambra, of Toledo, the new house of W. C. Bettis.

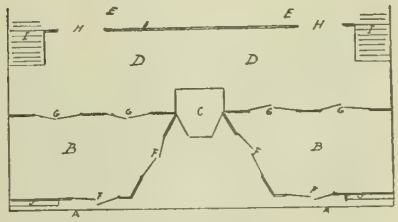
Its interior is a regular palace, most luxurious with fine draperies and heavy carpets, even on the stairs. Everything is in keeping and has an atmosphere of refinement with its flowers and well-uniformed ushers. The uniform is of dark red cloth, trimmed with black braid for the coat, and white duck trousers.

The façade of stone is a monument to the city and in perfect harmony with the beautiful bank office building on the corner.

The front doors are old walnut with heavy French plate glass panels, covered with rich curtains on the inside. The casings and base of the ticket office are also walnut, with artistic stained glass above the doors and for the windows of the ticket booth.

An elegant marquise extends over the sidewalk the full length of the building. The ventilation is the very best. The air is cleaned, heated or cooled, according to the season, in a high cemented basement, pushed through small openings in the floor and pumped through the roof, forcing a constant change of air.

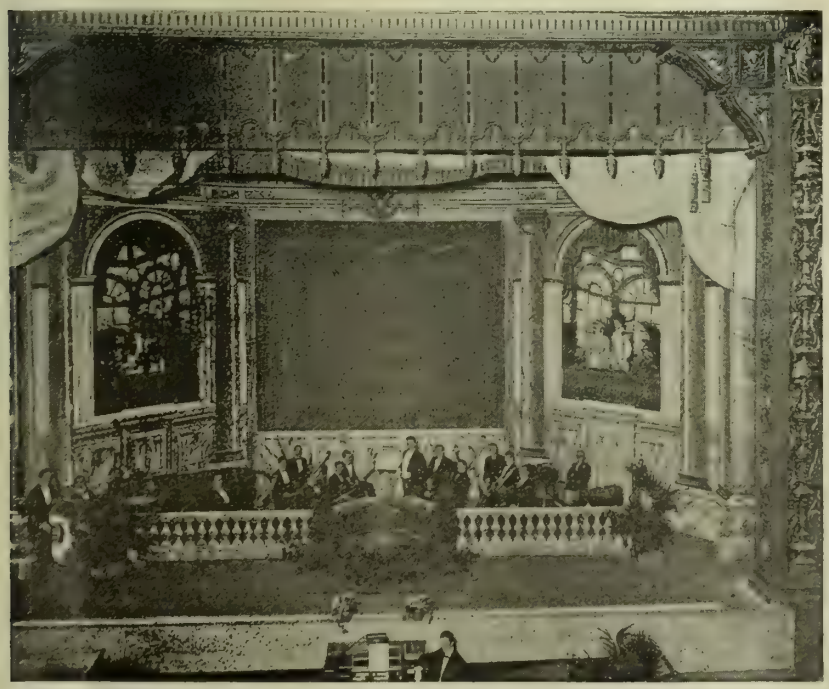
Another illustration shows the disposition of the doors at the Alhambra Theatre of Mr. Bettis:



A A—Building Line.
B B—Lobby.
C—Ticket office.
D—Foyer.
E—Auditorium.
F F—Doors leading from street into lobbies.
G G—Doors leading from lobbies into foyer.
H H—Doors leading from foyer into auditorium.
I I—Stairs to balcony and offices.
J J—Poster frames of old walnut.

This arrangement of two lobbies, one on each side of the ticket office, offers a

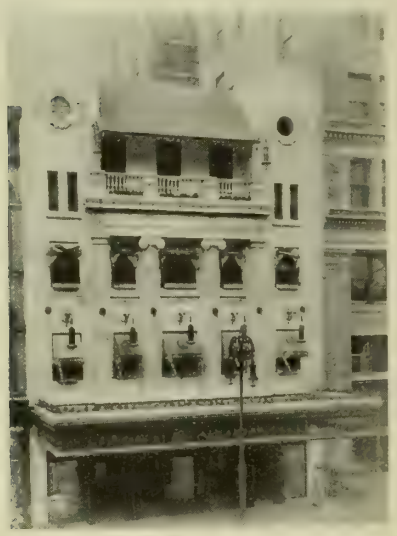
THE AMUSU THEATRE, ELMIRA, N. Y.



7.—STAGE OF REGENT THEATRE

protected entrance from bad weather to the incoming patrons and a protected exit for the outgoing visitors. These two lobbies act also as storm-doors.

It is very encouraging for any man with a strong desire to see motion pictures reach a higher plane and be the great universal educator, to see that not only the manufacturers of films are doing their best to improve the pictures,



THE ALHAMBRA, TOLEDO, OHIO

but that the architects are taking a deep interest in the matter, and are working to build theatres befitting the new pictures. In plain words, the architects all over the country are building elegant frames for the pictures.

The improvements on theatres have been slow in the past because the whole attention of the film manufacturers, renters and exhibitors was on the film only. We have entered a new era and now that the managers realize the necessity to cater to a better patronage, we may expect some great things in the future.

HOME OF THE "MIRROR SCREEN"
Demonstrating Theatre, Shelbyville, Ind.

SOLAX-BLACHE PLANT ENLARGED

A new building is being built at the already commodious plant of the Solax and Blache Company, the interests of which are allied, at Fort Lee, N. J. The foundation is now being laid for the new building, which will be fifty by one hundred feet in size, two stories high, and built of stone and concrete. It will be joined to the present plant, which is one hundred by one hundred and fifty feet in size, by a steel bridge. The factory, laboratory and dark-rooms will be moved into the new building, and the space thus acquired in the old building will be used for additional office, studio and shipping-room.

The allied companies will give a Solax and Blache feature service in five centers. One is from Buffalo, covering New York State, exclusive of Greater New York. The second is Indianapolis, from which Indiana and Kentucky will be handled. From St. Louis, Missouri and Southern Illinois will be handled. The fourth is Kansas City, covering Kansas, Arkansas, Colorado and Northern Oklahoma, and the fifth, in Atlanta, will cover Tennessee, North and South Carolina, Alabama, Florida, Georgia, Mississippi and Louisiana.

The following features are now being booked: "The Rogues of Paris," four reels; "Star of India," four reels; "A Prisoner in the Harem," four reels and "A Fight for Millions."

The Solax and Blache companies together release two features a month. Soon they plan also to buy outside makes.

EXCLUSIVE FEATURES CONTRACT WITH ITALA

Harry A. Samwick, of the Exclusive Features, Inc., has arragned with Nector J. Streyckmans, of the Itala Film Company, for the New York state rights on all Itala subjects, beginning with "Gypsy's Kiss." The Exclusive Features also control New York state rights on all the feature subjects of the Film Releases of America.

J. M. Goldstein, president of the Exclusive Features, has signed a lease for large offices in the Masonic Building at Twenty-third street and Sixth avenue, the same to be occupied about January 1. The present offices at 24 East Twenty-first street have been found inadequate to carry on the business increased since they began releasing three features weekly.

U. S. USES POWER'S

The U. S. Government is using more than fifty Power's Cameragraph No. 6A Projection Machines on battleships, at West Point and at army posts for instructions in military and naval tactics, as well as for the entertainment of the enlisted men.

BERT ENNIS AND MISS PIRUNG WED

Miss Clara Muriel Pirung, of Flatbush, and Bert G. Ennis, publicity and advertising manager of the Eclair Company, were married Thanksgiving Eve at the church of St. Rose of Lima, Washington avenue, Flatbush. Mr. and Mrs. Ennis are now on a short trip South.

MRS. BERT G. ENNIS

Thus culminates a romance which began in the spring of 1910, when Miss Pirung and several others histrionically inclined formed the Kensington Players Club. Miss Pirung was playing the leading female part, and Mr. Ennis, then in vaudeville, produced the play.

Miss Pirung is a daughter of Mr. and Mrs. John C. Pirung, of 408 East Seventeenth street, Brooklyn. Mr. Ennis is a son of Mr. and Mrs. R. J. Ennis, of 415 Westminster Road, Brooklyn, and a grandson of the late Henry F. Hughes, a pioneer piano manufacturer. The ceremony was conducted by the Rev. Father Leo Ennis, a cousin of the groom. George Bunny, son of John Bunny, the Vitagraph star, took motion pictures of the bride and groom entering and leaving the church, and of the festivities following the ceremony. The young couple will make their home in the Ditmas Court apartments, Flatbush, New York.

SUPREME FEATURE SELLING

The Supreme Feature Film Comany, Inc., formerly located at 64 East Fourteenth street, and now located at 145 West Forty-fifth street, are now selling state rights on its big six-reel production "The Hero of a Nation, Bar-Cochba," which took them five months to make; and was acted by the most prominent European talent.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

MEMORIES of the house-warming of the new home of the Screen Club at 165 West Forty-seventh street, are the first thoughts that steal over me as I warm up the right arm over the keys. I think memories of that occasion will continue to haunt me for some time, for it was considerbul of an affair.

It's a wonderful organization, this Screen Club. The house-warming of last week was only the official entrance into its present, expanded sphere. When a college student is handed his sheepskin and told to go out and wrestle for a living the occasion is called "Commencement Day," although it is the end of his college course. So when the Screen Club graduated from its quarters in Forty-fifth street, and they were dear to us all, that graduation was only the commencement.

It was only about fourteen months ago that the charter was granted the Screen Club. Look at it now. It occupies a beautifully furnished home in the heart of New York's motion-picture and theatrical district. From a small beginning it has grown quickly but with a solid growth, till now it has among its members a good majority of the actors, together with many of the manufacturers, and a liberal sprinkling of press agents, writers, and so on.

The spirit of the Screen Club is not lightly to be considered, either. The boys all stick to each other through thick and thin. A chance to boost is never let pass unheeded. The noon-day lunch sessions are the most valuable film forum of the day. Anyone burdened with conceit is sure to lose it in passing.

But about the house-warming. More than eight hundred persons visited the Screen Club between six at night and the wee small hours. The house was literally packed. It was a human sardine can. And everybody was tickled to death with what he saw. Auspicious is an old word and a favorite of Noah's, but that is what the opening was. The house was packed for hours. Celebrities of the screen and stage elbowed each other. There were good things to eat and the white-aproned knights were busy. The Edison Kinetophone Quartet sang ad libitum and in the large dining-room of the Hotel Longacre, which was utilized as an overflow hall. Everybody was happy and everybody was pleased. It was a memorable occasion.

And early in the morning, as the little birds perched by request on the window-sill, three men were saying good-bye in voices as tender as Marathon runners at the end of the hundredth mile. They were King Baggot, president; Joseph White Farnham, first vice-president, and J. H. H. Gerhardt, treasurer, to whom more than any others, is due the credit for the success of the housewarming.

Who was there, did you ask? Oh, what's the use of promoting petty jealousies. Read the who's who of th film game. They all were there. ALL—and then some.

John Hardin, for nine years handling Edison films, walked into the Ambrosio offices this week and took his

NEW SALES MANAGER, AMBROSIO

seat as sales manager. Thus does John enter on a new career and one with broad vistas of success ahead. He will surely start by adding to the buyers several of his many personal friends and others will follow. John Hardin with Ambrosio. And he gets his pitcher in the papers.

Taking a crack at censors in general and the Ohio board in particular is one of the principal indoor sports of the day. I must admit that I feel a thrill when someone says "Any censorship is un-American." But as long as it is a very present thing it can not be vociferated into the background.

Granting merely for the sake of argument that there must be censors, it is easy to see that the more censor boards there are, the more trouble is in store for all in the film business, as they seem anxious not to work together.

President Neff's own hand-raised censors out in Ohio are having their troubles writing letters to the newspapers and a Federal injunction has been slapped on them. The other states can sit back and observe. Meanwhile the Ohio film men are in a pretty pickle. If there must be censors why not an authorized national body and one composed of persons who will see the questionable films made by mushroom producers as well as the program stuff and who are broad-minded and sensible. But all this is Utopian.

Heading the list of the pleasant festivities after the Screen Club ball comes the little gathering Sunday night at the home of Charles Feature Abrams, whose name has been heard before. For film men there were present J. W. Farnham, Joe Miles, Charles Kessel, Fred Balshofer, and John Mahan.

Then the faithful few journeyed way up-town to the ball of the "Bronx Movie Circle" an organization of motion picture operators and pianists inhabiting the top of the city as the map hangs on the wall. A lot of film folk were present including Kinemacolor and Universal delegations. Maurice Costello and Florence Lawrence led the grand march followed by Irving Cummings and partner and Darwin Karr and Claire Whitney. It was a merry affair and how late it lasted is a matter of guesswork. The officers of the organization are: President, Morris Sillish; vice-president, Otto Spitz; secretary and treasurer, Abraham J. Kessler; secretary, David S. Herbertt and sergeant-at-arms, Phil Peller. Around the hall were the arrangement committee: Charles Gates, chairman; Abraham Kessler, Phil Peller, David S. Herbertt and Morris Sillish and the floor committee: Frank Percher, floor manager; Charles Ritchie, assistant floor man-

ager; Arnold Tyroller, chairman; George J. Sokoloff and Irving Perry.

Echoes coming in from Minnesota indicate that the battle there between Otto N. Rath and M. A. Neff is a hot one. Rath and his followers will meet in Morris and organize on December 12. The organization is called the Motion Picture Association of Minnesota and its motto is "Minnesota for Minnesotans." President Neff seems somewhat peeved and has issued a statement saying that he is glad that Rath and his followers have quit the league. So there you are.

Which reminds me that Neff will hold a convention to re-organize Wisconsin at the Atheran Hotel on December 16 and 17. George M. Westley is now busy getting new members in Wisconsin.

Signor Joseph Hopp of Chicago and points East is going to be quite the busy boy. Since selling out his Standard Film Exchange to the Universal he has revivified his Union Film Company, moved into larger quarters and plans to supply a feature a day, which is something of an undertaking, ask any feature buyer. Joe made a flying trip to New York last week.

He may also accept the presidency of the newly formed Laclede company. This company is producing three-reel Westerns, the first of which is "The Pale-Face Squaw" already on the market. The product is being marketed through the Films Lloyds which means Charlie Abrams. The home of the concern is in St. Louis.

Incidentally Joe reports that his brother William Hopp is recovering after his recent operation.

Phil Klein, treasurer of the All Star Feature Corporation, was due back Friday from England where he has been busy for several weeks. Sans doute he has a bundle of contracts with English stars and authors.

Eberhard Schneider is much put out over the statement of A. E. Smith, of the Vitagraph Company of America, on the stand in the Patents Company suit to the effect that he invented the "framing device" now used on projection machines. Schneider, in an official statement, says he invented it and cites dates and patent numbers.

The suit against the Patents Company marked time over the holiday and will resume again December 1, according to schedule.

Mayor Kline, Mayor-elect Mitchel, several judges, and other notables are expected to be among the laity present at the ball of the Motion Picture Exhibitors Association of Greater New York at Terrace Garden on December 15.

Ramo films are back in the ring with a strong advertising campaign with C. Lang Cobb, Jr., manager of sales and publicity of that company at the head. This company is producing two strong, dramatic, three-reel features a month. It is sparing no pains to produce the best.

Fred Beecroft please note.

Meanwhile Agnes Egan Cobb is quite the busy lady at her desk at 225 West Forty-second street. She had three Union Features a month to handle, on the tenth, twentieth and thirtieth, and two Features Ideal which are released on the fifth and twenty-fifth, a total of five for one lone woman. Not only that but she sells 'em and gets up all the heralds, lithos, publicity matter and so on. Figure it out for yourself whether she's good or not. Her first of the Features Ideal is "The Guerrillas of Algiers" or "The Mosque in the Desert." More about this picture later.

Mary Pickford, Little Mary, is on her way to Los Angeles where the Famous Players have opened a studio. Edwin S. Porter will be the producer there.

George Kleine's new theater in Forty-second street, New York City, between Seventh and Eighth avenues, is progressing rapidly and the contractors now say it will open about the middle of March. This is the first theater in America especially erected for plural-reel features It will be equipped with every device to make the presentation of the pictures perfect. The name has not yet been decided upon.

The Society of Allied Arts, of which J. Stuart Blackton, Vice-president of the Vitagraph Company of America, is a member, visited the Vitagraph studios last Saturday.

Marshall P. Wilder, who has made kings laugh, and who must be remembered for his work in many Vitagraph comedies, is thirsting to appear on the screen again. He confided as much to me at the Screen Club housewarming. He may be reached at the Lambs Club or Atlantic City.

G. W. Landon, who for the past several years has specialized in advertising along motion picture projection lines, has joined the staff of the Precision Machine Company, and will handle the publicity and advertising of the Simplex projector.

Many reports of progress emanate from the Mutual offices. The indoor studio at 29 Union Square West, where Larry Griffith will work, is about ready. Three entire floors will be used.

Daniel Carson Goodman, author of the "Hagar Revelly" which drew the fire of Anthony Comstock, has been engaged to censor all productions before they are released. Miss Katherine Eggleston, a magazine and newspaper writer, has been engaged to edit and title films at the Reliance studio.

DON'T YAWN, BOYS

Hector Streychmans has an automobile for sale.

John W. Gray is handling the Universal's national advertising campaign.

Many exhibitors will give away "Alkali Ike" dolls for Christmas presents.

Wilfrid North, director, is back with the Vitagraph Company after the accident whereby particles of powder were shot in his eyes.

C. B. (Pop) Hoadley has gone with the Biograph on the scenario desk.

J. W. Anderson, brother of "Broncho Billy," is now playing in pictures at the Western Essanay studio.

The Imp picture, "Traffic in Souls," is showing on Broadway at the Joe Weber playhouse.

Horace Bennet has been engaged as manager of the branch office of the World Special Films Corporation at New Orleans. William H. Irvine has been engaged for the Washington, D. C., branch. This concern has added a poster department, located at 213 West Fortieth street.

The Manhattan Feature Film Company has bought upper New York state on several Ramo features. Edgar C. Briggs is manager of sales and booking. Frank Donovan is manager and publicity expert.

C. J. Giegerich, late of the defunct Scientific Cinematography, is now with the Leslie syndicate.

Teddy Salomon, who has been the operator in the Universal projection room for some time, goes to the Imp studio as editor and titler.

Jack Cohen doesn't leave the Universal after all. In fact he moves up to the position of editor of the Animated Weekly.

Mailing cards extolling the Simplex machines are going the rounds.

Mary Fuller, of Edison, won the popularity contest conducted by the Colonial Theatre, Buffalo.

Yale Boss, Edison actor, has graduated into long trousers.

P. G. Lynch, formerly of the Pacific Mutual Film Corporation, has been engaged by S. S. Hutchinson, president of the American Film Manufacturing Company, as his assistant at Santa Barbara, Cal. Mr. Lynch will be in charge of business matters at the new Santa Barbara studios.

Kathlyn Williams' new play, projected and completed under her own direction, is called "The Leopard's Foundling," and is a new note in dramatic daring in dealing with the carnivora as though the treacherous big cats were the most tractable and gentle of animals. Miss Williams herself plays the leading part.

Phil Gleichman, of the World Special Films Corporation, has just returned from a trip down South.

Jane Fisher, of the Ramo Stock Company, was operated on last week and is still in a precarious condition.

Donald MacDonald, for two years a leading man with the Universal, is now a director. He also spent a year with the Selig forces.

The two-reel picture, "How the Jews Care for Their Poor," made by the Universal, will be shown Sunday night at the annual banquet of the Brooklyn Federation of Jewish Charities.

The Canadian offices of Warner's Features are now permanently settled at 360 St. Catherine street, West, Montreal. F. A. Fenton is in charge, assisted by Mr. Holland.

H. M. Russell, of the Pan-American Film Company, has just returned from a flying trip to Salt Lake City and Los Angeles.

Miss Pauline Widrow, the capable little "Demi Tasse" of the Italian-American Film Corporation, is, these days, very much pleased with the work she is ticking out on her machine.

TWO OLD FAVORITES FILMED

"Ten Nights in a Barroom," Owned by Photo Drama Company—"The Stranglers of Paris," Produced by Motion Drama Company

"TEN Nights in a Barroom," which has been a pet subject for temperance workers for years, has at last reached the motion picture screen. It has been produced as a five-part motion picture owned by the Photo Drama Company.

THE STRAW RIDE IN "TEN NIGHTS IN A BARROOM"

This production, made under the direction of Lee Beggs, brings to the mind the horrors of drink more vividly than could any play or lecturer. When Joe Morgan goes into delirium tremens a snake of horrendous size crawls across the table before his eyes and entwines itself around him, then vanishes utterly and instantly.

This is perhaps the most impressive scene in the picture, as it drives in the effects of drink on the brain of the spectator, but there are many other things worth while to be seen. There are pastoral scenes where one can almost smell the new-mown hay. There are drunken brawls where strong men and a child are struck down and there is the transformation of Joe Morgan from a prosperous mill owner to a sot, through drink, and his subsequent regeneration. This, of course, is the big lesson of the film.

An Exceptional Cast

As for the cast, Robert Vaughn plays Joe Morgan, Violet Horner is his wife, Robert Lawrence plays Simon Slade, a saloonkeeper, Marie Traldo is his wife, and Jack Regan plays the Judge's son.

First is shown the rural courtship of the Morgans and the Lawrences and the wedding of the Morgans, together with a barn dance. Later Joe starts on the drunkard's path. His dainty wife has to come after him in Slade's bar. He keeps on down and down, is ousted from his house and his position as half-owner of the mill. In fact, he loses his all through drink. A gambler comes to town and gets the son of Judge Hammond in a game.

At this point the contrast in the homes of the seller of drinks and the consumer is made clear. Joe is down and out. He and his wife are in abject poverty, while the Slades are prosperous. Joe wanders down to the river. There he saves the life of the Judge's son when the latter's horse runs away on a ricketty bridge and throws him in the water. Joe's little girl comes after him in the saloon. There is a fight. Slade hits out with a beer bottle and hits the little girl. She is taken home and dies. Joe, in horrible delirium tremens, sees snakes. Slade is tried, but his friends on the jury acquit him. Joe swears never to touch another drop of liquor.

Then his regeneration begins. He is taken back into the firm. Incited by him, the villagers attack Slade's tavern, wreck it, and spill the liquor on the ground. Years later Joe is found, happy in his home and friends, a new man.

WHEN David Belasco produced "The Stranglers of Paris" on the legitimate stage it was the sensation of the day. It was a dramatization of Belot's famous novel, popularly regarded as a sensational and vivid narrative embodying conditions in Paris nearly a decade ago.

Now this play also has reached the screen in six reels as the first production of the Motion Drama Company. It is a play especially well adapted for motion picture production. It contains many thrilling incidents, all of which are reproduced vividly, with due regard

STRONG SCENE FROM "TEN NIGHTS IN A BARROOM"

to working up the dramatic values, yet the details are not overlooked. For instance, a clever little comedy bit is introduced when a Frenchman doffs his hat in a jerky manner. Little things like that do much to make or break a film. This production surely will "make."

Gordon's Double Duty

To James Gordon is due much of the credit. He directed the picture and

HANDS OF FATE, "THE STRANGLERS OF PARIS"

played the leading part, that of Jagon. His enormous physique and his powerful face render him exceedingly well fitted by nature for this part, and he makes the most of his endowments. He makes the strange character a living reality. Anna Hull plays Jeanette, his daughter, with her usual savoir faire.

Dramatic scenes follow each other with almost bewildering rapidity. Lusty fights are frequent. Then a man leaps from a vessel into the open sea. Scenes in an underworld café are interesting. High society, too, has its innings. Light comedy touches are interspersed. The lover of any especial factor in what goes to make a successful picture will find what he likes in this. The story, briefly, follows.

In a little rose-covered cottage in a village of France lived Simmonet, a respectable citizen, his wife and their little daughter, Mathilde.

Their happiness was complete but short-lived, as his wife died after a short illness. Simmonet, nearly insane with grief, takes to drink, neglects his business, and sinks to the depths of an outcast of society. He is aroused to a sense of his condition, but fails to regain a foothold—it is too late. He becomes vindictive, hates all mankind, and makes a vow that, by no matter what means, he would save his child from the pangs of poverty.

He takes his child to Paris, where she grows to womanhood, ignorant of her father's double life. Simmonet loses his identity and assumes the name of Jagon. He soon drifts into the underworld of Paris, and, owing to his superior strength and powerful personality, becomes the leader of the dreaded gang known as "The Stranglers of Paris."

Attracted by Her Beauty

A wealthy, elderly gentleman, Claude Guerin, is attracted by Mathilde's beauty, and asks her hand in marriage. Jagon makes a tool of Mathilde and compels her to accept, provided he makes a will in her favor. This he does and is strangled by Jagon and found dead before the wedding day. For this crime, Blanchard, an innocent man, is convicted on circumstantial evidence.

Later, Captain Guerin, a brother of the murdered man, contests the will and obtains a verdict in favor of his daughter Jeanne. The day the money is paid to him by the court he is followed to his home by Jagon and his accomplice, Lorenz. That night Captain Guerin is strangled by Jagon and the money stolen.

About this time Blanchard had been made a "trusty" of the prison, and succeeded on the night of the murder to slip away for a few hours to visit his wife, who is a maid at Captain Guerin's home. He was seen to enter and leave the house by several persons. He was brought back and, owing to his record, is held for the crime. Jagon, too self-confident, enters the room at this moment and is recognized by Jeanne as the man who had called on her father prior to his death, and accuses him. He is arrested and convicted of the crime and sentenced with Blanchard as his accomplice to penal servitude for life. Fearing this, Jagon had previously given Lorenz the money and the family papers of Don Jose the Marquis de Ribas and instructed him to assume this name, and to take care of his daughter Mathilde. This Lorenz does, and later marries her.

Jeanne Guerin, believing that Blanchard, the husband of her maid, is innocent of the crime of her father's death, entreats her lover, Robert, an officer in

JAGON AND FAMILY, "THE STRANGLERS OF PARIS"

APACHE DANCE IN "THE STRANGLERS OF PARIS"

the army, to secure the proofs of his innocence. He meets Mathilde, who becomes infatuated with him, and promises to assist him, and when shown photographs of Jagon and Blanchard, discovers that Jagon is her father. In a scene with Lorenz, who is jealous of Robert, she declares him the real accomplice of her father and asserts that she will rescue this innocent man and denounce him. Lorenz, fearful of this threat, strangles her.

Innocent Man Cleared

At this very moment Jagon appears, he and Blanchard having escaped from the convict ship. He springs upon Lorenz and almost strangles him, when he is shot by Lorenz and falls by his daughter's side. Arousing himself to follow Lorenz and kill him, he disappears behind curtains. Lorenz wanders back half-dazed, and nearing the curtains is drawn back of them by the powerful grip of Jagon, the strangler, and later found dead.

Jagon, semi-conscious from loss of blood, staggers into the arms of his daughter, who has recovered.

COURTING BY THE OLD MILL
"Ten Nights in a Barroom"

He dies in her arms, but not until he has cleared Blanchard of both crimes, and sees him united to his wife, a "free man."

Vivian Prescott writes that she has returned to pictures via Biograph. We are pleased to hear it. Vivian should never be out of pictures, as she is a clever, hard-working artiste, whom picture fans have always appreciated since her former Biograph days. She has done good work for the Imp, Reliance and other companies.

Williamsburg Exhibitors Organize

A NEW branch of the Motion Picture Exhibitors' Association of Greater New York was formed in the Williamsburg section of Brooklyn on Thursday night, November 20.

The meeting was held at the progress Theatre, 116 Graham avenue, with thirty-two exhibitors in attendance from the direct local district. It was called to order at 11:45 p. m. by Samuel H. Trigger, president, who discussed the feasibility of forming local branches throughout Greater New York.

Mr. Hollander, chairman of the East New York branch, also spoke at some length on the same subject.

Mr. J. Teltenstein, of 450 Bushwick avenue, was unanimously elected chairman of the Williamsburg branch, and Miss E. Disler, of the Progress Theatre, 116 Graham avenue, was appointed secretary.

Matters in connection with the ball and the amendment to the Folks ordinance were gone into, and other matters were discussed whereby the prices and number of reels to be run could be adjusted, and it was decided to take this matter up at the next meeting, which will be held at the Leonard Theatre at Leonard and Grand streets, Brooklyn.

Here are some of the theatres represented and proprietors who were present:

W. E. Sanders, Kingston Theatre, 1506 Fulton street.

Broadway Lyceum, M. Goodman, 837 Broadway, Brooklyn.

Graham Palace, L. Dryling, 71 Graham avenue, Brooklyn.

Tompkins Amusement Company, 54 Tompkins avenue, New York,

Leonard Theatre, Richard Garrett, 222 Leonard street, Brooklyn.

Metropolitan Theatre, A. Saltzman, Metropolitan and Flushing.

Lewis Theatre, 3 and 5 Lewis avenue, Brooklyn. I. Blumenson, 178 Nostrand avenue, Brooklyn.

Tompkins theatre.

Williamsburg Theatre, 147 Manhattan avenue, Brooklyn.

Owl Theatre, Feinstein Bros., 626 Broadway, Brooklyn.

H. Rosenberg, Sutter Theatre, 570 Sutter avenue, Brooklyn.

Metropolitan Theatre, Ginsburg & Traub, 168 Manhattan avenue.

Bushwick Theatre, S. Feltenstein, Bushwick and Flushing avenues.

Old Post Office Theatre, William Hollander, 1923 Fulton street, Brooklyn.

Miss T. E. Shwank, 1923 Fulton street, Brooklyn.

L. Salkin, Progress Theatre, 116 Graham avenue.

Sarah Disler, 116 Graham avenue.

Greenpoint Star Theatre, P. Rosenson, 257 Driggs avenue.

Bushwick Casino, L. Thomas, 260 Bushwick avenue.

Mr. Tiefenbrun, Nassau and Morgan avenues, Brooklyn.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

THE beautiful presentation of the Kleine version of "Last Days of Pompeii" at the Regent Theatre, New York City, under the leadership of Manager S. L. Rothapfel, confirms what I have said in these pages, viz., a full orchestra and a pipe-organ can furnish the most appropriate music and enhance the beauty of the picture, provided the leader or the organist arrange their music to suit the different scenes.

As the work of selecting the different themes is beyond the comprehension of some managers and musicians, I still stick to my policy and advise the manager who cannot afford the wages of high-talented musicians to keep a single piano. A good pianist able to play the picture will bring better results than an orchestra playing a rag-time tune during a death-bed scene.

Music as an Added Attraction

The following lines are contributed by an exhibitor who knows how to use the great musical instrument of Mr. Hope-Jones, of the Wurlitzer fame:

"Did it ever occur to you that some people may come to your theatre *in spite* of poor music?

"And, by the same token, some may actually stay away *because* of poor music?

"If you actually lose 10 per cent. of possible patronage by poor music, how much more do you lose by not having music that is really an added attraction and will bring you additional patronage on its own account?

"Who wants to see a funeral procession to the accompaniment of a rag-time piano and a drum? Also, 'Way Down on the Suwanee River,' sounds like the mischief for a melodramatic scene climax. Also the organ and voice effect *is needed* for a wedding scene.

"Finally, the right atmosphere for every picture is absolutely necessary for its greatest success, and the right music is the one essential thing to produce the right atmosphere.

"If you can't afford a large, well-balanced orchestra, get an instrument that can be played by one man that will give you the effects you want.

"About a year ago the spectacular play, 'A Daughter of Heaven,' was given in the Century Theatre, in New York, with an instrument built according to scientific principles discovered and given to the world by an English genius. The Wurlitzer Unit Orchestra had previously already been used in leading theatres and auditoriums, and the world of critics and musicians regard it highly. Instruments specially adapted for the motion picture theatres have been developed on these principles, and the charming and wonderful effects are astonishing. The 'Quo Vadis' and the 'Les Miserables' films in the Astor Theatre, in New York, and in other cities have been great successes with these instruments.

Cost Is Moderate

"The special advantage of the instrument is, of course, the fact that the effects can be obtained at such a mederate cost—effects otherwise obtainable only through comparatively large orchestras with a great variety of instruments and traps.

"The good effect of good music on the attitude of the audience towards the whole performance has been noted by the writer in many cities with many classes of audiences.

"Good music, whether by a high-grade orchestra or a fine instrument, quiets a restless audience and gives the cheerful atmosphere that makes them want to come back."

Musical instrument manufacturers are realizing that motion pictures are here to stay, and as they become more and more popular, they are all trying to get a share of the business by devising new instruments to give more life to the picture. I have described the Dramagraph, Deagan Bells, Excelsion Sound Effect Cabinet, Bartola, Leedy Chimes, etc., and in the following issues I will try to keep the reader posted on anything in this line. J. M. B.

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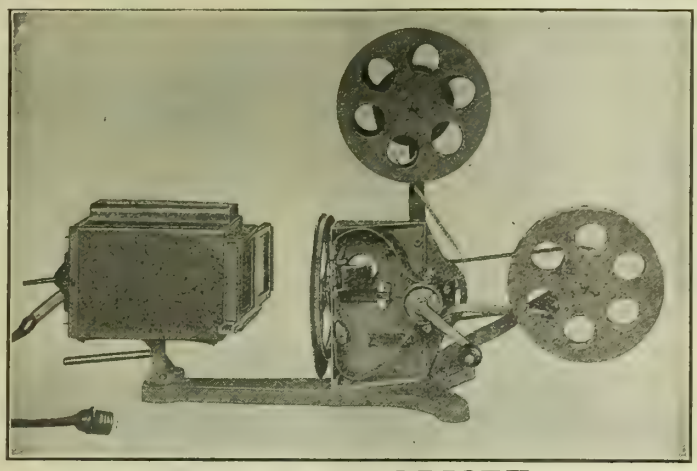

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Appearance and Manners

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

IN a previous issue of The Motion Picture News, I said that while good manners could be taught to a certain degree, the recipient of such an education does not always make an efficient employee, as his true character will show one day or another.

Good manners must be born with the man, otherwise he looks, under his new varnish, like the young farmer who puts on a Sunday suit to come to town to show himself. Everyone can see that the farmer boy, used to free movements in loose clothes, is ill at ease in the city clothes. The same applies to the man who has no manners, who has not been trained from his youth to look clean, neat, and to be polite with every one. He will, for the sake of keeping his job, do his best to listen to good advice and try to correct himself, but one day or another his rough early training will crop out.

Promotion Often a Reward

Managers cannot be too careful in the selection of their attendants as clean, neat, polite and courteous men mean much to the success of the place.

As already stated, I had the pleasure to meet several of these clean-cut attendants. They are steady workers. From year to year you find them at the same theatre, not always at the same job, because we have some conscientious managers, who can appreciate good work and promote their employees.

A COSY CORNER

I was rather surprised to see the good business done at the Morse Theatre, of Chicago, because I had no idea that Rogers Park, of Chicago, had enough population to maintain regular motion-picture theatres.

In my opinion, it was more or less of a risky game, and while some managers would fail in this district, Charles E. Bowles is making a grand success.

The affable manner of Mr. Bowles, his even character, no matter what may be the troubles resting on his shoulders, make him a real favorite. He is always the same perfect gentleman, at his theatre, at his business office in the loop district or on the street. Same pleasing greeting, same kind smile, never too busy to answer. If he is too busy to receive you, he does not throw you out with a gruff word: "I am too busy," but with a courteous answer he gives you to understand that your visit will be appreciated at another time and you depart satisfied and ready to call again.

Mr. Bowles acts as his principal usher. He likes to greet his patrons, show them the best seats at his disposition, and he endears himself so much to them that most of the patrons return nightly, not so much to see the pictures as to meet the genial manager. Then, as the patrons talk to their neighbors, the Morse is the rendezvous for the best patronage; many of them come from quite a long distance.

Indifference Out of Date

It is useless to say that the cashier, doorman and the other ushers act likewise, as they have a good example to follow, and they can see for themselves that a neat, clean appearance and good manners make the success of a motion picture theatre.

The influence of Charles E. Bowles is such that he could manage his theatre without the help of posters, as no old or questionable pictures can be shown in a house so well managed, where everything is of the highest quality and efficiency.

As I have stated, appearance is not a vain word, but is taken up not only by our big corporations, but even by the small business men, who realize that business cannot be conducted to-day on the style of indifference.

Last Wednesday I was surprised to see a sandwich man enter the steam-cars at a station between Toledo and Buffalo, dressed in snow-white. White spotless duck and trousers, white apron and cap. He had no trouble to dispose of his sandwiches, as his clean, neat appearance was a guarantee that his eatables had been prepared with the greatest care.

We must not lose sight of the fact that many persons go to motion picture shows not so much to see the pictures as to rest themselves. I may surprise several managers in telling them that thousands of business men, salesmen and others on the road, spend a nickel or a dime to visit a motion picture show while waiting for their train. In the old times such road men had to kill time by visiting the saloons.

We have also to consider the number of women who, after running for bargains, feel the necessity of a rest, and the motion picture theatre is just the place, as it rests mind as well as body. When these facts are taken into consideration, we realize that such persons are more or less influenced by the outside clean and neat appearance of a theatre.

If I devote so much attention on this question of appearance and manners, it

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Please take notice that on the 29th day of October, 1913, the co-partnership of James L. McIntire and Robert Richter, trading under the name and style of McIntire & Richter, at No. 23 East 14th Street, in the city of New York, was by mutual consent dissolved. Until further notice, beginning on the 20th day of November, 1913, the business will be conducted by Robert Richter individually.

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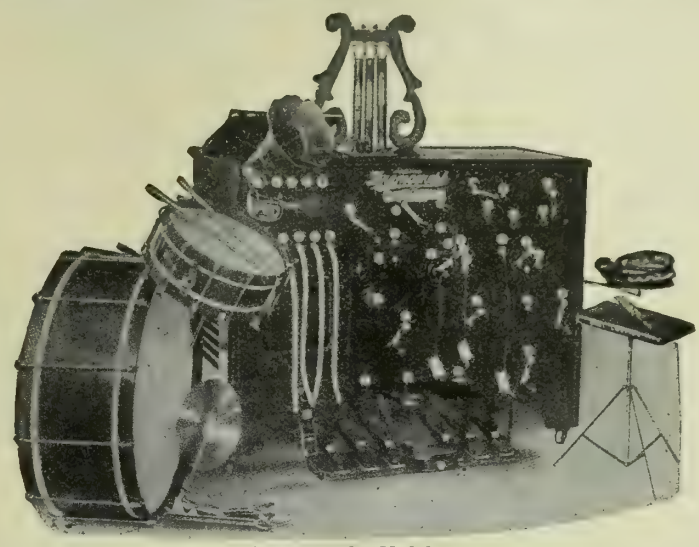

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The advertising is far superior to anything ever put before a theatre door. No one can make a mistake by using "Protea." Let me hear from you with reference to "GOLDEN CROSS." Keep me posted on all your releases.

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is to encourage the managers to keep up with the times and to not overlook the general public sentiment.

It may be that most of our managers are not aware that societies are forming all over the country to encourage courtesy.

In the past I have mentioned the rules of courtesy of the Pennsylvania Railroad, of the United Cigar Stores, etc., and now comes the following in a Cleveland daily:

COURTESY WINS PROMOTION FOR MAN "TAL" LAUDS

Polite Store Clerk Profits When Pleased Customer Writes His Employer

Organized courtesy has begun paying dividends.

Frank Harrison Miller, now floor manager at Higbee Co., is the first beneficiary.

Miller was a clerk in the silk department a month ago when the appreciation league was organized, its sole object being to reward cheerfulness, sympathy, courtesy, attention and helpfulness.

The "Tals," as the members call themselves, wasted little time after William V. Backus, 945 Engineers' Building, the founder of the cult, had perfected his plans.

And so it happened that two weeks ago Dr. Pauline Barton-Peeke, a "Tal," noticed the courtesy and cheerfulness of Miller as he waited on her at the silk counter. Back at her home she wrote the Higbee Co. a letter on Tal stationery, mentioning her courteous treatment.

Two days later Miller was made floor manager, with a suitable increase in salary. The letter was shown to Miller after the promotion was made.

"I didn't know her at the time," said Miller Wednesday. "She bought several pieces of silk, and I was glad I could please her. That was the last I thought about it until the office told me about her after they had promoted me.

"I had never thought of the financial end of courtesy before, but I've tried to be courteous because it gives one a better feeling toward himself."

"The movement which has just benefited Miller is bound to help all employees that are deserving," said Asa Shiverick, vice-president of Higbee's. "It is also going to create a new spirit in customers—one of helpfulness and not of criticism."

This should be a warning that such societies are forming all over the country, and motion picture men must make the necessary reforms if they wish the encouragement of the "Tals," as they call themselves. Do not allow the Tals to cast a bad note against your attendants.

J. M. B.

To Film Army-Navy Game

EXCLUSIVE rights to take motion pictures of the football game between West Point and Annapolis, played at the Polo Grounds on Saturday, November 29, have been granted to the Commercial Motion Picture Company, of which Edward M. Roskam is the active head. This is the first time that motion picture camera operators have been allowed on the side lines during an Army-Navy game. Four camera men will be stationed around the field.

In addition to the game itself, there is considerable interest attached to the spectators. President Woodrow Wilson has a box on the Army side and Francis Sayre and the White House bride are expected to attend. Other notables holding boxes include General Miles, General Leonard Wood, Vice-President Marshall, Secretary of War Garrison, William Jennings Bryan, Attorney-General McReynolds, Secretary of State McAdoo, Governor Glynn, Senator Root, Senator Lodge, Senator O'Gorman, Mayor Kline, Senator Brandagee, Senator Ollie James, Champ Clark and Henry L. Stimson.

In addition to the state rights buyerrs the Commercial Motion Picture Company has a prospective customer for this picture in every army post and battleship.

ED. COXEN, LEADING MAN IN "FLYING A" PRODUCTIONS

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"FOR the Love of a Toreador." (Cines. Nov. 18. Two Parts.)—There are many splendid scenes in this drama. The arena scenes, taken in Seville, Spain, are especially fine. A notable release. Francisco, a toreador, loves Lolita, a pretty Spanish girl. Carmen loves the fighter and is jealous of the favored Lolita. Just previous to the fight Francisco vows he will kill the largest animal in Lolita's favor and the news reaches Carmen through a matador. On the great day Francisco returns the victor, having fulfilled his promise, but just as the congratulations are being tendered him he is stabbed by the jealous Carmen. He recovers, and after he and Lolita are married Carmen begs forgiveness.

"Why I Am Here." (Vitagraph. Nov. 19.)—Probably the best comedy of the month; written by James Oliver Curwood. It is the story of a man who gets thirty days for beating up another. He tells his tale. He tells of kissing a flirt, of her threat to tell her beau, Bill Murphy, and of his fear for the latter gentleman, believing him to be a bully. Finally, after dodging him for weeks, he meets Murphy, a little puny, effeminate man, and promptly proceeds to "do him up." Sidney Drew played the "villain." Anita Stewart, as the girl, was perfect. Her work added much to the picture.

"A Lemon Plantation." (Melies. Nov. 20.)—Taken in Santa Paula, Cal., showing the various processes lemons pass through before becoming public property. There is much space given to details. Photography is very good.

"The Express-Car Mystery." (Kalem. Nov. 19. Two Parts.)—A melodramatic railroad story, which has some good features. Pasquale, a wandering violinist, is insulted by Dugan, a bully. On trying to retaliate, his violin is broken. John Grant, an express messenger, is entrusted with a large sum of money. This is stolen by Dugan in a thrilling manner, and John is blamed for the deed and put through a "third degree" in an effort to make him confess. Pasquale, in the interim, seeing the prosperity of Dugan, follows him in an attempt to regain money from him to pay for his broken violin. Missing him on the passenger train, the Italian holds up the engine of another train and follows the crook, finally catching him and having him arrested. John recognizes him and the truth is told.

"Farming in the Ancient City of Thebes." (Vitagraph. Nov. 19.)—Split reel with "Why I Am Here." Shows grain harvesting, treading the grain, and bullocks pumping water. Photography good.

"The Touch of a Child." (Selig Nov. 19.)—A good story, which cannot, however, be used as a suffrage advertisement. Tredgold, an impresario, asks Helen to join the opera. Her husband refuses her permission, but she goes anyway, breaking off with him, thus choosing between home and fame. She is a great success, and receives much attention from a Count. She repulses him and wishes to be back home. She receives word that her baby is very ill and needs her, and hurries back to her home. The little child unites the two and she forsakes the stage.

"By Impulse." (Patheplay. Nov. 19.)—Clever acting and good photography are the best points in this film. Harmon returns home after some absence and meets his old friend. A picture of the friend's daughter appeals to him. That evening the girl, Lucille, discharges a servant and goes to the employment bureau for another. While there she answers the 'phone and receives an application. Dressed as a servant she applies for a position with Harmon and is accepted. They rapidly become friends. A burglar calls and she "knocks him out" with a poker. Harmon and Lucille then get married and he learns her identity. Henry King plays "Harmon" and "Lucille" is played by Miss M. L. Pardee.

"The Detective's Stratagem." (Biograph. Nov. 20.)—This is a fair detective story. A cashier in a bank needs money very badly and succumbs to temptation. He goes to the bank in the evening to steal, but is caught by the watchman. As they are fighting, four burglars enter and loot the bank. A detective is called in and, by posing as a burglar, gets in with the robbers, and has them arrested when they are about to rob another bank. Just why the cashier is exonerated and why he was submitted to a "third degree" is not entirely clear.

"Conscience." (Broncho. Two Parts.)—This is an exceptionally good story, presenting some good situations. Haggerty, a crook, is forced to leave for the West in the disguise of a minister. He arrives there and is taken for one, and all goes well. He writes his pal, Bill, to come and join him, as there is plenty of chance to rob safes there. Bill comes, but in the meantime Haggerty has met a girl and has really reformed. Bill and he have a fight, in which Bill gets the better and is shot by the sheriff. Haggerty then writes to the girl and takes leave for ever. The finale is pretty and effective.

"The Soul of the South." (Kay Bee. Two Reels.)—Rather a good story, greatly augmented by clever acting and good settings. The first reel deals with ante-bellum moonshiners. The revenue officers raid them and some are killed. The little boy becomes an orphan and wanders away. He is adopted by a Southern gentleman, after his rescue of her daughter. The war breaks out and Jim is court-martialed and sentenced for falling asleep on duty. Betty, the girl, produces an old signature that Jefferson Davis had given her many years before and forges it to a pardon, taking it to the Colonel herself. Davis is visiting the Colonel and recognizes the girl. He verifies the pardon and sets the boy free.

"The Filly." (Domino. Two Reels.)—Richard Stanton's Irish impersonations are most clever. He plays with Anna Little in this picture and gives it a good Irish atmosphere.

Satan, a racing filly, is the only one that can beat the Squire's other horse. The Squire's daughter, Dolly, is the only one who can ride her. Dan and Dolly are in love with one another to the father's chagrin. Satan "goes lame" just before the race, and Dan paints her brown, putting her in the race with Dolly as jockey. She, of course, wins, and the purse is large enough to allow them to be married.

"Love vs. Law." Imp. Two Reels.)—Charles Eldridge, formerly with the Vitagraph Company, plays a splendid part in this comedy. King Baggot and Ethel Grandin are also good. The father of Ethel, a war veteran, is constantly boasting of his prowess on the field of battle, and telling what he will do if accosted by a bandit. One

comes along and father flees. Jack thinks to take the bandit's place in order to scare the old man. He does this, but gets arrested. Ethel finds the real bandit and asks his help. He turns up in the court-room, holds them all up and tells the truth, later making his escape. Jack is freed and married right then and there.

"Into the Lions' Pit." (Powers. Two Reels.)—Diaphanous skirts are not a new thing by a long way, take it from this picture of ancient Rome. Edwin August and Ethel Davis play the leads. Marius, a warrior, returns victorious from the wars and meets Lygia, a Christian girl, with whom he falls in love. His former favorite, Dacia, together with Casius, plot against the girl's life. Abducting her, they cast her into a lions' den. It is in this picture that Miss Davis was so badly injured. She is dropped from a great height to a stone floor. Marius, hearing of the girl's plight, rushes to the rescue and saves her.

"Influence of Sympathy." (Victor. Two Reels.)—With Florence Lawrence and Ernest Fox playing the leading parts one naturally looks forward to a good picture. This story is very pretty, indeed. The little daughter of very loving parents dies, and the mother is inconsolable. They adopt a little girl from an orphan asylum, but it is useless. She thinks of suicide, and when she is about to attempt it meets a little cripple girl, whom she takes home. It is this little girl that breaks the link from the past.

"The Leper's Coat." (Rex. Two Reels.)—A very good story, teaching a valuable lesson that may, however, fly over the heads of any but a very intelligent audience. The Smalleys, assisted by Rupert Julian, play the leading parts. A man having dined with a doctor who is taking care of a leper reaches home to find that he has been wearing the leper's coat. In a frenzy of fright he rushes out, not knowing nor caring where he goes, finally reaching a Christian Scientist's house, where he is taken in. The doctor arrives later and tells him that the coat was his own and the man believes and is no longer worried. A few years later the man receives word from the doctor that the coat was really the leper's, thus making a good ending. A story of conjugal unhappiness runs through the tale.

"The Dublin Horse Show and Other Events Across the Water." (Kalem. Nov. 21. Split Reel.)—Same reel as "The Laundress and the Lady." Besides the Horse Show the following subjects were shown: Amateur wrestling in England, Robin Hood Rifles of London, Grand Prix Motor Race in Paris, athletic sports in France, and the famed water bicycles in Nogent-sur-Marne, France. A sort of "Kalem Weekly."

"His Chorus Girl Wife." (Lubin. Nov. 21.)—Whenever a disreputable woman is needed for a part she is always called a chorus girl. Robert meets a chorus girl and immediately marries her. He soon discovers she is untrue and they are legally separated. Robert becomes a minister in a small town. His wife locates him and demands "silence money." In the argument she falls from a window and is killed. The minister then marries one of his parishioners, his resignation being refused.

"The Schemers." (Vitagraph. Nov. 21.)—John Bunny and Flora Finch are certainly a great combination. Bunny as an inebriated husband is great. To get to the club he makes a clever dummy in his bed. When he returns his wife thinks the dummy a burglar. So the husband puts her out of the room and commences a strenuous "fight" with the dummy. He is, of course, greeted as a hero.

"Natives of Australia." (Patheplay. Split Reel. Nov. 21.)—Same reel with "The Pond Snail" and "In the Spanish Pyrenees." Three good subjects. Treats of the Aborigines in Victoria, explaining the boomerang and various dances. Women weaving baskets and men making shields are also shown.

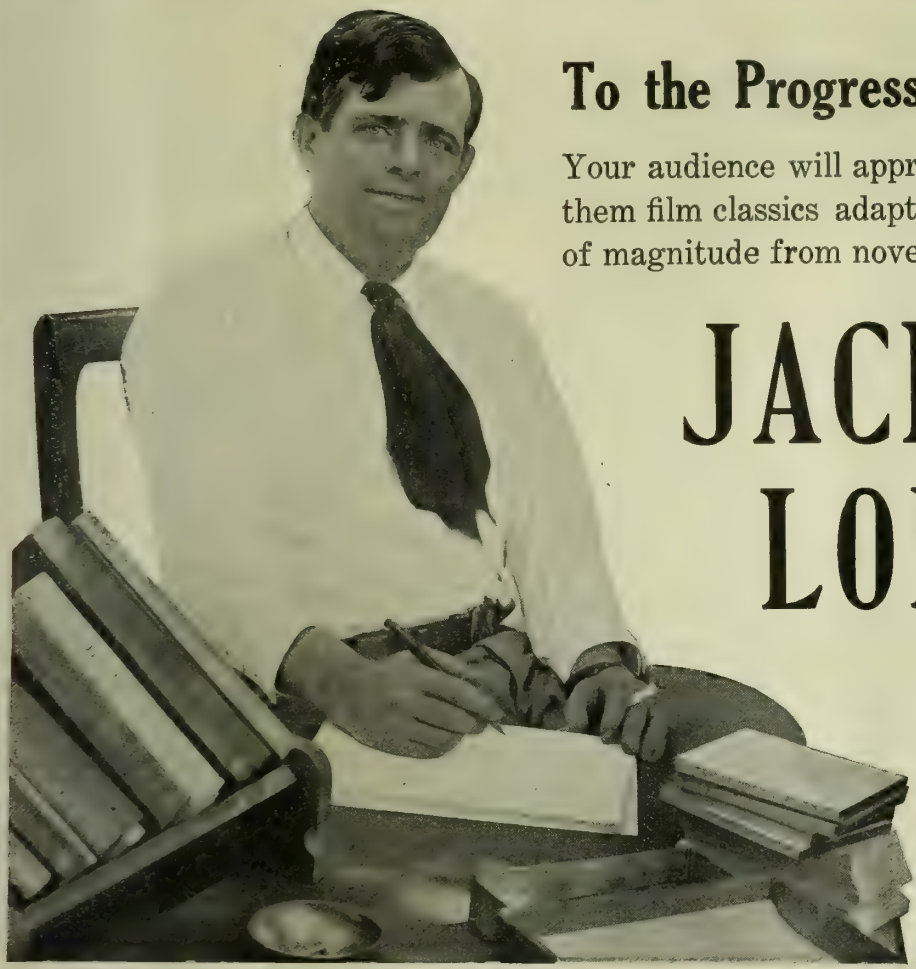
"A Good Sport." (Edison. Two Reels. Nov. 21.)—A very fine picture. The idea is clever and original and the action perfect. A kind of exposé of the inside of the "game." Mabel Trunelle, Herbert Prior, Gertrude McCoy, William West and Bigelow Cooper play the largest parts. An Englishman comes to America, arriving here pretty "down and out." He is very much of a dude, but gets a job at five dollars a day with a motion picture manufacturer. He works hard and becomes a leading man. His fiancée in England sees him in a picture kissing a girl and immediately sends for him. So he goes, leaving his leading lady. The caustic subtitles were especially good. A little knock was given the Censorship Board. The "Western" scene was particularly fine. Much laughter from the audience when they saw how simple the scenery is.

"The Pond Snail." (Patheplay. Split Reel. Nov. 21.)—Same reel with "Natives of Australia" and "In the Spanish Pyrenees." A splendid picture, showing the eggs and their growth under a powerful microscope. Even the heart, which is one one-thousandth of a millimeter in size, is plainly shown beating.

"In the Spanish Pyrenees." (Patheplay. Split Reel. Nov. 21.)—Same reel with "The Pond Snail" and "Natives of Australia." Beautiful scenery on top of high mountains is the chief attraction of this picture. Frozen lakes, 7,200 feet above sea-level, are very pretty.

"In the Fangs of Jealousy." (World Special Films Corporation. Two Parts. Made by the Paris Eclair Company.)—

"THE FANGS OF HATE"—RAMO FEATURES
Daredevil Dave jumps through court room window to waiting horse below.



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"Kenton's Heir." (Patheplay. Nov. 22.)—A good cast and photography is responsible for this "getting across." Robert, Kenton's son and heir, is disowned and goes away. Twenty years pass by and the old millionaire is dying. The doctor knows that should he obtain a glimpse of his son it would rally him. So another man, who looks like Robert, is substituted. The old man lives through and welcomes the stranger. Harold meets Marjorie, a relative, and they become engaged. The real son, Robert, is saved from committing suicide on his father's grounds by Harold. The latter confesses his part in the deception, but by consent holds his place in the family.

"A Proposal Deferred." (Edison. Nov. 22.)—Being the fifth story of "What Happened to Mary," from the Ladies' World. Captain Bradford and Mary again meet, this time in a legal proceeding. Bradford owns a mine which Mary believes to be her property. When the boy finds that Mary is the contestant he withdraws his claim and moves away. Mary, not knowing the reason, thinks of what might have been had he proposed. The photography is perfect. The same cast as heretofore.

"Pathe's Weekly, No. 69." (Pathe. Nov. 20.)—Children being taught in the Music School Settlement in New York shows the inside workings of a philanthropic idea. Views in the Panama Canal, the pictures of which have been accepted by the Government as official records, are timely. A new device used to identify automobiles in case of accident is demonstrated. The comic section of "Bud" Fisher was well received.

"Pathe's Weekly, No. 70." (Pathe. Nov. 24.)—The subjects taken are local exclusively, the photography beyond reproach. Maggie Teyte, the prima donna, dons a queer costume and calls it the ideal one for women. Moving nail-kegs and scrap-iron with large magnets in Texas is novel. The Y. M. C. A. campaign to obtain $4,000,000 is shown in the editorial section. The U. S. Cavalry in Texas drilling for emergencies, and repairing a telephone cable under the Hudson conclude the most interesting features.

SPECIAL FILM REVIEWS

"THE Price of Human Lives." (Edison. Dec. 2.)—Taken under the auspices and for the good of the National Association for the Study and Prevention of Tuberculosis, this picture by the Edison Company is bound to be of great value, and will materially assist the work of this and other philanthropical associations.

This picture, though showing how consumption may be avoided, deals more with the cure. It is in particular a great warning against the so-called medicines that "cure" the disease, and is shown in the form of a story. In this manner it is appealing to all, the moral being sufficiently plain to prevent quacks doing a lucrative business with those seeing the film.

Sallie Crute, Augustus Phillips, Frank McGlynn and Robert Brower play the leading parts in a most satisfactory manner.

Harry Bruce and Beth Cort are engaged to be married and are very happy. Beth's father, the manufacturer of "Concura," a consumption "cure," offers Harry a good position, which the latter accepts. Nellie Linn has a bad cold, and, in answer to an advertisement in the paper, buys a bottle of "Concura," believing that it will cure her. Beth also buys a bottle of her father's product, but as she is about to take it her father stops her. She is interested in social service work and in this pursuit she meets Nellie and Eddie, her sweetheart, in their tenement.

Having received a letter from a relative to the effect that her aunt had died as the result of using "Concura" instead of a proper remedy, she goes to the offices of the company to demand that they stop selling the fake. She is surprised to find that Harry and her father are the makers of the deadly drug and breaks her engagement. She finally gets a promise from her father to stop making the "cure" and they are again happy, as Harry turns "traitor" and becomes an ardent worker for the "Red Cross Stamp Movement." Needless to say, they are married.

Nellie and Eddie are cured of their illness through the kindness of Beth,

SCENE FROM "THE PRICE OF HUMAN LIVES"
Edison.

who sends them to the country, where the only cure works wonders, i. e., fresh air and sunshine with healthy food.

"The Duke's Talisman." (Gaumont. Four Reels and Prologue.)—Something similar to the "Prisoner of Zenda," and every bit as gripping and fine a story. Through four reels of perfect colored photography the action wends its way without the time lagging for a moment. You seem to forget your very presence and surroundings. A Duke being pursued by revolutionists is hidden by a farmer and his daughter. In parting he presents the girl with a ring by which she may ask any favor. Times get better and the Duke returns to his kingdom, where he sets a price on the head of the revolutionist. The girl loves the Duke's enemy and warns him of his danger. A Countess, who also loves the man, hides him from his relentless pursuers. Later, however, seeing that he loves the farmer's daughter, she tells his hiding place. He is captured. The girl goes to the Duke with his ring. He says the execution must go through, but it will be mock. So the man is apparently shot, but later "returns to life" and together they go away. The wonderful shades of colors used in this picture are worth much to see. It was a great pleasure for the writer to review such a film. The costumes are of Napoleon's time and are gorgeous.

"Trapped in a Forest Fire." (American.)—This one-reel production gives some splendid views of a forest fire, whose scorching flames spread and zigzag over the mountainside, destroying everything in its course. A story has been built by the American Company in which this devastation plays a big part.

Robert Newton, a young business man, and his mother give a house-party at his shooting lodge in the Adirondack Mountains.

Among the invited guests are Vera Stanton, a young romantic girl, with whom Robert is in love, and Inez Tremain, who in her turn loves Robert. To complicate matters, Inez is loved by Tom Nevins, a friend of Robert.

Nevins proposes to Inez and is refused laughingly. While sitting on the veranda later on, Inez sees Robert and Vera start for a walk and follows them, overhearing Robert propose and being rejected because he was too practical.

Trying then to win Robert by fair means and failing because of his thoughts of Vera, she decides to remove Vera from his life. To this end she sends for Dick Graham, an adventurer friend of hers, to come and camp near them, thinking because of his dashing ways and Vera's romantic turn of mind he can win her. Graham is agreeable, as Vera is rich and he is looking for money.

A few days after his arrival Inez takes Vera to Graham's camp. Some time later Rover, who has been hunting, happens upon the scene and, being introduced to Graham, invites him to call.

Graham calls one evening and makes an appointment with Vera to meet her in a picturesque nook in the forest. On the evening of the appointment, while waiting to meet Vera, he passes the time smoking, throwing his half-smoked cigarette in the dry leaves. Arriving at the meeting place, he smells smoke and looking back sees the fire. He becomes panic-stricken and rushes to the shooting lodge, leaving Vera to her fate, as she arrives a few minutes afterwards.

SCENE FROM "TRAPPED IN A FOREST FIRE"
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All is disorder at the lodge, Graham has alarmed everyone. The cars come on and, loaded to capacity, start for safety, Graham and Inez in the first car. Robert misses Vera. With her brother James and his friend, Tom Nevins, he goes in search of her. It is only after braving the scorching flames that he finds her hemmed in on all sides by the blaze. He returns to the lodge with her and she decides that she prefers a practical man.

"Zuza, the Band Leader." (Keystone. Two Reels.)—The best comedy that the Keystone Company has put out in a long time. Ford Sterling, the unequaled comedian (of his class) plays the lead and is supported by Mabel Normand. Both have exceptional opportunities for distinguishing themselves and take advantage of them. The band leader, composer of "The Chicken's Dream," is much beloved by all the ladies, to such an extent that it becomes monotonous. Mabel's lover causes all the excitement by trying to kill the leader. There are the usual chases, with action every moment.

"For the Family Honor," or "The Heart's Highway." (World Special Film Corporation. Two Reels.)—The scenes of this picture are laid among the snow-clad mountains of Switzerland, and consequently the views are wonderful. Local atmosphere is given by scenes depicting sleigh-riding and other sports. Two sisters and a brother are their father's idols. The son attends college in Paris, working his way through by playing the piano in a café. The younger sister elopes with a man who had helped her in an accident and goes to Paris. The man is also instrumental in assisting the brother, though the relationship between them is not known. When the older sister and brother call to thank Jean they meet their sister, who is now his wife. They are separated through the man's mother, who refuses her blessing. Later they are joined in a touching scene, when the son is very ill. Blanche was played by Rose Sylvaire, her sister by Josette Andriot, and Charles Krauss played Jean.

"Star of India" (Blache Features—four parts). With its opening and closing scenes laid in India, that land of mystery where Adventure is supposed to stalk unchecked, and New York used as the locale for the intervening scenes, this four-part film makes an excellent vehicle for several novel and startling features.

There are magnificent palace scenes, the Star of India, a huge diamond in the temple protected by serpents galore, and a blind priest, a race through the air on a slack wire, a den of thieves, a floooded sewer which snuffs out several lives, a fight on a mountain top, elephants and several other unusual elements.

The cast is good enough to ensure attention. Fraunie Fraunholz plays the male lead, Captain Kenneth, a military attache. Opposite him is Claire Whitney, of blond beauty and considerable ability. Others seen on the screen are James O'Neil, Theodore Burkhardt, Willie Boyd, Andrew Rogers, Joseph Levering, Fred English and Harold Baker.

When the story is told the many opportunities for the coveted thrill will be seen. Guarded in the Rajah's palace is an ugly idol with the Star of India in its forehead. This is an enormous diamond. It is gifted with the power of making all those who see it desire insanely to possess it. A military attache seeing the jewel, laboriously tunnels through the ground to the palace, steals the diamond, but is poisoned by one of the snakes guarding it, and eventually he dies.

The diamond falls into the hands of an American surveyor, who almost loses his life in getting it, for the stone is also coveted by his Hindu servant, who later follows him across the Atlantic with evil designs. When the surveyor's sweetheart sees the stone, she insanely desires it.

His rival undertakes to get it for her on the promise that she would marry him if he succeeded. Both he and the Hindu engage the same gang of crooks as assistants in their attacks on the surveyor. The diamond changes hands several times. Each man who temporarily gets it dies a horrible death. During the days of trial and struggles the lovers unite against the gang. The stone finally is returned to India, where it continues to glitter as "The Guiding Star of India."

All of the opportunities to make the feature a thriller are made the most of on the screen. The result is a four-part feature which richly justifies its length and name.

DANTE FEATURES MOVE

Dante Features, formerly located at 1 and 3 Union square, have removed to larger offices at 143 West Fortieth street, where they are in a better position to handle their increased bookings on their features, including "The Betrothal" and other big productions.

EASTERN BUYS SENSATIONAL FILM

The Eastern Feature Company, of 835 Broadway, has secured the state rights for Greater New York for "Lieutenant Daring and the International Jewel Thieves," in three parts. This is a highly sensational production.

BLINKHORN'S FEATURES SELLING FAST

Albert Blinkhorn's features have attracted considerable attention, and several large contracts have been drawn up. Last week William Hirshberg, of the General Film Company, of Chicago, signed a contract to take over the Turner Films and Hepworth's productions.

All of Blinkhorn's features for the Southern States were sold to W. I. Cherry, who was in town looking for some good productions. The feature films are going fast and but little territory remains unsold.

SCENE FROM "THE DUKE'S TALISMAN"
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RAMO FEATURE BUYERS

The following feature exchanges have bought and are handling Ramo features:

Manhattan Feature Film Co., 341 Fifth avenue, N. Y. City; European Feature Film Co., Candler Building, N. Y. City; Regal Feature Film Co., Sixth avenue, N. Y. City; William Fox Amusement Co., N. Y. City; Eastern Feature Film Co., 224 Tremont street, Boston, Mass.; Electric Theatre Supply Co., Abbott Building, Philadelphia, Pa.; Electric Theatre Supply Co., Baltimore, Md.; Weiland Film Exchange, Pittsburgh, Pa.; Empress Feature Film Co., Merchants Bank Building, Indianapolis, Ind.; M. & F. Feature Film Co., 167 West Washington street, Chicago, Ill.; Texas Feature Film Co., 1709½ Main street, Dallas, Tex.; Golden Gate Film Exchange, 234 Eddy street, San Francisco, Cal.; Golden Gate Film Exchange, 514 West Eighth street, Los Angeles, Cal.; Golgate Feature Service, Denver, Col., and Northwestern Feature Film Co., Portland, Ore.

BUYS AMMEX FEATURES

Among the purchases of state rights on Ammex Western Features is that of the Universal Film Exchange, of New York City, for "The Barrier of Blood." The Consolidated Film Company, Ltd., of Montreal, has purchased the state rights on the same subject, and also on "The Fatal Reckoning." The second of the Ammex three-reel series will be "The Lucky Nugget."

KIMBERLY TO REPRESENT THANHOUSER

Paul Kimberley, of London, a recent visitor to New York, and who left with Phil Klein on the Mauretania on the famous all-star night, has surprised the London film trade by opening up an agency for the American Thanhouser Corporation.

ECLECTIC COLOR FEATURES

The Eclectic Film Company will release two plural reel feature films colored by the new Eclectic natural color process. They are "Toils of Villainy," in three parts, ready November 27, and "His Fatal Passion," ready December 11. The later release will set a new mark for color work in multiple reel features, as it is in five parts. Other productions are coming.

BEILISS FILM GOING FAST

State rights are reported as going fast on "The Terrors of Russia" or "The Freedom of Mendel Beiliss," which is handled by the Italian American Film Corporation. Lithographs have been turned out by the Acme Lithograph Company and are now ready for delivery, thanks to J. A. Guasman, of that concern.

FIVE-A-WEEK ESSANAY

Released Friday, December 5th. **Released Friday, December 5th.**

The "Pay-As-You-Enter" Man

(IN TWO PARTS)

A feature comedy-drama especially adapted for the holidays. Henry Rosser, a clerk in a department store, wants to please his family by giving them a turkey. The novel means by which he secures the fowl and the unexpected interference by the police, forms a novel plot for this photographic and dramatic success. Irene Warfield, Richard C. Travers and E. H. Calvert featured. Heralds and posters now ready.

Released Tuesday, December 2d

"AUTUMN LOVE"

A beautiful love drama of youth versus age. A feature attraction worthy of headline honors. The photography is magnificent.

Released Wednesday, December 3d

"KITTY'S KNIGHT"

A novel and eccentric comedy which will bring reams of laughter from your audiences. If you desire a picture with real comedy in it, book this one.

Released Thursday, December 4th

"A ROMANCE OF THE HILLS"

A dramatic incident of a romance in the West. Beautiful photography prevails. Portrayal of the characters excellent.

Released Saturday, December 6th

"BRONCHO BILLY'S SQUARENESS"

An unusual and interesting Western drama featuring the world's most popular photoplayer, G. M. ANDERSON.

Released Friday, December 12th. **Released Friday, December 12th**

"The Three Gamblers"

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A Westerner of the first water with splendid action and excellent dramatization.
Release, Thursday, December 11, 1913.

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A Comedy Drama Featuring ED COXEN and WINIFRED GREENWOOD and an all star cast.
Release, Saturday, December 13, 1913.

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Release, Monday, December 15, 1913.

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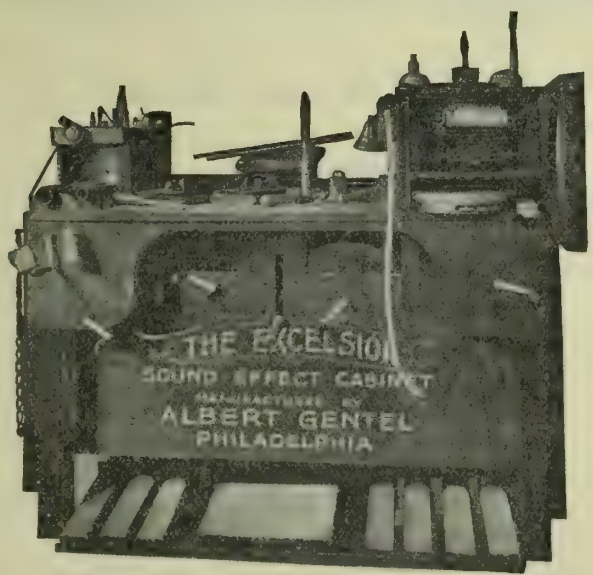

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See the Announcement of the SALES DIVISION of MOTION PICTURE NEWS on page 59 this issue.

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"Exchangemen and Their Troubles"

Is the title of a series of splendid articles to begin shortly in The Motion Picture News. We were greatly surprised to find, after reading some of the articles in this series already submitted, that there are so many different ways, as yet untried, by which exhibitors and exchangemen can co-operate to the profit of both.

It is really worth anyone's time to read these stories. The first will appear in an early issue.

If you are not now receiving The Motion Picture News, just tear off and fill in the form in the lower right hand corner, pin it to a check or bill, and mail to

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Motion Picture News

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of the

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 22—Griffard's Claw (2 parts—Dr.).....
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.) .....
Dec. 6—A Tragic Experiment (Dr.).....

AMERICAN

Nov. 20—The Tale of the Ticker (Com. Dr.)
Nov. 20—A Modern Steel Plant (Edu.).....
Nov. 22—Calamity Anne's Dream (Com.)....1000
Nov. 24—The Occult (Dr.).....1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.).....1000
Dec. 1—American Born (2 reels—Dr.).....2000
Dec. 6—A Divorce Scandal (Dr.).....1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.).1000
Dec. 11—His First Case (W. Dr.).....1000
Dec. 13—Armed Intervention (Com. Dr.)....1000
Dec. 15—Where the Road Forks (2 reel Dr.).2000
Dec. 18—Personal Magnetism (Com.).....1000
Dec. 20—Fate's Round-Up (W. Dr.).....1000

BISON

Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.).....
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) .....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) .....
Dec. 6—The White Squaw (2 reel Dr.)....
Dec. 13—The Werewolf (2-reel Dr.).....

BLINKHORN

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.) .....
Dec. 1—David Copperfield (Hepworth—7 parts—Dr.) .....
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)..
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)....
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.).....

BRONCHO

Nov. 5—The Veteran (2 reels).....
Nov. 12—The Imposter (2 parts—Dr.).....
Nov. 19—The War Correspondent (2 parts—Dr.) .....
Nov. 26—The Reformation (Dr.).....
Dec. 3—The Buried Past (Dr.).....
Dec. 10—The Woman (Dr.).....

CRYSTAL

Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.).....
Nov. 18—Her Secretaries (Com.).....
Nov. 18—Percy's New Mamma (Com.).....
Nov. 23—The Cabaret Singer (Dr.).....
Nov. 25—Hubby's New Coat (Com.).....
Nov. 25—Baldy Belmont Lands a Society Job (Com.) .....
Nov. 30—The Convict's Daughter (Dr.)....
Dec. 2—That Awful Maid.....
Dec. 2—The Installment Plan Marriage....
Dec. 7—A Woman's Revenge (Dr.).....
Dec. 9—Pearl's Hero (Com.).....
Dec. 9—Baldy is a Wise Old Bird (Com.)..
Dec. 14—First Love (Dr.).....

DOMINO

Nov. 13—The Ghost (2 parts—Dr.).....
Nov. 20—The Witch of Salem (Dr.).....
Nov. 27—Belle of Yorktown (3 parts—Dr.)..
Dec. 4—Devotion (2 parts—Dr.).....
Dec. 11—The Filly (2 parts—Dr.).....

AMMEX

Nov. 10—Barrier of Blood.....2000
Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister.....2000

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage.....3000
Sept. 24—Her Last Ride.....3000
Oct. 8—Daredevil Rodman Law (Special)..
Nov. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Nov. 12—Lade Babbie (3 reel Dr.).....
Nov. 16—Unforseen Metamorphoses and Does Max Snore (Split).....
Nov. 19—Partners (2 reel Dr.).....
Nov. 23—Oh! You Rubber.....
Nov. 23—Soldiers Drilling in Turkestan.....
Nov. 26—A Son's Devotion (2 reel Dr.).....
Nov. 30—Roaring Bill (Com.).....
Nov. 30—One on Tooty (Com.).....
Dec. 8—When Pierrot Met Pierrette (2 reel Dr.) .....
Dec. 7—Trouble on the Stage.....
Dec. 7—Magnetism—Magnets .....
Dec. 10—Over the Cliffs (3 reels).....
Dec. 14—He Likes Things Upside Down.....
Dec. 14—Nutty Has a Romance.....

ECLECTIC

Oct. 30—The Doom of the Ocean.....3000
Nov. 13—The Fatal Plunge.....3000
Nov. 27—Toils of Villainy (3 parts).....
Dec. 11—His Fateful Passion (5 parts).....

F. R. A.

Nov. 14—Gallows of Gods.....3000
Nov. 21—Outlawed 2300
Nov. 28—Secret of Adrianople.....3600

FRONTIER

Nov. 15—The Bond that Binds (Dr.).....
Nov. 20—Slim Becomes a Detective (Com.)..
Nov. 22—The Double Cross (Dr.).....
Nov. 27—Slim Proposes, But— (Com.).....
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.) .....
Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.) .....
Dec. 13—Out of His Class (Dr.).....

GAUMONT

Nov. 13—The Heart of a Doll (Com.).....
Nov. 18—Monty and the Milkmaid (Com.)...
Nov. 20—"Dear Oscar" Finances a Theatre (Com.) .....
Nov. 25—Mary Saves the Sculptor (Com.)...
Nov. 27—The Little Peacemaker (Dr.).....
Nov. 27—Gymnastics (Edu.) .....
Dec. 2—The Living Doll (Com.).....
Dec. 4—Oscar, the Hermit (Com.).....
Dec. 6—False News (Special).....2000

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature) .....
Dec. 9—Red Margaret, Moonshiner.....

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 21—Secret of the Old Cabinet.....3000
Oct. 28—In the Bonds of Passion.....3000
Nov. 21—Baptism of Fire.....3000

IMP

Nov. 3—The Temptation of James (2 reel Dr.) .....
Nov. 6—The Old Parlor (1 reel Dr.).....
Nov. 10—On Pine Mountain (Dr.).....
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.).....
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..
Nov. 24—Jane's Brother the Paranoiac (Dr.)..
Nov. 27—Night Shadows of New York (3 reel Dr.) .....
Dec. 1—Love versus Law (2 reel Dr.).....
Dec. 4—Plain Jane (Dr.).....
Dec. 8—The Return of Tony (Dr.).....
Dec. 11—Time (2-reel Dr.).....

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Dec. 13—Waterfalls of Yosemite Valley.....

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Nov. 21—Days of '49 (Dr.).....
Nov. 25—The Maelstrom (Dr.).....
Nov. 28—The Sign of the Snake (Dr.).....
Dec. 2—The Revelation (Dr.).....

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Nov. 10—The Milk We Drink (Edu.).....
Nov. 13—Wine (Com.) .....
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Nov. 27—The Man with a Razor (Com.)..

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Nov. 25—A Warm Welcome (Com.).....
Nov. 29—An Accidental Clue (Dr.).....

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Nov. 19—The Golden Princess Mine (Dr.)..
Nov. 21—An Elephant On His Hands (Com.)
Nov. 26—Hilda of the Mountains (Dr.).....
Nov. 28—When He Lost to Win (Com.).....
Dec. 3—The Brothers (Dr.).....
Dec. 5—Locked Out at Twelve (Com.).....
Dec. 10—Retribution (1-reel W. Dr.).....
Dec. 12—Her Friend the Butler (Com.).....

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Nov. 24—The Other Woman (Dr.).....
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Nov. 28—Curfew Shall Not Ring To-night (Dr.) .....

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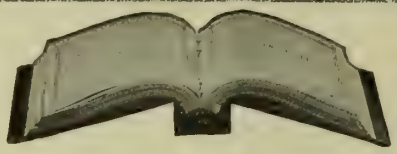

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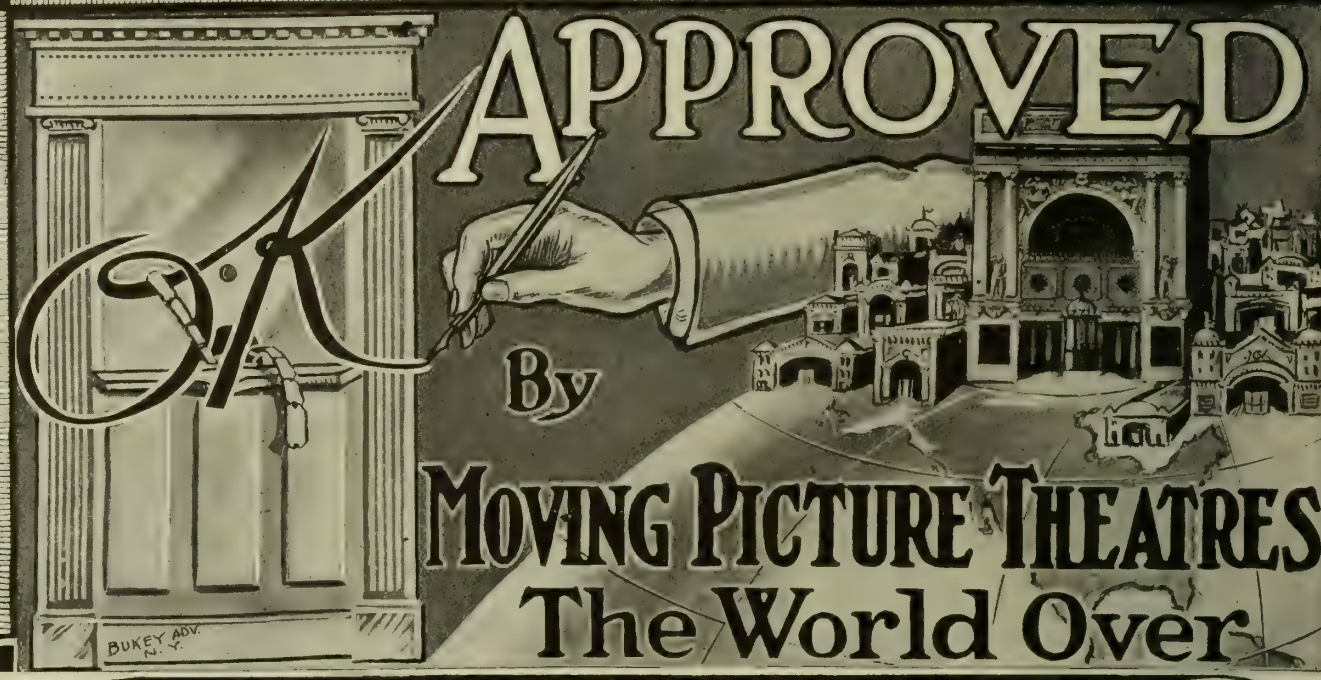

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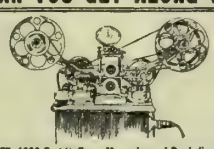

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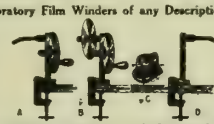

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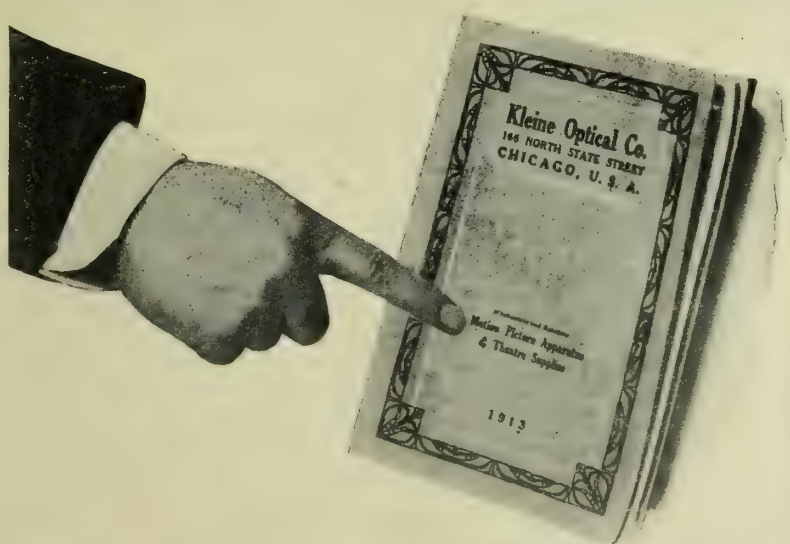


The most complete catalogue of Motion Picture Apparatus and Supplies published anywhere. Send for it. IF YOU REDECORATE OR BUILD YOU WILL WANT THIS HANDY LITTLE BOOK EVERY MINUTE. THE KLEINE OPTICAL COMPANY IS THE OLDEST AND LARGEST WHOLESALER AND RETAILER OF MOTION PICTURE APPARATUS AND SUPPLIES ON EARTH! From under one roof to equip the theatre complete—deal direct—obtain prompt and courteous attention—save annoying and expensive delays—AND ALWAYS PURCHASE AT ROCK-BOTTOM PRICES!

KLEINE OPTICAL COMPANY

GEORGE KLEINE, President

166 No. State Street **Chicago, Ill.**

DID IT OCCUR TO YOU

That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?

WHEN YOU BUY, BUY QUALITY

MIRROROIDE SCREENS AND CURTAINS

PATENTS PENDING

Are Sold at a Price None of our Competitors dare Make Because We Have the Factory Facilities to Make in Quantities and Know How. We Would Rather Make Small Profits and Large Sales Than Large Profits and Few Sales.

REGARDING QUALITY

Our Screens are made of Canvas. Coating is Metalized Glass. Sold Under A Positive 5 Year Guarantee. It Won't Crack, Peel or Turn Black. Tints Optional With You, Silver White, Silver Flesh, Silver Amber.

SURFACE FINISH

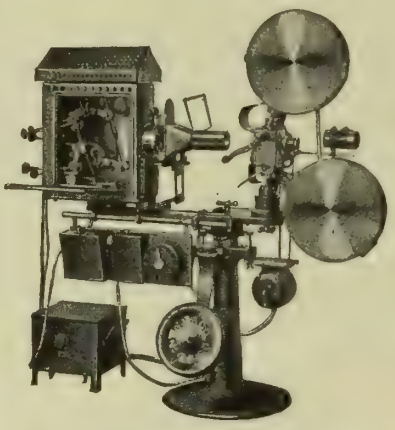
Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.

BELIEVE THE EVIDENCE OF YOUR OWN EYES

Let Us Send You Our Large Free Samples. Makes us show You.

THE J. H. GENTER CO., Inc. **Newburgh, N. Y.**

IT IS SAID BY MANY WHO KNOW



That the life of the Motion Picture Machine is two years. This may be so with most Machines, but **NOT THE**

MOTIOGRAPH

We are receiving letters daily, telling us of the long life of the **MOTIOGRAPH** and with a small expense in the Up-Keep.

WHY? - - - - - - - QUALITY

All our parts are made in our own factory, by expert mechanics, and with proper care, the **MOTIOGRAPH** will last **TEN** years instead of two.

Write for Catalogue and Information.

THE ENTERPRISE OPTICAL MANUFACTURING CO.

568 West Randolph Street, Chicago, Ill.

EASTERN OFFICE.....21 E. 14th St., New York
WESTERN OFFICE.....833 Market St., San Francisco

THE SUPERB FEATURE OF THE YEAR

A BARGAIN WITH SATAN

Five reels made by one of Europe's most talented directors. A splendid Modern Allegory, crowded with meaning and mysticism. Containing every requirement of a winning feature

BOOK NOW

Ever More and Better Features

GENERAL FEATURE FILM CO. (Inc.) **Wabash and Monroe Sts. Powers Bldg. Chicago, Ill.**

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES.

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA.

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

M P

The Fastest Growing Picture Journal

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

DECEMBER 13th, 1913 PRICE, TEN CENTS

Co-Operation

Between Exhibitors and Exchanges

New Departure by General Film Company

Reviews of Leading Films

What the People Want

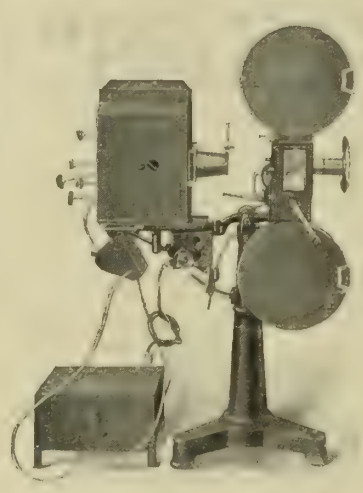
By An Exhibitor

Theatre Construction—Music—Advertising

All the Live News

Volume VIII Number 23

CONFIDENCE IN *Simplex* IS ITS CREDIT



Business—life itself—would be a failure were it not for **CONFIDENCE**. Without it, **CREDIT** were impossible.

The strongest test—the final analysis—of a film is applied in its own studio. There it is projected upon the screen and subjected to exhaustive expert criticism before delivery to the trade.

PROJECTION in its **BEST FORM** must be utilized here, so that every detail in the film may be clearly revealed.

It is to the **CREDIT** of **SIMPLEX** (and shows the **CONFIDENCE** placed in it) that

IT IS USED IN OVER 90% OF THE FILM STUDIOS
THEY DEMAND THE BEST—THEY USE

Simplex

THE PEERLESS PROJECTOR

Illustrated Catalogue B Gives Full Details

Made and Guaranteed by

PRECISION MACHINE COMPANY

317 EAST THIRTY-FOURTH STREET **NEW YORK**

AMERICAN-ECLAIR

FEATURE FILMS

It's As Plain As The Nose On Your Face

Good actors and good directors make good film plays; good film plays bring good audiences, and good audiences bring good receipts; good receipts make prosperous exhibitors and prosperous exhibitors

RUN ALL ECLAIR PRODUCTIONS

THE ANSWER IS:

GET IN TOUCH AT ONCE WITH THE NEAREST UNIVERSAL EXCHANGE,

AND DEMAND EVERY UNIVERSAL-ECLAIR RELEASE!

OUR SUNDAY COMEDIES ARE CREATING A SENSATION!!

225 W. 42nd ST., NEW YORK CITY.

Just ONE Big Thing in Motion Pictures Is Now Talked About All Over the Country

"MUTUAL MOVIES"

Look for the Sign of the **Wing-éd Clock**

Look for the Sign of the **Wing-éd Clock**

You've seen the BIG ADVERTISING in the Newspapers, in the Saturday Evening Post, in all the Trade Papers, and

You KNOW What the MUTUAL Is Going to Do

Big Advertising always has one SURE result:

It Makes Everybody Want to See
THE THING ADVERTISED

That's why millions of people, all over this Continent, are now asking where they can see the "MUTUAL MOVIES."

And they are hunting the Theatres that show

"The Sign of the Wing-éd Clock"

They are asking to see the "Funny Fat Man," the "Two Men and a Mule," and they will keep asking for "The Mutual Girl," for months to come.

When EVERYBODY is asking to SEE the "MUTUAL MOVIES" that is the Sign YOU want over your theatre.

Get the MUTUAL Service; hang up the MUTUAL Banner, and "The Sign of the Wing-éd Clock."

And get the CROWDS into YOUR Theatre, with the help of this BIG ADVERTISING, that is yours *absolutely free.*

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** NEW YOR

THE ONLY WAY

These are perilous times for the Exhibitor. One false step is likely to put him out of the running altogether, or to give his competitors a chance to gain a lead that can be made up again only by a wonderful rally or a shower of luck.

The exhibitor's field has changed to a wilderness. The entrance is "wide open." It never was so "wide" before. But the honest guide that points the one sure pathway is obscured by a hundred and one new sign posts of indirection to new and strange by-paths. Many of these by-paths start with tempting stretches of fine macadam and lead to a dismal swamp. Others wind and twist and end up close to where they start, while some are mere blind lanes, seemingly without end, coaxing the traveler on and on until he drops of sheer exhaustion. Right down through the centre of the woods, along a safe, dry ridge, is the *straight*, unfaltering pathway through to the palace of success. It is worn smooth and hard with the tramping of many feet. It is broad enough for all, and easy passing for those who keep their wits about them. Yet truly, these are perilous times.

The wide open gateway is the so-called "open market", the strange misleading by-paths are the overnight "features", and harum-scarum programs of unskilled "manufacturers". The bewildering new sign posts are the extravagant promises of their advertisements. The dismal swamp is debt; the track that doubles back to where it starts is the show that works on for mere expense, and the "blind lane" is the losing show that coaxes its stubborn owner on and on until he goes plum broke and stops for good and all.

The one safe, smooth, well beaten pathway direct to success, the first and last one through the wilderness, is *Licensed Service.* It was laid by the pioneers—the giants of the Motion Picture game—The *first* and *ever the leading* makers of high class films.

The grand army of successful exhibitors followed this path. The guide was General Film.

General Film Company, (Inc.)

200 Fifth Avenue New York

Coming!

THE GREATEST OF RECENT NEW YORK THEATRICAL SUCCESSES

Charles Klein's

gripping drama

The Third Degree

made by the Lubin Manufacturing Company with a special cast.

FIVE REELS

Controlled Exclusively by the General Film Company (Inc.)

Write your nearest exchange for full particulars

General Film Company (Inc.)

Special Feature Dept.

71 West 23d Street New York

?

QUESTION

Where Can We Meet?

The Manufacturers The Distributors
The Photo-Players The Exhibitors
and 5000 Motion Picture Fans

ANSWER

At the Third Annual Entertainment and Ball of the Motion Picture Exhibitors' Association of Greater New York, held at Terrace Garden, on Monday Night, December 15th.

THE BALL OF THE SEASON

Cast off business and dull care and Be Happy

WAR
ON THE GRIDIRON

A Battle Royal in Which the Army Conquered

PRESIDENT WILSON **Secretary of War Garrison**
Secretary of Navy Daniels **Army Maneuvers**
Navy Drills **The Forward Pass**
Army Jubilee after the game

Are a few of the wonderful scenes in this 2,000 foot feature. Price 12c per foot. Special exclusive territory inducements.

Renting direct in territory not sold.

Beautiful one and three sheet lithographs, 10c sheet. Wire order and deposit or date of booking desired.

Commercial Motion Pictures Co., Inc.
102 WEST 101st STREET -:- NEW YORK CITY

KEYSTONE COMEDY SPECIAL IN TWO PARTS ZUZU THE BAND LEADER ALL STAR CAST WITH MABEL NORMAND AND FORD STERLING MADE UNDER THE PERSONAL DIRECTION OF MACK SENNETT MANAGING DIRECTOR KEYSTONE FILM CO. MUTUAL FILM CORP. 71 WEST 23RD STREET NEW YORK CITY

VARIETY

...EARED THEATRE

Theatre, Keith ...arger Capacity. ...han ...x Horrid the Bridge.

...as Dale wouldn't know it ...ould be no harm in that

FOR ASSAULT.

Toronto, Nov. 1... ...of the Lieber Co., who ...e wit... Edward Baker, Princess theatre, for ...ult Hector Charles... ...nd musica... critic of ...day Nigh... Society ... the Princess was ...idge, who said he ...e sufficient to con... ...arge. ...f the conspiracy ...$50 on the press

RESIGNS.

...al counsel to t... Theatrical Pro... past six ... ...st week ... ...is successor ...d. ... his private ...iway, New

WEEK

...lyn, playing ... ...ctions, held about ..., ... Her ... ...layed the house. ...ge in policy at ...is a Columbia

PA...

..., Nov. 19. ... Blue," play... ...wo weeks ... is reported

...ORSON

... ... new ... Christmas ...lyn, under ...m Moore ... of Pitts... ... ... Forbes has ...te a new ...obson.

PATENT MEDICINE "CAMILLE."

New Orleans, Nov. 19.

The Honey-Tar Stock Co. ... ...t a suburban theatre last week. During the first act Friday evening, the leading lady coughed through her part. She coughed not at all during the second.

During the intermission between acts two and three a bearded, medical-looking person stepped before the curtain and further impressed on the audience the knowledge the leading lady had coughed during the first act but failed to repeat.

"I administered my Honey-Tar remedy during the first intermission," he said, "and she could not have coughed hereafter had she desired to. The ushers will now pass this celebrated remedy among you."

To-morrow night," he concluded, "we will present 'Camille.' As you are probably aware, Camille coughs excessively in the last act, prior to her death. Our version is changed in this respect. No member of the Honey-Tar Stock Co. could possibly die of a cough. I thank you!"

LOST IN THE WOODS.

Cincinnati, Nov. ...

...aspar Orr, who was ahead of Holly and Woods' "A Night in Paris" musical comedy company, which closed at Bellefontaine, O., last week, was the only survivor to reach Cincinnati. The others are following the steel trail somewhere.

Fletch Brothers, of this city, backed the show and lost $3,000. "A Night in Paris" was out two months. It booked independently in one-night stands. Orr had trouble getting the first class houses. He frequently found the most desirable hotels occupied by a cheaper attraction. The Reubens shied at paying $1.50 and $1 to see musical comedy when they could get mellerdramer at half that price. At Bellefontaine, O., one night, Orr's company took in $30.

"We might have done that if we ever got to Paris, Ky.," sighed Orr.

HUSBAND MANAGING WIFE.

Grace George is again under her husband's (William A. Brady) management, as the new show in which she will appear is being formulated under his direction.

"The Younger Generation" and "Half Hour," which Miss George played at the Lyceum, moved on to Cincinnati Monday, where it opened with Martha Friedman in the former George roles.

Miss Hedman and the two pieces will open an engagement at the Blackstone, Chicago, next Monday.

UNFUNNY "FUNNY" FILMS HURT.

Unfunny "funny" films are to get the gate. Films that are funny only because they are classified as comics are to be sent back to their manufacturers with a protest.

The greater part of 1,500 picture managers in town are a unit in declaring that nine out of ten of the so-called "comics" of the movies are really "chasers."

The exhibitors believe the fault is with the manufacturers and are saying so. Scarcely a day goes by that doesn't bring its quota of jeers from exhibitors leveled at the manufacturers' designed film jokers.

One well-known movie manager, saying he voiced the opinion of more than 500 exhibitor associates, shot a note into the Vitagraph last Tuesday begging that the alleged funny films be suspended, as they are costing him patronage.

The same exhibitor declared every company, save one, that he had done business with during the selection of films for three houses for four years had lost the trick of making movie audiences laugh.

The heads of the film companies he claimed weren't keeping close enough to their scenario departments. Men who hadn't a funny bone in their bodies were passing on submitted comic scenarios. Women, never temperamentally humorists, were judging submitted laughmakers. Editors and directors, refined a thousand miles beyond the degree of the average movie fan, were deciding what was amusing. The laugh bug had been emasculated.

The particular complainant begged the Vitagraph, on behalf of himself and his fellow managers, to go back to the old Keystone style of semi-horse play. He cited the Keystone's uproarious pool game film as an illustration of the sort of stuff that made his audiences rock in their chairs. He instanced "Bingles at a Cabaret" as a recent example of unfunny "funny" film. He said he had handled the output of all the syndicates during his four years' movie management, and that to-day none of the companies save the Keystone was living up to the old laugh standards. He said further that unless exhibitors could count on funny films in funny film deliveries, the exhibitors of which he was a club member, would probably establish a funny film factory of their own.

AUTHOR FORGOT THE $15.

Chicago, Nov. 10

William Anth...

Table of Contents

	PAGE
Frontispiece, Miss Florence Turner.	12
Typography in Advertising	13
Patents Company Piles Up Evidence	14
Meteoric McEnnery	15
Talking Motion Pictures	16
Oh, It's An Interesting Life	17
Important Move by General Film.	19
Stanly Twist Off to Australia	19
Co-operation	20
What the People Want	21
Motion Pictures Versus "Moving Pictures"	22
Celluloid Substitutes	22
For Those Who Worry O'er Plots and Plays	24
Advertising the Picture	28
Motion Picture Theatre Construction Department	29
Music and the Picture	31
Appearance and Manners	32
Latest News from Chicago	33
Interesting Film Reviews	38
Special Film Reviews	41
Manufacturers' List of Releases	54-56

Distinctive Projection

Few motion picture projecting machines are distinctive and few depict the perspective of the picture.

The machine that is not distinctive is lost in the grey mass of mediocrity.

Power's Cameragraph No. 6A

Meets every requirement, is distinctive in every sense of the word and noticeably distinctive in the clearness of its projection.

Our projectors have met with such phenomenal success that it would be an injustice to yourself and patrons to think of installing other than the POWER'S PERFECT PROJECTOR.

Send for catalog

NICHOLAS POWER COMPANY

88-90 Gold Street **New York City**

STATE RIGHT BUYERS ORDER NOW

The Hero of a Nation

BAR-COCHBA

IN SIX REELS

THE MOST SPECTACULAR PHOTO PLAY EVER PROJECTED

READY FOR RELEASE

Greatest Assortment of Paper, Heralds, Photos, Special Music

Territory Going Fast

WE HAVE MOVED

KINDLY TAKE NOTICE OF OUR NEW ADDRESS

The SUPREME FEATURE FILM CO., Inc.

145 WEST 45th STREET, NEW YORK CITY

Phones: Bryant, 6690-6691 **Rooms, 1008-1009**

LUBIN FILMS

LOOK FOR OUR MULTIPLE REELS EVERY THURSDAY

"A SON OF HIS FATHER"
A dramatic Western story of the gambling rooms.
Two-Reel Thursday, December 18th

"THE PARASITE"
Three-Reel Thursday, December 25th
A powerful story of blackmailers' operations.

Five Releases Each Week

"AN ENEMY'S AID"
1,000 Feet Tuesday, December 9th
A melodrama of the mines, treachery punished and love triumphant.

"HYDRAULIC WORKS ON THE ADDA"
400 Feet Thursday, December 11th
A demonstration of marvelous engineering.

"HIS BEST FRIEND"
1,600 Feet Thursday, December 11th
A beautiful comedy drama with a story of loyal friendship.

"LIFE, LOVE AND LIBERTY"
1,000 Feet Friday, December 12th
Excellent story of the Mexican war, very picturesque.

"THE REAL IMPOSTOR"
400 Feet Saturday, December 13th
A good joke on a mock duke; he was only a waiter.

"A PILL BOX CUPID"
600 Feet Saturday, December 13th
Thin people and fat people get the pills mixed.

"WHEN THE WELL WENT DRY"
400 Feet Monday, December 15th
A clever ruse by which papa gets the well dug out.

"A MASKED MIX-UP"
600 Feet Monday, December 15th
The loan of a masquerading costume causes a bad mix-up.

LUBIN Five Color Posters, One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

WHERE TO BUY

INDEX TO ADVERTISERS

	PAGE
Ailison and Hadaway	48
American Cinematograph Co.	44
American Film Mfg. Co.	55
Ammex Film Co.	47
Amusement Supply Co.	44
Balboa Amusement Producing Co.	57
Bennett, Chas. H.	51
Blinkhorn, A.	58
Brady, William A.	45
Calehuff Supply Co.	49
Centaur Film Co.	45
Charter Oak Feature Film Co.	48
Commercial Motion Picture Co.	7, 49
Eastern Feature Film Co.	47
Eastman Kodak Co.	55
Eclair Film Co.	2
Eclectic Film Co.	47
Essanay Film Mfg. Co.	50
Ezo Manufacturing Co.	55
Feature Photoplay Co.	47
Films Attractions Co.	57
Fiske Rubber Co.	53
Flateau, Henry M.	49
General Electric Utilities Co.	43, 47
General Feature Film Co.	48
General Film Co.	4, 5, 59
General Specialty Co.	53
Genter, J. H.	11
Greater New York Slide Co.	43
Gunby Bros.	51
Harding Engraving Co.	45
Hart Booking Bureau	51
Horsley, David	55
Hotel Martinique	52
Italian-American Film Co.	48
Keystone Film Co.	8
Kinematograph Weekly	49
Kraus Mfg. Co.	44
Lakeside Film Exchange	44
Lavezzi Machine Works	44
Lears, Sam	53
Le Courrier Cinematographique	51
Lord Manufacturing Co.	44
Lubin Manufacturing Co.	10
McIntyre & Richter	51
Mestrum, Henry	51
Midgar Features	47
Mirror Screen Co.	48
Motion Picture Apparatus Co.	47
Motion Picture Camera Co.	51
Motion Picture Exhibitors Ball	6
Motion Picture Operators Union	51
Mutual Film Corp.	3
Newman Manufacturing Co.	53
New York Film Co.	47
New York Motion Picture Corp.	60
Niagara Slide Co.	53
Pan-American Film Co.	47
Phantoscope Mfg. Co.	52
Photoplay Co.	44
Picture Theatre Equipment Co.	11
Power, Nicholas	9
Precision Machine Co.	2
Ramo Films, Inc.	58
Royal Film Exchange	47
Schneider, Eberhard	52
Special Event Film Mfg. Co.	48
Standard Feature Film Co.	57
Steel Furniture Co.	53
Sterling Camera and Film Co.	47, 53
Supreme Feature Film Co.	10
Theatre Specialty Mfg. Co.	51
Trans-Oceanic Films	46
Wagner, Edward H.	45
Wentworth, Courtney	52
World's Best Film Co.	47
World Special Film Corp.	47
Williams, Brown & Earle	48
Wurlitzer Co.	52

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

DID IT OCCUR TO YOU

That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?

WHEN YOU BUY, BUY QUALITY

MIRRORIODE SCREENS AND CURTAINS

PATENTS PENDING

Are Sold at a Price None of our Competitors dare Make Because We Have the Factory Facilities to Make in Quantities and Know How. We Would Rather Make Small Profits and Large Sales Than Large Profits and Few Sales.

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SURFACE FINISH

Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.

BELIEVE THE EVIDENCE OF YOUR OWN EYES

Let Us Send You Our Large Free Samples. Makes us show You.

THE J. H. GENTER CO., Inc. **Newburgh, N. Y.**

MISS FLORENCE TURNER, OF THE "TURNER FILMS"

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | December 13, 1913 | Number 23

TYPOGRAPHY IN ADVERTISING

BUYING space is one thing; and filling it is quite another.

* * *

OFTENTIMES the advertiser is inclined to believe that his effort ends with the space he orders and its position; it is up to the publication then to give the hoped-for results.

* * *

AS a matter of fact the effort just *begins* with the purchase of space.

* * *

I KNOW of one trade-journal advertiser—a very successful one—who spends more money in filling his space than in buying it.

* * *

HE goes to such an extreme, in fact, that most people would regard him as wildly extravagant. But his copy is so unique, so striking, so powerful that his single page actually dominates the entire advertising section of every journal he uses.

* * *

I REFER to "Klaxon" advertising. There is no better.

* * *

IN filling space, the idea, the copy, the art work are of great importance.

* * *

BUT there is one effect too generally overlooked; that is *typography*. You will note I put this in italics—for emphasis. That's typography.

* * *

THE Germans are way ahead of us in the field. Many of their printers are artists—as they should be.

* * *

BUT we are creeping up on them.

* * *

I KNOW of one young man in New York who gets six dollars an hour as a consulting typographist. He gets it—from a number of keen advertisers—because he knows typography and because few printers do.

* * *

HE will take a printed page—the kind that makes you wrinkle your brow before you begin to read it—and transform it. When he gets through you read it with a smile. He makes you *want* to read it.

* * *

FOR several years he worked for an advertising agent—with the result that you could tell this agent's copy at a glance wherever you saw it. Advertising men knew at once every time this agent acquired a new client. Every bit of copy put out had a rare quality of distinction.

* * *

"WHY is it," asked another agent, "that your copy is always just above mine? I pay more money for copy and art work than you do."

* * *

THE other agent smiled and kept his secret.

* * *

THE answer was—typography.

* * *

THE creed of this typographist is delightfully simple. He merely says: "Make it easy to read." But few know how to do this.

* * *

HIS art—and it is an art—is not the addition of matter but on the contrary the utter elimination of everything that is superfluous. He will construct an inexpensive booklet out of two kinds of type and a ten-point rule in red. But if you put it side by side with a heavily embossed, four-color booklet of one hundred times the cost you will pick up the little booklet *first* and read it through—and again.

* * *

JUST two kinds of type and a red rule!

* * *

BUT they are the *right* kind of type—for the *kind* of booklet. They make just the *right* combination—for the eye. They are spaced *right;* they vary at just the *right* moment; they have just the right margins. And on some pages there is just one—or no words at all—to please or rest the eye. And there are rare tricks of type and rule effects.

* * *

IT sounds easy, but it is an art.

* * *

"MAKE it easy to read."

* * *

THAT is the secret of why—when the reader looks through the advertising pages—he will select one and settle down to read it with a smooth brow and a thoughtful mind—of why he will scowl, mentally or physically, at a page black and indigestible with a mass of different type, each of which swears at the other.

* * *

AND that is why the one page will pull results for the advertiser and the other will fall flat.

PATENTS COMPANY PILES UP EVIDENCE

J. Stuart Blackton, Thomas Armat, Frederick A. Anthony, Thomas W. Stephens, L. W. Atwater and Several Exchange Men and Exhibitors on the Stand

CUMULATIVE evidence, along the lines previously followed by the defense, was introduced by the Motion Picture Patents Company at considerable length this week when the hearings in the Federal anti-trust suit were resumed.

J. Stuart Blackton, secretary of the Vitagraph Company of America; Harry Marsey, a Buffalo exhibitor; L. W. Atwater, of the Nicholas Power Company; J. A. Schuchert, manager of the Buffalo branch of the General Film Company; Charles F. Haring, a Jersey City exhibitor; Matthew Hansen, a Yonkers exhibitor; Robert Etris, manager of the Twenty-third street branch of the General Film Company in New York City; Frederick A. Anthony, of the E. and H. T. Anthony Company; Thomas W. Stephens, president of the Ansco Company; Harry Schwalde, manager of the General Film Company's Philadelphia branch; Abraham Greenberg, a Camden, N. J., exhibitor, and Edward M. A. Super, a Bristol, Pa., exhibitor, were the witnesses on Monday, Tuesday and Wednerday.

J. Stuart Blackton was the first witness on Monday. Under direct examination by Charles F. Kingsley he took up an old suit brought in September, 1900, by the Edison Company against the Vitagraph Company of America, and Walter Arthur, as its general manager, over motion picture cameras.

After the suit had been filed, Mr. Blackton said, the Vitagraph Company made negatives, turned them over to Edison and, in return, received a royalty on the sale of positive prints. A memorandum was introduced concerning the sale of tropical films of the Galveston flood.

* * *

THIS agreement with Edison was terminated by Edison in January, 1901. Litigation started later and continued through 1905, 1906 and 1907. Mr. Blackton then talked a while on the Armat suits, after which he was excused until the Tuesday afternoon session.

Harry Marsey, owner of the Happy Hour Theatre at 525 Main street, Buffalo, was the next witness. He told of his six years' experience, and said that in 1907 film service was poor, that he couldn't keep his program clear or safely advertise films in advance of their showing. These conditions have now been remedied, he said,

L. W. Atwater, of the Nicholas Power Company, was the first witness Monday afternoon. He talked first about prices and models of projection machines. He said that the output of the Nicholas Power Company is the largest of any company, from four to five thousand a year.

J. A. Schuchert, manager of the Buffalo branch of the General Film, came next. He formerly owned the Buffalo Film Exchange, which he sold to the General Film. He expressed himself as pleased with the transaction and talked of the improvement in trade conditions since 1908.

On Tuesday Mr. Schuchert opened the session with a discourse on booking systems.

Next came Charles F. Haring, an exhibitor of six years' standing, who is interested in several theatres. They are the Palace, 49 Seventh avenue, Brooklyn; the Airdome, 425 Fourteenth street, Brooklyn; the National, Bleecker street and Central avenue, Jersey City; the New Amsterdam, 100 Summit avenue, West Hoboken; the Arena, John street and Bergen avenue, Union Hill; the Airdome, 448 Central avenue, Jersey City, and a theatre now being built at 176th street and St. Nicholas avenue, New York City. He said that his competitors are furnished with pictures by the Greater New York Film Rental Company before he shows them after advertising them. He talked on trade conditions.

Matthew Hansen, of 566 West 180th street, New York City, came next. He is the manager of the Square Amusement Company of Yonkers, which operates the Getty Square, New Empire and New Star Theatres in Yonkers.

* * *

ROBERT ETRIS, of 1033 East Thirty-fifth street, Brooklyn, manager of the Twenty-third street branch of the General Film since May, 1911, followed Hansen. He was with the Lubin Film Service for three years, and said that the unsettled conditions before the formation of the General Film Company hindered business.

The next two witnesses were Frederick A. Anthony, of Hackensack, of the E. and H. T. Anthony Company, which bought the Latham loop patent issued in 1902 for $11,000, and Thomas W. Stephens, president of the Ansco Company, which absorbed the Anthony concern and a banker, a member of the firm of A. T. W. Stephens, of 2 Wall street. Both of these men talked on patents. They said they prosecuted the Latham suit until they "went broke" and so could do nothing.

J. Stuart Blackton, recalled for a short time, talked of old Edison and Armat suits. J. A. Schuchert was recalled for a short cross-examination.

On Wednesday a witness was Harry Schwalde, manager of the Philadelphia branch of the General Film Company since June, 1910 or 1911. He formerly owned the Electric Theatre Supply Company, of 44 North Tenth street, which he sold to the General Film. He was pleased with the deal, he said. He talked on trade conditions, taking a rap at scenic subjects in which he saw no profit.

Another witness was Abraham Greenberg, who owns the two largest motion picture theatres in Camden, N. J., and Edward M. A. Super, an exhibitor from Bristol, Pa. Both added their voices to the testimony of other exhibitors.

Thomas Armat, owner of the Armat patents applying to projection machines told of his troubles through lawsuits. Although he once had Biograph and Edison enjoined he "went broke" through paying for lawsuits. An adjournment was taken until Friday afternoon.

TOO REALISTIC A SCENE

New York newspapers have been carrying many articles involving Miss Dorothy Landers, one of the leading women in "The Pleasure Seekers," now playing at the Winter Garden, and a villain who, upon being repulsed, tried to shoot her, but failed when the revolver wouldn't go off, and received a trouncing for his pains.

There really was no cause for alarm, as here is how it happened: The Commercial Motion Pictures Company is now putting on features and, by permission of the Winter Garden management, was granted permission to take a shooting scene at the stage door. The press agent of "The Pleasure Seekers" scented a chance for a story, and sent in a call for the ambulance, while Jack Noble, director, and Jack Hopkins, villain, were rehearsing. Just as the picture was being taken the clanging of the bell notified the crowd that the ambulance and police were on the job. The crowd was quickly dispersed and Hopkins arrested, but when it was proved that the gun he carried was a toy glass pistol he was released.

The Commercial Motion Picture Company seems to have the right idea in securing appropriate stage settings.

BALKAN WAR PICTURES IN DEMAND

The success of "The Secret of Adrianople," a feature subject of the Film Releases of America, has necessitated a cable to Europe for more copies.

This Balkan War subject has been claimed by feature exhibitors to be one of the best money-getters they have handled in months. The Consolidated Film Company, Ltd., of Canada, have acquired the territorial rights to the production in the Dominion, and expect to be confronted with a large demand.

METEORIC McENNERY

TWO or three months ago a young Englishman stepped upon a steamship pier in the city of New York and took a look at the skyscrapers and other things which that town has to show the stranger. He was practically unknown in the motion-picture trade; he was sadly deficient in technical knowledge, and he had no one to advise him where to begin. But he had in his pocket the American selling rights to "A Message from Mars," and a big fund of energy, resourcefulness and "get there" ability under his hat, a combination that is a winner anywhere.

It proved a winner in New York and the rest of the country and James McEnnery cleaned up close to $30,000 in a few short weeks. In less than two months Mr. McEnnery sold the rights to "A Message from Mars" in practically every state of the union, and cleared a profit far beyond his own dreams, let alone those of his associates.

Now Mr. McEnnery, who is the American representative of the United Kingdom Film Company, is planning even bigger things. He is going back to England, where he will form a corporation with capital from that country and the United States for exhibiting in both countries. In addition to securing features from the British Isles and America, Mr. McEnnery is to go into the producing line and will have a studio in the West. His plans now include a big Irish film, with scenes taken in Ireland, and a four-reel production, entitled "King Charles," a feature which will be staged on the field of Worcester, the original battleground where the unfortunate British monarch made history.

HE USED TO BE A COWBOY!

It has been said that Mr. McEnnery made his big start in the motion-picture field when he sold Marcus Loew the New York City rights to "A Message from Mars," thereby gaining unusual publicity for the production. Doubtless this helped, but those who know Mr. McEnnery do not hesitate to assert that his ultimate success would have been the same.

A sketch of his life reads like a page torn from a romance. For eight years he was a cowboy, bronco buster and rancher in Northwestern Canada. He fought through the Boer War, sold polo ponies and has followed the hounds in every quarter of the world.

Mr. McEnnery's rise in the motion-picture world is in its very nature meteoric. He knows life in many of its most interesting forms and phases, which, after all, is where the film is strongest—in depicting upon the screen real dramas of real life.

Mr. McEnnery's experience well fits him for producing, even if he has as yet gained no first-hand knowledge of the technique of motion pictures. He has had phenomenal success thus far, assimilating American ideas far more quickly than most of his fellow countrymen are able to, and this should be a forecast of his future rise here in the realm of the film.

Because his rise has been so meteoric, there may be those who think that McEnnery is now at his perihelion and will gradually grow less on the motion-picture horizon as time goes on. These folks should meet McEnnery. Then they will change their minds. He is a man who is bound to strike thirteen wherever he goes and in whatever walk of life he may be thrown. He has assisted in making some history on the frontier of Northwestern Canada and in the Boer War, as already hinted. Now he will make some more in the motion-picture field.

McEnnery is a restless spirit. His past performances prove that. He is now busy over in England digging up the capital for his projected $100,000 corporation. Projected corporations are so common in the motion picture business that the phrase "I'm going to start a company" does not carry much weight.

But McEnnery's case is different. He has accomplished things. He has a tangible record on which to stand.

Right now he is a meteor but the star gazers who have followed his course say he threatens to become a fixed star of the first magnitude. M. C.

TALKING MOTION PICTURES

BY SAMUEL WEIN

IN the present-day talking motion-picture systems use is made of simultaneously recording and reproducing animated objects and sounds by means of combining the motion-picture machine and the phonograph; the success attained thereby is of very little practical importance, owing to the difficulty of ensuring perfect synchronism. Another method recently patented was to record the sound waves from the needle of the phonographic "sound box" on the same film with the motion pictures; the success attained in this method was of no value at all on account of the fact that duplicates were impossible to make and not only that, but that the film in order to reproduce the sounds therefrom must be slightly thicker than it is, otherwise the sounds will not be reproduced successfully.

To obtain the correct reproduction of the movements of the persons or objects in combination with sound waves, it is essential that the simultaneous movements and sounds should be recorded and reproduced simultaneously in exact synchronism, and that the sound waves which constitute the sounds should not suffer any variation in the process of recording and reproduction, but should be recorded and reproduced without the introduction or accompaniment of any other sound waves.

It is obvious, therefore, that no true record or reproduction of the sound waves could be made by any mechanical process or means in which a hard substance necessary to make the impression comes in contact with another hard substance, such, for instance, as the recording or reproducing pin of the phonograph, because the friction caused between the two hard substances itself creates vibration or sound waves which accompany, vary, or modify the sound waves which it is desired to record and reproduce, and are recorded and reproduced with the latter, proving detrimental to their true reproduction.

* * *

THE record, therefore, must be taken or produced without any contact between the medium caused to vibrate by the sound waves and the record or recording substance. It is further obvious that if the impressions of the movements and sounds were recorded separately on separate records, the movements and sounds would be liable to vary in point of time and fail to synchronize with each other.

Another disadvantage of the present-day talking motion-picture machines or systems is that if the operator either neglectfully or wilfully tears or cuts out a piece of the film which constitutes the movements or actions the result would be that a certain amount of action or movement is missing. As the equivalent in sounds would still be in the phonographic record, however, the device would be put out of synchronism at this point.

In order to avoid this liability and ensure correct synchronism the late Dr. Ernst Ruhmer, of Germany, in 1901, in his experiments with the "photographophone," was the first to suggest that the "movements and sounds must be recorded (photographically) simultaneously on the same photographic film."

Whereas, in a method of this kind, should a certain length of the film be either accidentally or wilfully cut off, both the action or movements and its equivalent in sound waves would be cut off, as it has already been stated that the action and the sounds are recorded (photographically) side by side on the same motion-picture film. Thus perfect synchronism at all times between action and the sounds is ensured.

The sound waves as well as the actions or movements of the objects which produce them are necessarily at a considerable distance from where the record must be taken, and they must also be reproduced at a considerable distance from the reproducing apparatus; it is, therefore, essential to provide a means of receiving the sound waves and transmitting them to a recording apparatus about to be described and a means of reproducing the photographic sounds at a distance.

* * *

FOR the purpose of collecting or receiving the sound waves, a sensitive telephone transmitter is employed to transmit the sound waves electrically (in the usual manner) from the place where the sounds originate to the motion-picture camera, which has a source of light so arranged that it will vary in degrees as to area, quantity, intensity and corresponding effect of light and shade, proportioned to their period and amplitude, simultaneously with the recording photographically of the successive movements of the objects on the same film.

When such a record is obtained it is reproduced by causing light to pass through that portion of the film containing the record of the successive movements. These are so projected on a screen as to simultaneously cause light to pass through that portion of the film containing the photographic sound record, and thence onto a selenium cell which is connected in series with a battery and a loud-speaking telephone receiver.

ITALY INSTRUCTS BY FILMS

That motion pictures are being used to instruct illiterate voters in Italy is information furnished by Alexander W. Weddell, American consul at Catania, Italy. In a letter to the Daily Consular and Trade Reports, he says:

"The task of educating the new voters to cast their ballots properly is a heavy one. As a means to this end the motion picture theatres throughout this district have exhibited films showing graphically the procedure to be followed: in addition the representatives of one of the political parties have exposed similar films in local assembly rooms. This means of educating the public has been so favorably received that similar methods for teaching the elements of domestic and personal hygiene and similar subjects are beginning to be discussed by physicians and others.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

JUST as Nature hates a vacuum, so does the motion picture business hate quietude. With an unseen hand the kaleidoscope was given an awful smack during the week, and now the map looks much different in spots. Looking from the outside in, these few changes of a week's making may be discerned: J. A. Berst leaves Pathe; Oscar Apfel, director, and Irving Cummings, leading man, follow suit; Stanly Twist (with no "E" in Stanly) goes to Australia as head of the producing end of a big new firm; Phil Klein, of All Star, returns from Europe, smiling; the Exclusive Service of the General Film is to be discontinued and Exclusive Feature Photoplay masterpieces may be discerned on the horizon; Louis A. Selznick resigns as general manager of Warners Features, Inc.; the bomb announcing the new producing company to work along lines parallel to the Famous Players and All Star threatens to burst any time; Marcus Loew's Broadway Theatre is going back to the "legit," and the New York exhibitors' ball draws near.

J. A. Berst, vice-president of the Pathe Freres, and head of that company in America since it opened offices here in 1904, resigned last Saturday. Paul Bonvillian arrived here post haste from Paris. Meanwhile, I understand, the resignation has not been definitely accepted and H. C. Hoagland has picked up the reins.

Mr. Berst's resignation is considerable of a surprise. The commanding position which Pathe Freres occupy in this country is commonly laid to his business ability. He has always been a prominent figure among the throne men of the Patents Company and the General Film. Now he picks up his hat and coat and walks out.

That interests of his own will occupy his time in future is the official explanation. A few weeks ago Dame Rumor had it that Mr. Berst was to go into the exhibiting end of the business in a large way with plenty of capital. Maybe there was something to that yarn. Quien sabe, hombre?

Philip Klein, treasurer of the All Star Feature Corporation and son of Charles Klein, the playwright, has returned from Europe. "We have started negotiations," said Phil, "whereby we line up with some of the biggest English authors such as Henry Arthur Jones, Pinero, Sims and George Bernard Shaw. We are primarily producing pictures for America, and I think that American stars for America is a good axiom, so I did not go after any English players."

Phil smiled cannily as he said his trip was successful, but he couldn't tell all he had accomplished. Then he changed the subject to film conditions abroad. Western subjects, cowboys and Indians are now down and out, he said. Europe has cried "enough."

These be troublous times for censors. The Woman's National Council met in Chicago recently and declared "Chicago is a prudish old maid" after getting a first-hand impression of the doings of the Chicago police censors. The goats of Sergeants Funkhouser and O'Connor are reported to be tearing madly up and down State street. When the censors are responsible for Chicago being called prudish, it is high time to change the subject.

Another film man is to invade the legitimate field as a producer. Marcus Loew is going to turn his Broadway theatre over to theatrical productions, starting December 22d with Mimi Aguglia, the Italian actress, playing "Salome," "Zaza" and "Electra" in Italian. "Broncho Billy" Anderson's company, producing musical comedies at a dollar a throw, will open up in the new Strand Theatre as soon as it is finished. Meanwhile, down at Joe Weber's Theatre, the Universal seven-part "Traffic in Souls" is doing an enormous business. The theatre has been enlarged and several times the police have been called to keep the crowd around the box-office in order, according to the New York dailies.

Mabel Normand, leading woman with Keystone, will hereafter direct every picture in which she appears. Madame Blache has been the only woman director for some time, but she now has a rival in Mabel who will both act and direct.

Hopp Hadley, who, like Homer, is a student of human nature, says every woman must shed so many tears a week. So he sends the missus to a sob show Monday nights to insure a clear atmosphere. They haven't had a quarrel yet. Oh, try it yourself.

L. Marcus, president of the Notable Feature Film Company, of Salt Lake, Utah, "just dropped in" from beyond the "Rockies," and has some interesting things about pictures in the West.

His people, he says, are 'way ahead of the East in their demand for an appreciation of high-class films. They want features—the very best features. They pack the houses that exhibit such pictures, and, by the way, Salt Lake boasts of the finest picture theatre in the world—the American, H. A. Sims, manager. Paderewski gives a concert there on January 6—the first occasion on which the theatre has been devoted to anything other than pictures.

"The exhibitors of the far West," said Mr. Markus, "are opposed to sensational pictures, titles and posters. Their audiences do not want them. Many of our best present-day features, while not sensational, convey that impression to the exhibitor through their titles and advertising. That, in my opinion, or rather, from the standpoint of my customers, "is a mistake."

William T. Oldknow, of Atlanta, Ga., president of the Consolidated Film and Supply Company, which covers the nine Southern states with the Universal program, made a three-day visit to New York.

George Kleine cables from Rome the announcement that he will add a cash prize of one thousand dollars for the best scenario written by an American. This is in addition to the prizes offered by the Cines Company, which range from the capital prize of five thousand dollars down to one hundred francs.

Irving Cummings, an established star in the photoplay firmament, signed with the Universal Wednesday. Irving started some time ago with Pathe. Then he was starred in Reliance. Recently he returned to Pathe to play in features under the direction of Oscar C. Apfel. Now he goes with the Universal. Under what brand he will appear has not yet been decided.

Elmer J. McGovern, press representative of the New York Motion Picture Corporation, is doing a "John L." every afternoon at Maclevy's gym in Fourth avenue. Elmer is quite a boxer and some day hopes to meet Chester

Beecroft, his old fistic rival, who can go some with the mits.

Last Saturday night, Adam Kessel, Jr., president of the New York Motion Picture Corporation, received the surprise of his life when he was invited into Healy's, at Sixty-sixth street, by one of his friends, to a quiet little meal as he supposed, and found himself surrounded by a host of his friends, who carried him bodily upstairs to the Jungle Room, where a spread was all set in his honor. Here he was presented with a loving cup by Harry Palmer, and a painting of the famous Kessel yacht, Orson, by Ernest Warner, of the Otis Lithograph Company, Last, but not least, he was presented by George Cooke, of the Metro Lithograph Company and the All Star Feature Corporation, with a painting of himself.

Mr. Kessel declared he spent the most enjoyable evening of his life there, and threatens to have the same crowd out on the Orson every week-end for the coming summer. Mae Kenny was conspicuous by her presence.

Over the Grape Fruit

The stork has been busy going the rounds.

Frank A. Tichenor is the father of a nine-pound boy. He will be Frank, Jr.

Harvey Harris Gates, assistant editor of the *Universal Weekly*, and E. F. Murphy, superintendent of the Universal laboratories, are rejoicing over the advent of sons. The Gates heir will be named Hal, while Edwin John has been picked for the newest Murphy.

Our own J. F. Fairman is on the list. His is a girl, who will be named Mae Hortense.

Herbert Griffin, one of the country's best projection machine men, from a mechanical as well as a selling viewpoint, has associated himself with the Nicholas Power Company.

Seven years in the motion picture business is the record of Anna Goldman, secretary to Edward Roskam, president of the Commercial Motion Pictures Company. Miss Goldman knows the business from every angle. She's the real head of the Commercial. Eddie wi.. tell you so.

Chester Rothwell Beecroft and his accomplices, who constitute the publicity and advertising department of the General Film Company, will soon move from 200 Fifth avenue to larger quarters at 71 West Twenty-third street.

There is nothing to print this week about Joseph White Farnham, John Jazbo Noble, or Louis Seal Noto. Stamford, Manila, and Chicago papers please copy.

Consuelo Bailey, who has been leading woman with Charles Frohman, Harrison Grey Fiske, William A. Brady and the Shuberts, has signed up to play leads with Reliance. This will be her first appearance in pictures.

The All Star Feature Corporation is producing "Paid in Full." Silent Bill Haddock is the director. The cast includes Tully Marshall and Riley Hatch, of the original company; Winnifred Kingston, Katherine French, George Washington Irving, Carl Mitchell, late of Lubin, and one Tomanato in a Jap part.

Ignace Paderewski will be seen in motion pictures. He was caught face to face with "Our Mutual Girl" by Carnegie Hall en route to a recital.

The Lubin forces are at work on the first photoplay of Mae B. Havey, late of Reliance, since she joined the Lubin scenario department. It is a two-reeler, "A Pack of Cards," and deals with the Northwest Mounted Police.

John Bohemia Clymer bursts into the limelight. He has published a brochure of Clymerian verses, "Red Love" and "The One-Night Stand." They are more potent than a mustard plaster.

L. J. Rubenstein, head of the Ruby features, is the father of a six-pound baby boy. To add more joy, William Herschberg, of the General Feature Film Company, of Chicago, contracted for the entire Ruby output for Illinois and Wisconsin.

Hugh D'Arcy, the Lubin press agent, sends in a copy of the Betzwood Lenz, a humorous publication that is really humorous. It is packed with topical jokes and hits at the Lubinites.

Harry A. Samwick, representing the Exclusive Features, Inc., has purchased "Taxicab 1098," the "Traducer" and "When Paris Loves" for New York State and Greater New York.

The Universal has been taking pictures of the United States meat inspection at the Cudahy company's plant in South Omaha.

Cleo Madison is to play opposite J. Warren Kerrigan in Universal productions.

Russell Edgar Smith, late of the New York *Sunday World*, has joined the scenario department of the Mutual Film Corporation.

Phillips Smalley and his wife, Lois Weber, will film "The Merchant of Venice" for the Universal.

Albert Blinkhorn has gotten up an exceptionally beautiful three-sheet poster of Florence Turner. A space is reserved for a one-sheet poster of whatever Turner film the exhibitor wishes to advertise. Five colors were used, and a very attractive poster is the result.

For his David Copperfield Feature, Mr. Blinkhorn has added a twenty-sheet poster, and this picture has now a large and attractive line of advertising matter.

Beginning December 15th, three Keystone comedies will be released a week, and, in addition, one multiple-reel comedy a month. These will be issued as specials. The first of these is "Zuzu, the Band Leader," a two-reeler, with Mabel Normand and Ford Sterling. Next will come "Baffles, the Gentleman Burglar."

John Bunny, of Vitagraph, is now a member of the Motion Picture Machine Operators' Protective Union. He was presented with a gold membership card by T. C. Barrows, treasurer of the organization. W. T. Rock, president of the Vitagraph company, and Albert E. Smith, its treasurer, were present and congratulated Bunny.

Frank Donovan is now with the Manhattan Feature Film Company, of 341 Fifth avenue, as manager and press agent. This concern will start to make its own feature production early in the Spring, Frank says.

VITAGRAPH-LIEBLERS PRODUCING "THE CHRISTIAN"

THE recently formed Vitagraph-Liebler Feature Film Company, Inc., the merger of the Vitagraph Company of America and the theatrical firm of the Lieblers for the sake of producing plural-reel motion picture plays from successes on the speaking stage owned by the Lieblers, is now at work on a seven-part version of "The Christian," Hall Caine's novel and drama. This is the first of the coming series of "stage length" productions.

The production of this picture is being made under the personal direction of J. Stuart Blackton, vice-president of the company, assisted by Frederick A. Thompson, formerly a stage director with Belasco, who has been producing Vitagraph pictures for some time, and Frederick Stanhope, stage director for the Liebler Company. Eugene Mullin is the camera-man.

An especially selected Vitagraph cast will interpret the drama. Earle Williams plays John Storm. Edith Storey plays Gloria Quayle. Charles Kent, James Lackeye, Harry Northrup, Albert Gallatin, Donald Hall, James Morrison, Carlotta De Felice and Jane Fearnley are others of the principals. The beach scenes, placed in the novel on the Isle of Man, have been taken at North Scituate and Winthrop Beach, near Boston, and other places along the coast from Boston to Philadelphia.

The booking of "The Christian" on its completion will be handled by the Vitagraph-Liebler Feature Film Company, Inc.

"BOB" FITZSIMMONS A NATURAL STAR

"Bob" Fitzsimmons, the famous pugilist, will be the star of a two-reel photoplay shortly to be produced by the Mutual Film Corporation, entitled "A Fight for Life." The play is a drama of pugilism and love and is from the pen of Robert H. Davis, editor of Munsey's Magazine, who was the veteran fighter's press agent in the heyday of his success in the squared circle twenty years ago.

In the production the old master of ring-craft will meet his son, "Bob" Jr., in the roped arena and with fatherly solicitude knock out the proud possessor of his name. The youngster, although only seventeen years old, is bigger than his parent and built in the same rangy fashion, and it is "Bob" Sr.'s plan to announce on the film that he is training the boy for the ring, in the anticipation that he will prove an even greater fighter than his father.

KLEINE-CINES SCENARIO CONTEST READY

Scenario writers who expect to compete in the International Cines Scenario Contest can obtain a sheet giving the conditions of the contest by application to the Chicago offices of George Kleine. Mr. Kleine personally offers $1000.00 in addition to the prizes offered by Cines for the best scenario written by an American.

The American must have been a resident of the United States or its territories, possessions, or dependencies for at least five years. Distinctively American topics would be unwise, as the films are to be made by the Cines Company, which may not be able to provide the proper local color.

The Montgomery Amusement Company is manufacturing industrial pictures to boom the South. Three reels have been finished and will be shown first in the theatres controlled by the company.

IMPORTANT MOVE BY GENERAL FILM

Will Book Long Productions Through New Department Which Will Displace the Exclusive Service—First Picture Will Be Five-Part Lubin Production of Charles Klein's "Third Degree"

A COMING move by the General Film Company which will set an important precedent in the motion picture art was made public Friday. Several weeks ago this concern started its Exclusive Service department. This department furnished exhibitors with a twelve-reel service protecting them from direct competition in that films on the Exclusive Service program could not be shown by an opposition house until ninety days after the release date. At the time this was heralded as the solution to the problem confronting a man with a high-class theatre who wished to prevent direct competition.

Now the General Film Company plans to go still further and inaugurate a service, to be known as Special Feature Photoplay Masterpieces, which will set a new mark in the marketing of feature productions. This service will furnish, at the rate of one a week, when practicable, features long enough to furnish an evening's entertainment.

The word "feature" and the phrase "big feature" have been used often of late and thereby have lost strength, but in this case the word "feature" is used advisedly. An idea of the character of the proposed service may be gleaned from the fact that the first picture to be released on it will be a five-part version of Charles Klein's success on the speaking stage, "The Third Degree." The forces of the Lubin plant at Philadelphia have been concentrated for some time on the production of this picture.

Following features have not yet been announced. The General Film Company, however, will make this service one entirely composed of subjects good enough to play in direct opposition to the speaking stage. It is rumored that overtures have been made for the Cines production of "Antony and Cleopatra," a feature which has already received the approval of Europe, as it is considered an equal of "Quo Vadis" and "The Last Days of Pompeii," and for the production of Zola's "Germinal."

Just what plays will be released on this service can not yet be announced, as the decision to launch the new service was only made on Wednesday. It is the plan, however, to give a service composed only of impressive features. These will be booked as theatrical attractions are now booked.

An important feature of this service is that it will give the theatre devoted to motion pictures a chance to show productions of a class which hitherto have been shown for the most part in theatres intended to house legitimate attractions.

With the advent of this service, which will be started as soon as possible, probably some time in January, the present Exclusive Service will be discontinued. This service will probably be dropped December 20, it is said.

Its discontinuance means that the regular program of the General Film Company will be strengthened. Eight features are now furnished weekly by the General Film. Two more will be added. The Kalem will drop its Monday single reel picture and release a feature every Tuesday. Edison will drop its single-reeler and release a feature every Friday. This will make a total of ten features a week on the General Film program.

The new move, the Special Feature Photoplay Masterpieces, is a natural evolution from the Exclusive Service. It will be started in the belief that the day of the pretentious production which furnishes an evening's entertainment is here. It will furnish such productions regularly and to motion picture theatres. It will furnish only productions of merit. To get them it may, if necessary, go outside of the licensed manufacturers, and buy pictures of sufficient merit wherever they are found. It is an important step and will mean much to everyone interested in motion pictures.

STANLY H. TWIST OFF TO AUSTRALIA

Will Superintend Producing End of Newly Formed Australasian Films, Ltd., Which Is a Coalition of Several Concerns

STANLY H. TWIST, who was with the Selig Polyscope Company for several years, and who more recently has been associated with E. Mandelbaum and Phil Gleichman in the World Special Films Corporation, left New York on Thursday bound for Australia via Los Angeles, San Francisco and Honolulu. He is going to the Antipodes to become general manager and director of the purchasing and producing departments of the newly formed Australasian Films, Ltd., a $3,000,000 concern.

The Australasian Films, Ltd., is a combination of the interests of C. Spencer, Tate West, J. D. Williams, the Amalgamated Pictures, and Johnson and Gibson. At the present time it owns five hundred theatres in Australia, New Zealand, and the smaller islands, and has the sole rights in the Antipodes to the Pathe, Gaumont, Kalem, Lubin, Thanhouser and American pictures. The company also owns a chain of exchanges.

Now it will enter the producing end of the business in earnest. A large studio has been erected at Rushcutter's Bay, Sydney, as a cost of $50,000. Motion pictures will be produced and prominent English, American and Australian players will be secured. Millard Johnson, who represents the new concern in this country, secured Mr. Twist to take charge of things in the Southern continent.

Mr. Twist, who has already left New York, will sail from San Francisco December 16 on the Ventura, eat his Christmas dinner on the equator, and reach Sydney January 5, 1914, according to schedule.

To do business in this country, Mr. Twist and his associates have incorporated the Inter-Ocean Sales Company, a fifty-thousand-dollar concern, which will have offices in the World's Tower building, 110 West Fortieth street, with Ernest Shipman at the helm. Mr. Twist has resigned his connections with the World Special Films Company, and the Pompeii Film Company. His new concern plans to open offices later in Chicago, Los Angeles, London and Sydney.

CO-OPERATION

BY EDWARD M. SAUNDERS

General Manager of the Universal Exchanges of New York and New England.

CO-OPERATION means just one thing, i.e., the unfrictional working between the exhibitor and the exchange. Absolute harmony prevailing between these two great factors in the motion picture business means the uplift and betterment of present service. "Service" at the present time, although infinitely better than it has ever been before, can still stand improvement. But it cannot be bettered without absolute co-operation on the part of the exhibitor.

It very often happens that an exhibitor feeling offended for some reason at an exchange will seek satisfaction. But he does not injure the exchange alone, in most cases, he also hurts a brother exhibitor, who will in turn seek to injure him by "getting back" at the innocent exchange. To give an example: One exhibitor, a very good customer, will stay with an exchange for a long time, always doing his best to help the distributor. One morning he is late in getting his returns in. It has never happened before and may never happen again. Some other exhibitor is booked for these pictures, or perhaps his five reels are booked for five other customers. They are in the office waiting for the pictures, but get tired, finally, and accept something else, which they in pique also fail to return in time. Of course the exchange is blamed.

Those men do not get back at the exchange. They merely hurt some other exhibitor, who in turn hurts them. This is the result of a failure to understand the meaning of co-operation.

These other men who have been forced to accept substitutes feel very much hurt. Letters come into the office of the manager. They are angry as indeed they have some reason to be. They are thoroughly within their province and the exchange does not blame them in the least. They sympathize, but they cannot be of any help. It is, of course, impossible to keep duplicate copies of the pictures on hand. The nominal rent charged for most films will not authorize any such expense as that. Every copy made must see active service or the exchange is a loser.

One can easily see why the exhibitor feels angry. He has "billed" the town or locality announcing such and such a picture and his patrons want to see it. They are disappointed and he is disgusted. His substitute pictures are therefore late the next day in retaliation and so it will go around in a circle.

Improving the Service

Another way in which the exhibitor can assure himself of better service is by more careful care of his posters. Many of the careless managers nail up their paper on the front of the house. When the night is over instead of being removed as carefully as it was posted it is ripped off. The manager will not have to use it again and perhaps he is a little tired after a strenuous night, so down it comes. But, and it is a big "but," someone else will have to use that paper, so there is another cause for just complaint.

Posters are not ruined and torn in the office of the exchange. Great care

EDWARD M. SAUNDERS

is taken of them there. Sometimes it is a wet night and the paper instead of being carefully dried is folded and tucked into a film case and thus it is ruined in the morning. This means bad "paper" for someone.

Exchanges try to get sufficient "paper" so that there will be enough to go around. And it sometimes happens that an exhibitor will have to take a picture without any "paper," because of the carelessness of some contemporary. When paper runs out on a film it means its resignation from active service, and a consignment to the junk heap.

Injury to Films

Yet probably more important than all this is the great crying need for greater care and attention to films. The harm that can be worked by one unskilled operator on a film is tremendous. A brand new film comes to a theatre that has a green operator. The first time the operator runs the picture, when the emulsion has hardened on the tension spring he rips out irreparably all the sprocket holes. The film costing considerable time and money is thus destroyed and made useless.

To avoid this careless use of film to some extent we are at the present time sending a man on the road, who will visit and talk with every one of our exhibitors and their operators, showing them the proper methods to avoid destroying films, and also how they may get the best results. This man will be one whom we have trained for some time and who is an expert in his line. His work should be productive of much good.

The question has often been asked me, "How can I avoid repeaters, be sure of good service and get the people to come to my show?"

A method used by a few exhibitors with great success might be found advantageous in your theatre. If you have a house where you can run the same pictures two days, changing your program three times a week, you could assure yourself of better service. By a careful reading of the reviews of films in the trade papers you could follow what was worth while, go to the exchange and see it, and then get it.

Any exhibitor who takes five pictures a day and changes every day is naturally using up almost the total output of whatever exchange he deals with. So he must take the good with the bad and indifferent. But by cutting down his week's supply from thirty or thirty-five a week to fifteen a week he will have an assortment and choice that will assure him of a good show and therefore good business.

The exhibitor should remember this fact. He is not only hurting the exchange by being tardy with his returns or by destroying films and posters, but he is hurting, perhaps seriously crippling, some other exhibitor's business.

WHAT THE PEOPLE WANT

BY WILLIAM NITSCHKE
Manager of Loew's Broadway Photoplay Theatre.

IN response to a number of inquiries from contemporaries as to the best way to successfully compete with brother exhibitors I would like to write a few words. These facts I have learned from actual experience in the "game" and I believe absolutely that I am right.

"What is the reason that I don't get the business I don't get?" is a question that every exhibitor should ask himself. Analyzing the feelings of an audience is not so hard a proposition as it would seem. Perhaps it would be better to get your audience to tell you just what they want. This is not at all difficult. Have you tried the plan of distributing small cards among the people requesting them to fill the blanks in, telling you just what they want. See that every person gets one. The card might be something like this:

Name .....
Address .....
Are you a regular patron?.....
How often do you attend?.....
What make of picture do you prefer? .....
What clas of picture do you most prefer, comedy, drama, educational? .....
Do you like short "split reel" comedies? .....
Do you like two and three reel stories .....
What changes would you suggest for the general improvement of this theatre? .....

Experiment Worth Trying

Something on the above line should be productive of results, it is certainly worth the trying. The results, of course, will all differ. It is up to you then to pick the majority and then give them what they want and when they want it. Change your service if it does not please them.

What will work in New York will also be found applicable to almost any territory, with the exception of perhaps a very small town with but one exhibitor. This man will have his regular patrons, no matter what he shows.

In any city or large town, the exhibitor will have to rely greatly upon transient trade as well as his regular patrons. These latter will come every night if they get what they want. My experience with such an audience (or spectators as I would rather call them) is that they do not at the present time take a great deal of interest in the companies or the players. They come in merely to pass a pleasant hour while waiting to keep an engagement.

It is obvious that these people will appreciate short exciting dramas or clever farce comedies. They want pictures that will entertain them for the time being, but which will pass from their memory. If as an exhibitor you have this class of patron it is up to you to furnish what is wanted.

WILLIAM NITSCHKE

There are many manufacturers placing worthless "stuff" on the market. Perhaps you personally do not buy it, perhaps your neighbor does. At any rate someone does, and for the time being some will flock to that house, lured there by good paper, but the question is: Will it continue? Will the people stay with that house seeing the same thing over night after night, when they may go to another house near by and see what is worth while? "You can fool some of the people all of the time, but not most of them, to paraphrase."

Future Patronage Considered

It is necessary for the exhibitor to consider also his future patronage, the people that do not go to any but the legitimate theatres. They would want strong dramas or excellent comedies, but they will have to be "educated."

Have you tried that? A letter, or a weekly folder through the mail might bring them to your door. But they must see good stuff or they will never return. If they are satisfied you will have steady patrons.

The motion picture audience is composed of all classes. The intelligent, refined people are not in the minority by any means. But one must cater to the ignorant, or, to be kinder, to the people who have not had the opportunity, or neglected it, to gain an education. They form a large class of the theatregoers. They are the ones that like melodramas and split reel subjects, and they want variety all the time. They want and demand a good program.

Feature houses in the immediate vicinity of Times Square, New York, should prove a paying proposition. There are many large theatres in New York, but not enough to take care of the crowds and there are none that make a specialty of features on a two-a-day program.

ITALIAN QUEEN MOTHER SEES KLEINE "POMPEII"

A private showing of the Kleine-Ambrosio motion picture, "The Last Days of Pompeii," was given recently at Stupinigi, Italy, at the royal castle, an hour and half ride from the Ambrosio studio at Turin, for the Queen Mother of Italy. It was in response to a letter written by Marquis Guiccioli, gentleman-in-waiting to the Queen Mother, a translation of which follows:

"The gentleman-in-waiting to H. M., the Queen Mother,

"H. M., the Queen, would like to have an exhibition of the moving picture, 'The Last Days of Pompeii,' at the royal castle of Stupinigi. Please let me know, if it is possible, what evening would be most convenient for you.

"With my best regards,

"Marquis Guiccioli,

"Gentleman-in-waiting to the Queen Mother."

NEW PHILADELPHIA THEATRE

A syndicate headed by John F. Hayes, 504 Walnut street, has purchased a lot and will erect a theatre at southwest corner Fifty-fifth and Spruce streets, Philadelphia. Building, brick and terra cotta. E. Allen Wilson, architect.

The
Motion Picture News

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CELLULOID "SUBSTITUTES"

THE article printed last week under the caption "Substitutes for Celluloid" was in type when several newspaper references to the subject, of an indirect nature, were brought to our notice. These were precipitated by the circumstance that the use of inflammable celluloid has been forbidden by the French Government after December 31, 1914. This drastic measure has directed attention to the need, if not the urgency, of providing a substitute for celluloid film, which will meet with the approval of the French authorities.

As usual in such cases, the trade is much excited and many of the men most interested are talking rather loosely about the feasibility of making a cheap and efficient substitute. In particular, Monsieur Gaumont, the well-known motion picture maker, is quoted, or probably misquoted, as saying that somebody in this country (the United States) is making a celluloid substitute which can be sold at one cent a yard. In the present state of our chemical knowledge of the subject, this looks improbable. We are, however, making inquiries.

What will probably happen is this: The French Government will get over its needless alarm and the present kind of celluloid will continue in use for an indefinite period.

It should never be forgotten that celluloid is, after all, only another name for liquid collodion. The latter was formerly used by many thousands of photographers in all parts of the world. High fire insurance risks were imposed on the users of this liquid. Much the same spirit of alarm seems to be manifested with reference to inflammable celluloid. For those of our readers who are interested in the scientific aspect of the matter, we can refer them to the researches of Green, Cross & Bevan, the authorities on the subject of cellulose substitutes, whose papers can be found in any scientific library. They were, we think, the means of introducing aceto-cellulose instead of nitro cellulose, which after all is merely a variation of the method of treating the original cellulose. Aceto-cellulose compounds are the subject of patent litigation at the present time. The master patents, if we mistake not, are controlled in Germany.

This subject is rather recondite for the average reader or motion picture maker, but it is of much importance.

MOTION PICTURES VERSUS "MOVING" PICTURES

THE error, into which many good people had fallen, of referring to motion pictures as "moving pictures" has led to a number of humorous interpretations of this source of entertainment. Although the masses are not disposed to analyze the origin of any name or designation, there are persons who, realizing that properly projected motion pictures are virtually a quick succession of stereopticon-views, appreciate the correctness of the term "motion pictures."

In a motion-picture house the spectators are concerned only with what is displayed on the screen, and each of the numberless pictures is shown within a limited and stationary space, all of them combining to simulate motion, *but the pictures themselves do not move.* However, as the term "moving pictures" has come to stay, it is applied by discriminating people to inferior houses, whereas the correct and dignified term "motion pictures" refers rather to the respectable and refined character of the display and its environment.—(The Photo-Era, Boston.)

UNCLE SAM BIGGEST FILM MANUFACTURER

AN interesting statement comes from the Department of Commerce in Washington to the effect that the export of motion picture films from America this year will amount to over 25,000 miles, counting both developed films and negatives.

The value of the exports for that period was $3,467,000. It is said that this country is the largest manufacturer of motion picture films in the world, producing nearly seventy-five per cent of the total output.

PEARL SINDELAR
Pathe.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

"YOU say to read good books in order to broaden your mind and acquire the art of style and condensation. Kindly advise us what to read?"

Several literary workers have written us recently propounding the above question.

Read the Bible. Perhaps you do not believe in the Bible? Nevertheless, read it, for the Bible is the Book of Books in more than one respect. Sir Arthur Quiller Couch, in his address on the English Bible at Cambridge, rightly laid stress on the priceless literary value of that authorized version as the greatest book of English prose. You probably have a Bible accessible and a study of its beautiful text will enrich your knowledge as a writer. Its divine simplicity, its pathos, its tenderness, every chapter instinct with beauty, every verse ringing like a sweet-toned bell, there is no other work, text-book or otherwise, that will help the photoplay author along his way more consistently than the Scriptures. Forty-seven men helped translate the Bible, none of them celebrated outside their share in the translation, for any superlative achievement.

The Bible cannot be omitted by those wishing a course of study in English literature. The authorized version has had incomparably more influence on English literary style and on our English speech than any other book, or than all other books combined.

Taine, a discriminating critic, realized how the style of the Bible has wrought itself into English life and interwoven itself into the very text of English literature. Couch, himself a famous novelist, detects the influence of the Bible in Izaak Walton and Bunyan, in Milton, and Sir Thomas Browne, in Addison and in Gibbon. Taine writes admiringly of Macaulay's Biblical metaphors; Ruskin found in the Bible the basis of his entrancing style; Thackeray, Stevenson, and old Sir Walter Scott turned to the Bible for inspiration to create and for plot germs. The art of condensation is found in the Bible as nowhere else. Fertility of plot can be discovered in almost every page. Sympathetic imagery and artistic action are all there. The Bible is in everything we see, hear, feel. It crops out in the photoplay title; in photoplay leaders and, unconsciously ofttimes, in photoplay scenes. For, be it remembered, plots taken from the Scriptures appear almost every day under other guises.

In re Acton Davies

Acton Davies, dramatic critic of the New York Sun, and recognized authority upon all things theatrical, has been engaged by the Edison Company to review all scenarios before they are turned over to the directors for production. This is another innovation by Horace G. Plimpton, manager of Edison negative production, and it will undoubtedly mark another step forward in the quality of Edison photoplays. Davies declares that the new work has opened his eyes to the amount of art and imagination required in the writing of a photoplay, and that his visits to the Edison studio convinced him that the production of a photoplay requires as much artistry and thought on the director's part as the staging of a three-act play.

He believes that successful photoplay authors may in time contribute to the stage itself, so that "in time the moving picture industry, by way of recompense to the regular theatres whose balconies and galleries it has so often left bare and deserted may give to the theatre a brand-new crop of budding and blossoming American dramatists."

We might inform Mr. Davies that at least a half dozen successful photoplaywrights have contributed to the stage during the past year. One scribe has sold a two-act libretto and others have contributed high-class vaudeville sketches. More are coming.

Foiling the Faker

The New York World has instituted a "fakers' bureau." In an attempt to curb the enthusiastic correspondent who steals his "stuff" and dresses it for the market under new garments, the World asks the co-operation of all staff men and special writers in clearing the columns of the newspapers from fakes and steals. One complaint means dismissal and the "black-list," providing investigation proves the complaint well founded. We believe the time is near when scenario editors will take like action.

Some Film Stories

James Oppenheim has started a serial, "Peg o' the Movies," in the Ladies' World. Oppenheim has written many photoplays.

Van Loan has resumed his Western Motion Pictures stories in the Saturday Evening Post.

Another "School" in Court

Following the raid by Federal officers on "The National Authors' Institute," another "Correspondence school" has been summoned to the United States bar. Hearings have been held before United States Commissioners in an effort to secure an indictment against a Chicago photoplay school. The Government alleges that the "school" falsely stated that it had influence with the motion picture companies which guaranteed the acceptance of the scripts written by its pupils. The attorneys seek to prove that this alleged statement induced many to part with their money for the course in the belief that they would be certain of that "fifty dollars weekly" after completion. A denial of all charges is made. Decision has been reserved. Uncle Sam has been getting busy recently regarding "photoplay schools," thanks to the crusade that has been waged for two years past. Other prosecutions are expected.

Editorial Statements

Universal editorial department announces that the company is always ready to purchase acceptable scripts and that within thirty days over $200 worth of "outside" work has been accepted.

The Eclair editorial department has received an avalanche of scripts since the Eclair editorial needs were given in this department. No scripts considered except from authors having three or more produced acceptances to their credit; nothing but typewritten scripts will be read; neither will scripts that do not contain stamps be read; checks will be mailed the very day the signed contract is received from the author. Successful authors might do well to chalk up Eclair for a first reading of any split-reel travesties; exceptional one-reel comedies, or two- or three-reel modern dramas, mostly indoor work requiring no costumes, which Eclair is about to launch.

Pertinent Pointers

Adaptations from standard literature are rarely desired by script editors. Blache Features, Fort Lee, N. J., is the one exception at present. They will read stirring adaptations from the classics for multiple reels.

When you conceive an idea let it "soak" in your brain. Do not rush off to the typewriter and dash off a plot which has not been carefully though out. Let that idea of yours germinate. Leave it alone and revolve its possibilities carefully in your brain. Think it out from all angles before writing your story.

New York Motion Picture Corporation is not buying any Civil War dramas at present. Puritan, Irish and straight dramatic stories will be given prompt consideration by Richard V. Spencer, editor. The Keystone Company, a branch concern, uses good good comedy of the rapid-fire variety. Synopsis are also considered. Address Editor Spencer, 1712 Allesandro street, Los Angeles, Cal.

"What am I going to do with it?" asked a beginner when he sent for our inspection a beautifully engrossed diploma issued by the "faculty" of a "school." This unfortunate is a "graduate." He will be obliged to forget much before his work will find a market. Burn the diploma and try and keep it secret from script editors that you ever took the "course." Bars are up against "school graduates" in these editorial departments: Selig, Universal, Lubin, Famous Players, Eclair and others.

An author informed us recently that a script she had submitted to aprominent concern was kept for consideration three months and then returned as unavailable. Recently editorial changes have been made, and she asked if she should take another chance with the same concern. We answered in the affirmative.

Marketing scripts is a game of chance in one sense. We sold one story twice to the same concern. A directo rliked the yarn, but he took another berth before he produced it. In the meantime we got a check. The next director didn't like the script. After six months the editor sent it back, saying we were entitled to the money, at that. We held the script another six months, submitted it again to the same concern with an account of its unusual history. Money must have been plentiful just then, because the script was taken and another check mailed. This occurs once in a lifetime, but it goes to show that the ways of the manuscript markets passeth understanding. A hundred things other than the worth of the script may interfere with its sale. All you know is that your work is returned.

Length of the Play

A gentleman in Wall Street (not Sampson Rock, either) writes photoplays and he wishes to know something about the approved length. He says most beginners have no idea where to stop on the average plot. Many have no idea where to stop, but more have no idea where to begin. Not more than half the photoplays submitted start where they should. Some start over toward the end and explain back by the "vision" and the "dream." Others start too soon and several hundred words are misused before entering upon the story proper. Tell your story straight from the shoulder. Begin at the proper beginning, when things happen, and end when the action ends. A photoplay story intended to run a thousand feet should rarely cover more than three or four sheets of 8½x11 paper, providing it is single spaced. This includes synopsis and cast of characters. Remember you are writing action, not dialogue or word pictures. The briefer and clearer you can depict that action, the better for all concerned. Do not become worried by the number of scenes you see in some picture plays in your favorite theatre. Because the Venus Motion Picture Company is "hooking up" plays to seventy-five half-second scenes to the thousand feet is no reason why you should endeavor to write seventy-five scenes into your script. This quick-action stuff is merely long scenes chopped into very short ones. If you can tell your story in twenty or twenty-five scenes and get it across, do so. What the director may do with your script after its purchase is his business. Give him good, clear action to work upon and there your responsibility ends. But few concerns use the flash-scene method.

The Hall of Fame

W. E. Wing, prolific writer of photoplays, was formerly a reporter on the Los Angeles Express.

Horace Vinton, former script editor for Comet, American, Shamrock, etc., is now director of production of "The Siege and Fall of the Alamo," Motion Picture Company, San Antonio, Tex.

Charles Van Loan, who has been writing stories of motion picture actors for the Saturday Evening Post, was once a baseball editor.

Frank E. Woods, well known throughout filmland as "The Spectator," has joined the Mutual Film Corporation. He will supervise all scenario work for the Majestic and Reliance companies.

Not a Remedy

The Film Man, of the Dramatic Mirror, prints an argument penned by Harry O. Hoyt that "more leaders is the remedy for the vague photoplay." Sub-titles may be abused and self-explanatory action can often supersede the sub-title. They take atmosphere from the play and interrupt convincing action. It is easy to stick in a sub-title; it is not so easy to so manipulate your action and characters that a sub-title is unnecessary. Along the line of least resistance will never win in photoplay writing. The Film Man, in commenting correctly, states:

"Authors are working along the correct line when attempting to make their work understandable with few leaders. Knowing the stories themselves they misjudge the normal capacity for grasping a situation hurriedly presented on the screen. Hence, both the explanatory action and its alternative, words that solve the riddle, are omitted at critical moments because the need is not appreciated. Let the author place himself in the position of the least enlightened of his spectators; then if a cloudy meaning cannot be cleared by action it is time to bring in sub-titles. Nothing is more disastrous than vagueness."

An Important School

If you wish to become a photoplay-writer or a writer of fiction and desire to attend school, let us here and now suggest that school. We shall suggest an institution that will pay you while you are learning—the Institution of Journalism. A script editor is quoted as follows: "Strange as it may seem, the best motion picture stories do not come from trained story-writers, although the majority of professional scenario authors come from the ranks of newspaperdom and the theatrical field." We know little about the theatrical field, but we claim to know something of the newspaper field, having been in the newspaper harness for sixteen years. This editor possibly does not mean just what he says. He is correct in his statement that many successful writers of motion picture stories come from the newspaper ranks, but the good newspaper man is also a trained story-writer. That is the reason the former newspaper men succeed as literary workers. They do not wait for inspiration—they work; they are familiar with the tools of their trade, that of writing; they know a story when they see one; they can daub on local color and characterize. Kipling, O. Henry, George Randolph Chester, David Graham Phillips and the rest of the star fiction-writers were once journalists. Giles R. Warren, C. B. Hoadley and many other stars of the photoplay-writing world smelled printers' ink many years ago. To the beginner we advise joining the staff of some good newspaper. Follow Mark Twain's rule and work without remuneration for a time until a place is made for you, or you make a place for yourself. Instead of paying out money to some "correspondence" school, enter the school of journalism, which is found with a live newspaper, and not in a college class-room, or by the postal route. You will learn to know life and, best of all, to write about life. Then, if you have it in you, the rest will follow naturally.

Looking Forward

Next week, Editor B. P. Schulberg, of the Famous Players Film Company, will tell our readers how he adapts famous plays into motion-picture stories. Worth looking forward to.

Collier's Weekly Awakens

We have heard from Collier's Weekly. The editor of that publication has awakened to the fact that most of these "Photoplaywright Correspondence Schools" are delusions and snares, and he asked us all about it. We replied. Like Micawber, we expect something to turn up.

ARTHUR JOHNSON, OF LUBIN, AS A COUNTRY BUMPKIN

FIRST KEYSTONE TWO-ACT COMEDY

"Zuzu, the Band Leader" Features Mabel Normand and Ford Sterling

WITH the motion picture "Zuzu, the Band Leader" the Keystone Company enters the field of two-part comedies. This is the first of the famous Keystone laugh-makers to appear in that length. Its success means much to the producers and will be watched with interest by other producers. So, on this single picture, rests considerable importance. This fact has spurred the Keystone producers on to do their best and the result is a two-reel comedy picture which is bound to set a new mark. It goes the whole length without a dull moment and has proved, by its reception, that motion picture patrons will welcome two-reel comedies even more enthusiastically as they have welcomed the one-reel comedies.

Ford Sterling and Mabel Normand, those two inimitable comedians, with their numerous fellow players are likely to cause many a stitch in the side when this picture is shown. It is by far the best that they have produced in a very long time in point of humor. Even the staid censorship board and the apathetic press were mighty interested when the picture was shown at a private exhibition. And it might be added that all felt in a better humor after.

Any one who is acquainted with the work of these two stars, and "anyone" means everyone, can well imagine what two thousand feet of it must be like.

It is not necessary for Sterling to have a story. He is the story by himself. But the addition of a corking good comedy does not detract from his work or its effect.

So agreeable and profitable has been the work of the Keystone Company aided and abetted by the two mentioned and Mack Sennett, that their work has been copiously copied by several other companies.

This picture was produced under the personal direction of Mack Sennett, the Keystone magazine director.

In Los Angeles the Keystone people may have the city hall if they require it, so popular are they. Many times have they called out the fire department or needing assistance the regular police department have aided them with a few "comedians."

This first two-reeler is to be supplemented by a number of others all of which will be released as "specials," the booking of which will be done through the Mutual exchanges.

A. D. M.

THE GIRLS FLOCK AROUND ZUZU

IN ALL HIS GLORY

ROYAL FILM EXCHANGE BUSY

The Royal Film Exchange, of 286 Market street, Newark, which distributes the Universal program in New Jersey, has sold to the Bergen Theatre, at Bergen and Springfield avenues, Newark, an automatic ticket machine of the latest design. They have also furnished the City Theatre, at Springfield and Twenty-first streets, Newark, with a mirroroide curtain, 850 opera chairs, an automatic ticket machine, and two Powers 6A projection machines.

Lorimer Johnston, one of the directors of the American Film Manufacturing Company at the Santa Barbara, Cal., studios, has just started a three-reel feature production.

The story is laid in America, and embraces the periods of 1860, 1880, 1900 and 1913. The parts are all played by the same people. The picture starts in 1900 and goes back to 1860, showing the cast in their younger days, and then bringing all the characters up to the present day.

SCENES FROM "THE SILENCE OF THE DEAD"
Gaumont four-reel subject.

MUCH has been said under this heading and much more is to be said as long as many persons and managers are working their brains to find something new to catch the attention of the theatregoers.

Motion pictures are not a necessity; motion pictures are a luxury.

In any town of the United States, the butchers, bakers and grocers do not spend as much money in a show-window and are not as courteous, because we need their goods for our daily wants, as the jeweler, the art store man and the fancy goods dealer. These men are far more courteous and spend much more money on their show-windows, because they deal in goods that are not a necessity but a luxury. Consequently they must tempt the patrons.

Ugly Posters Do Not Make For Success

Motion pictures are not only a luxury but there is much competition. Consequently it is not the man that spends the most money in defacing the exterior of his theatre with ugly posters and dirty banners that will win. Success will come to the man who conducts a refined show and who knows how to make a name for himself and for his theatre.

I was led to write these lines after my visit at the Regent theatre of New York, as the great success of S. L. Rothapfel is a real lesson.

Mr. Rothapfel does not need to have ugly, dirty, ragged banners stretched over the entrance of the beautiful Regent theatre, nor does he need for numerous posters to deface the sidewalk and lobby. No. He does not need to spend money in this direction because his patrons come directly to his theatre without stopping to look at the posters. They leave the train at the subway station and shoot for the Regent. They come on street cars, in carriages, in automobiles or on foot and all, without exception, enter the lobby, purchase their tickets and walk in, without stopping to look at the very few posters.

There is a reason. Mr. Rothapfel made a name and a reputation for the Regent in less than a month. Such a reputation that persons from Brooklyn and other distant points, travel the long distance to St. Nicholas avenue to enjoy a real motion picture show. Everyone knows that Mr. Rothapfel does not only show the best pictures, but he is the master in the art of projecting them and of adapting the proper music. This is not all. Mr. Rothapfel has made of the Regent theatre a most comfortable rendezvous for the lovers of moton pictures and his attendants are extremely courteous.

Rothapfel's Success a Lesson

The success of Mr. Rothapfel knocks to pieces the argument of certain exhibitors who claim that a show must be advertised with an overdose of ugly and sensational posters.

My advice is: "Deliver the goods and you will succeed."

An exhibitor from a small town of 6,000 inhabitants called on me for an advice. He charges an admission of ten cents and has one competitor. He claims that he is making no money. I investigated the case and found that he made no money because he did not deliver the goods.

He shows six reels for ten cents or thirty-six reels per week and he pays $30 for such a service. Anyone will know that you cannot get thirty-six decent reels for $30. They must be very old, full of rain storms and scratches. No one wants to pay ten cents to see such a bunch of old junk, but they wait to go to the next town to visit a motion picture theatre.

This exhibitor is a great believer in advertising schemes, he makes an abuse of posters, has a weekly "County Fair Store," souvenirs, and so on.

My advice to this man is: Use the $6 you spend weekly for cheap groceries for your county fair store to hire a decent, clean and courteous young man to act as the usher. Transfer to your film service all the money you spend foolishly on posters, handbills, souvenirs and other such advertising schemes and you will increase your receipts.

Quality Before Quantity

With a four-hundred-seat house, two shows per evening at a ten-cent scale, he should have a daily patronage of 500 persons or $50. This would give him for the six days of the week, something like $300, and with such receipts, you should be able to pay no less than $90 for your six reels. I would even advise cutting the show down to four reels or twenty-four reels per week for the same price of $90. The public does not call for long programmes. They prefer the quality to the quantity and when they will find that you give them, in their own town, a show equal to what they can see in other towns, they will patronize your theatre.

You can bluff the public once in a while and then to just a certain limit.

The same rules apply to other industries. Some manufacturers are making no headway; they are wasting their time and energy and the patience of their creditors in futile advertising schemes to force their goods on the market. Evidently they make some sales. This is their misfortune because these sales keep them alive, keep them hoping against hope, keep them in a constant state of agony, until the day comes when the creditors refuse to give more time and force the manufacturer to the wall. Why? Because the manufacturer does not deliver the goods. He is a shrewd advertiser. His clever advertisements catch a few customers daily, but his goods make him no name, no reputation.

Build For To-morrow

Other manufacturers are making fortunes because they deliver the goods. Their advertisements sold them their first goods and as the goods gave satisfaction, the first customers made new ones.

Do not be so foolish as to believe that you must not consider to-morrow. Such a poor policy may hold good in a locality with a continuous transient trade, but will prove the ruin of the manager who has to depend on a purely local patronage. You must build your trade for to-morrow and not for to-day. If you have to lose something on your show to-day, be cheerful, pocket the loss and when your patrons will realize that your policy is to give them a good, clean show, they will reward you with a daily patronage and in the future you will reap a harvest.

J. M. B.

Motion Picture Theatre Construction Department

WHEN, in a previous issue, I discussed the too free use of ginger-bread decorations, especially for the exterior work, as being too easy nests for the dirt flying from the street, some decorators had an idea that I was opposed to plastic ornaments.

I am far from injuring the business of the decorators, as if the exhibitors want to follow the advice given them in these articles, they will build more artistic theatres and the decorators themselves will find more profit, supplying higher class work than a lot of cheap stuff, made by the yard, if I may use such an expression.

The accompanying illustration of the Orpheum theatre of Indianapolis, Ind., is a good example.

This facade has not the amount of cheap ginger-bread decoration making the average photoplay house hideous, but if the quantity is small the quality is far above the general run and the exterior of a four-story building, covered with cheap plastic ornaments, would not pay the decorating bill of the Orpheum theatre. There is more money for the decorators in the heavy cornices of the Orpheum, in the capitals and bases of the columns, in the figures of the arch and in the figures standing between the columns, than there would be if the building was covered with what is generally termed "ginger-bread decorations."

If the columns, the cornices and the figures gather the dirt of the street they are not such bad dust nests as the small plastic relief ornaments, and if even they gather the dirt, they can be more easily cleaned as they offer larger surfaces and not a multitude of small delicate ornaments to break like glass under the brush of the cleaner.

A theatre like the Orpheum is costly, but cheaper in the long run than a theatre that has to be retouched every few months, and is a far better investment, as it improves the neighborhood and is attractive.

In many cases of fire, any loss of life is due, primarily, to the fact that the exit doors cannot be opened at the crucial moment. The terrified people pile themselves in heaps about the exits and the poor unfortunates are trampled to death before the flames even reach them.

Concerning Exit Doors

Exit doors have been a matter of constant difficulties with the fire departments. To leave the doors unfastened and unguarded, is to give a chance to some bad boys to enter the place without paying the admission.

Several devices have been placed on the market and have been highly praised. While these various devices stood the test, they have proven, like many other devices, inadequate in case of an emergency. In case of a fire the panic-stricken folks jam against the door and as they do not know of the levers or do not know how to work them, they are in the way of the attendants, who when they arrive cannot come close enough to the doors to work the levers.

I have been caught in such a panic and unable to get to the doors unless brute force was used to get through the crowd.

It was a panic without real cause. The current was furnished by a trolley

THE ORPHEUM THEATRE, INDIANAPOLIS, IND.

line; they had an accident on the road and the lights went out. As the house was in total darkness the weak ones began to feel uneasy. As the lights did not return at once, children began to cry, women to scream and a general panic started.

The recurrence of such disasters is

VON DUPRIN EXIT DOOR

rendered absolutely impossible by the operation of the "Von Duprin Self-Releasing Fire Exit Latch." This device takes advantage of the inevitable rush of the panic-stricken crowd, and uses it as the natural means of throwing open the way to escape and safety. A child has the same advantage as a man, no real power required, a mere touch does the work.

The main features of the Von Duprin Device are as follows: It combines into one the usual features of all locking devices, the lock and the top and bottom latches.

Works in Real Panic

On the inside, about waist high, a solid bar stretches across the door. The bar stands way from the wood and connects directly with the mechanism of the latch. Any pressure applied to any part of the bar, instantly and positively releases lock and latches simultaneously.

The operation of the Von Duprin Device under actual conditions of a panic is self-evident. The people rush blindly toward the exit doors, the leaders are forced against the bars across the doors, and the said bars under the pressure of the crowd give in, releasing the latches and throwing the doors open.

The bar extends across the full width of the door; it is not a device that one has to hunt for, nor a device requiring any special manipulation. A mere child running against the door, will throw open same with no other effort than to press the bar with his little hand or part of his frail body.

As the door cannot be opened from the exterior without a key, there is no danger for any one to enter the auditorium through the exit doors, to evade paying admission.

While in Cleveland my attention was called to the Artstone as a building material offering some advantages to the builder of a motion picture theatre, wishing to erect a lasting building.

Artstone is a manufactured stone composed of the best weather-impervious materials, put together under strong pressure and left to harden under natural conditions. It is a stone which will stand the test of time and weather and upon which fire has but little effect.

Concrete Superior to Stone

As to durability, the manufacturers of Artstone can show a building erected in the year 1874, in which the Artstone trimmings, after an exposure of nearly forty years to all sorts of weather, have been found in perfect condition.

This proof of durability should not surprise us, as the buildings of the ancients fully demonstrate the superiority of concrete over natural stone for lasting qualities. Concrete stone, which was used in their buildings in connection with natural stone, is to-day in an excellent state of preservation.

The uses and necessities of concrete have been thoroughly demonstrated in the building work, and the rapidly increasing demand for this class of material shows that what was formerly considered an experiment and heartily condemned by those less progressive promises to be the greatest factor in building construction for the coming decade.

With Artstone on the market, a material of real merit, equal in every way to the natural stone, why pay the high price of cut stone work? Artstone fills a much needed want, saving fully from 30 to 50 per cent of the actual cost of natural cut stone.

As Artstone will not absorb the rain and dirt, the ornaments and the trimmings will remain clean and not require a new coat of paint every season,

J. M. B.

Nicholas Power as a Seer

NICHOLAS POWER, president of the company which bears his name and manufactures projection machines, has this to say on the future of the motion picture:

"Without a doubt the motion picture business has developed more rapidly within a given period of time than any other industry. To-day, in Greater New York we have over 1200 picture houses, while in the United States there are about 15,000.

"The one feature that assures a future for the motion picture is their versatility, as there is hardly a line of endeavor in which they have not become a factor. One may well wonder what becomes of the vast number of motion picture machines which constitute our daily output, and yet if you consider the many fields in which this industry has become a part, it ceases to be a mystery.

"Our Cameragraph No. 6A is used by nearly all the prominent lecturers, churches, schools, Y. M. C. A.'s and other religious institutions, in commercial houses and factories, where they are used to exploit their wares, as well as surgical operations, and all branches of the arts, etc.

"These requirements are enormous, and the vast resources of our factory are working hard to keep up with the demands.

"Their value as an exponent of education is already recognized, and I thoroughly believe that time itself is bound to render the motion picture more and more indispensable."

AMERICAN ENGAGES CONSULTING DIRECTOR

Alix F. Harmer has been engaged by S. S. Hutchinson, president of the American Film Manufacturing Company, as consulting director.

Mr. Harmer has had an extended experience and is an authority on stage settings and costumings. He has already taken up his duties at the new Santa Barbara studios, where all facilities for the carrying out of the minutest details are available and where projects of greatest magnitude can be skillfully and expeditiously handled.

LEHIGH ORPHEUM REOPENED

The Third Street Theatre Company, of Easton, Pa., on Saturday, November 15, re-opened the Lehigh Orpheum at South Bethlehem, Pa. This company now operates three fine theatres with a seating capacity of 500, 750 and 800, respectively. In all three theatres the rate is five cents at the matinees and ten cents in the evenings. A program is shown, consisting of five new reels of General Film subjects and one big feature a week.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

ON last Sunday evening I visited the "Circle Theatre" on Broadway, New York.

While my desire was to see some first run pictures, I was treated to a real concert. The Ladies' Symphony Orchestra had an exceedingly well-prepared and executed programme of some of the best-known selections. It was a treat.

I am sorry to state that the orchestra did not receive the encouragement due to its efforts, in fact the audience was very cool, too cold. Twice only were the musicians applauded and it was a very mild mark of appreciation. It was more the applause of a few friends of the musicians wishing to enthuse the audience, but who quickly desisted when they found no response to their enthusiasm.

Concert With Pictures on the Side

The fault was not on the part of the orchestra but on the management, who after arranging a Sunday musical programme, offered five reels, each one with shooting and killings.

The two-reel feature of Essanay: "The Brand of Evil" has its merits, but the music was not in accord with the production.

"The Blight" of Pathe which ended with a suicide, did not harmonize with the musical selections.

There was too much Western and Indian fun in the production "A Sense of Humor" of Edison, to fit the music.

I say fit the music because at the Circle and other theatres where they advertise a special orchestra, they do not fit the music to the picture, but expect the pictures to fit the music. In other words, the managers give a concert with pictures on the side.

Mr. Yerkes, of sound effect fame, is introducing a new musical and decorative novelty, for either a stage setting or a lobby display.

It is an electric rainbow fountain of very simple construction requiring no special connections and practically no attention. Five gallons of water, kept in circulation by an electric pump, are forced into a vaporized spray through the glass bowl, and then drained into a metal tank below.

An automatic projector renders it possible to produce weird changes and blending of colors every few seconds.

The base is octagonal in form and cast in bronze or any other material. The eight panels are surmounted with artistic jardinieres for growing plants, ferns or cut flowers.

Mr. Yerkes has arranged a set of his famous electric bells and chimes on the eight panels of the base, hidden by the foliage of the plants. The

ELECTRIC RAINBOW FOUNTAIN

effect is charming and while the patrons admire the spray in its constant changing of colors, they hear the music of the chimes.

I realize that few musicians can play the picture at the Regent because it takes a well-trained mind and a perfect knowledge of music, to distinguish all the points, especially in a picture treating with a foreign subject like the "Last Days of Pompeii." But if it is not given to all musicians to be a master of the art like Mr. Rothapfel, the manager, most of them should have enough common sense to not butcher a fine drama and not overlook a film offering them good opportunities to work some appropriate music.

I refer to the "Veteran" of the Broncho Company. I have seen the film twice and at both exhibitions I found the music out of place.

The first scenes are very pathetic with the veteran, minus his pension and an invalid wife on his charge. There is love and mutual sacrifice in this old couple.

When the old veteran is at the banquet, there are some splendid opportunities for appropriate music. A military charge, a battle scene with much firing of guns, then some deep sentimental notes, when the comrade, who is the speaker and who has just related the war exploits of years gone by, pins on the coat of the veteran a medal of honor. This banquet scene closes with a general cheering for the old veteran.

The old veteran returns home, full splendidly acted but which lost much of its beauty by not being interpreted correctly by the musicians, is the death scene.

What Music Can Do

The most pathetic scene, which is of joy, as during the banquet he has been able to hide under his coat some food for his poor starving wife. When he enters his room, the wife is dead in her rolling-chair, but the veteran, believing that she is asleep, starts, with the least noise possible, to prepare the table so as to surprise his wife with a good, substantial meal.

When everything is ready, the veteran tries to wake up his wife. She is dead.

At the same moment, his comrades arrive in front of the house with a brass band and they start to serenade the veteran.

The leader enters the room full of joy, followed by the strains of the brass band, to find himself in the house of sorrow.

It is certainly a very pathetic scene and a scene that would have brought tears to many eyes if the musicians had known to emphasize these different contrasts of sorrow and joy, instead of dulling the whole action of the picture with an inappropriate, monotonous tune.

I do not wish to criticise the merits

(*Continued on page* 51)

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

IN the advertising department I say that the best way to advertise the picture is to give a good show, to deliver the goods and not to try to make money on ugly and sensational posters.

Appearance and manners also have much to do with the success of a motion picture theatre.

The clothes do not make the man. A neat uniform on the back of a clean-cut fellow can improve his appearance and good manners, while the finest uniform on the back of a hoodlum will not convey the desired impression. Some men look neat in even an old suit of clothes, while some men will always look unkempt in the best clothes.

While the uniform can improve the general appearance, it is not absolutely necessary.

Uniform a Badge of Authority

The uniform does not teach manners. A man can be polite and courteous in his plain street clothes. The only real quality of the uniform is to make the attendant more conspicuous in case a patron wants something. It is true that the uniform imparts a sort of authority to the wearer and is a mark of refinement to a theatre.

Uniform or no uniform, the manager must see that he has the proper kind of help, as the doorman, the ticket seller and the ushers can make the success or the failure of the theatre.

The main trouble with many managers is that they do not want to pay living wages. They have an idea that there is no work of importance in the taking of tickets or the showing of seats. The managers who want cheap ushers cannot give the proper service.

I visited a leading theatre on Broadway, charging 10c and 15c admission. As I could find no seat on the main floor, I went to the balcony to find same as crowded as the lower floor. I had to stand for a whole picture.

Patrons continued to arrive, they walked up and down the aisles trying to find some seats, but as none were vacant, they had to return to the standing room.

This constant stream of persons going down and up the aisles, hunting for seats, was very annoying to the audience and many patrons complained that they could not follow the picture.

Yes, the management had some ushers, but what ushers? Men of no experience, who remained standing or leaning on the back of the last row of chairs, who paid no attention to the visitors and who did not try to keep order.

If these ushers had known their business they would have placed themselves at the head of the aisles and would have asked the newcomers to wait, as there were no vacant seats. By so doing they would have averted this constant stream of seat-hunters going down and up the aisles and would have made the place more tolerable to the audience in general.

Work Hard for Girls

The only work these ushers attempted to do was to see that no one would occupy the two first rows of chairs (reserved boxes) without an extra ticket, and this very simple work they did not seem able to perform correctly. They allowed any one to go down the aisle, seat themselves, then one of the ushers would go down the aisle to ask for the extra tickets, and, as in most cases the persons had no reserved seats, they had to walk up the aisle for the standing room. Now, if the ushers had asked to see the tickets before the visitors would go down the aisle he would have spared much trouble to the visitors and to himself, and he would have spared the nerves of the audience.

Only a few days ago a manager told me of his troubles with his attendants, and informed me that he would have girls in the future, as he believes them to be more reliable than men.

I do not believe in girls as ushers and doormen, as it is asking too much from them to not only stand twelve hours on their feet, but to expect them to walk down and up the aisles so many times a day to show seats.

I fully agree with this manager that girls are more reliable and less rude when you cannot employ men other than the down and out class, who are willing to work at low wages until they can find something better to do. On the other hand, if the manager wishes to pay decent wages, he can secure clean-cut young men, who will prove more reliable than girls, in my opinion.

It is a very serious question, to which the best managers are paying much attention. I have been surprised during my last Western trip to see the great increase in men cashiers. The managers who employ young men as cashiers know the weakness of women for brass buttons.

J. M. B.

HELEN GARDNER IN "A DAUGHTER OF PAN"

LATEST NEWS FROM CHICAGO

Plummer with Amusement Supply

MR. P. Plummer, who for a number of years conducted the business of the Chicago Projection Company and more recently was connected with the Enterprise Optical Company, is now occupying the position of manager of the Amusement Supply Co., succeeding Mr. Traub who has gone in business for himself. Mr. Plummer has been active in the motion picture supply business for a number of years and is well qualified for the position he now occupies.

Eichenlaub and Hood Go East

E. J. Eichenlaub and H. H. Hood of the America's Feature Film Company left for New York City last Saturday to close a deal with an Eastern syndicate on the purchase of the Mexican war picture which they issued under the name of Barbarous Mexico. These pictures were taken in the heart of this turbulent country during some of the battles which were fought there and show a few of the actual encounters, besides much of the interesting life in that country.

Operators' Ball December 10

The Chicago union of the Motion Picture Machine Operators will give its annual ball on Wednesday, December 10, at the Coliseum. It is expected that this year's affair will outclass anything ever before attempted by this body in Chicago. The arrangement committee has prepared many novel surprises and innovations which it is expected will place this event far above their previous efforts. They are using every available means to give this ball publicity and state that they are already assured a larger attendance than they ever before enjoyed.

An invitation has been extended to all the Chicago motion picture manufacturers and the acting companies. It is expected that many of the local photoplayers will be present. In anticipation of this the committee is putting out a card which reads as follows: "Meet your favorite motion picture Actor at the Ball." Electrical effects will be used, throwing different colors over the throngs at intervals.

William F. Canavan, third international vice-president of the I. A. T. S. E. and his wife have been invited to attend and lead the grand march. The ball will commence at eight o'clock.

The arrangement committee consists of Hal Johnstone, president; Morey Cohen, secretary; E. D. (Jack) Miller, Lee A. Forbes, H. H. Goldberg, Frank Hassett, Will Hassett, Bobby Burns, Bob Connelly, Al Strange and Ed Halliday.

Ventilation Injunction Hearing Continued

All the testimony of the defendant in the case of the closing of Mr. Whalen's theatre, the Washington, located in Cottage Grove avenue near Forty-third street on account of not complying with the ventilation ordinance, has been taken. Such experts as Mr. Weinshank of Indianapolis, Mr. McCormack of the Armour Institute and Mr. Price, connected with the State Health and Safety Department, testified in favor of Mr. Whalen. The case will be brought up again and the city will present its testimony.

In the meantime no action is being taken by the aldermen in connection with modifying the ordinance as they feel that any decision on their part would affect the case one way or the other.

Mutual vs. Ohio Censorship

Henry S. Toner, attorney for the motion picture interests of Chicago, who are preparing to fight for what they term a more just censorship, gives the following interview on the case which was heard in Cleveland, Ohio, on Saturday, November 28 of the Mutual Film Corporation against the State of Ohio.

"Ohio has provided for a board of censors, the function of which is to pass upon the availability, modesty and respectability of motion picture films exhibited in that state. The law provides that before a film can be exhibited it must be passed upon by this board of censors, and a fee of $1.00 for each film or each copy of an original film must be paid into the state treasury. This board of censors was appointed some time in the spring of this year, since which time they passed upon something like 15,000 films.

"Some time ago the Mutual Film Corporation, a Virginia corporation, filed a bill in the U. S. court to enjoin the board of censors from performing their statute duties. This bill set forth that the Ohio statute was a violation of the fourteenth amendment of the Federal Constitution, and that it also is a violation of the constitutional provision guaranteeing the right of freedom of speech and freedom of the press. The bill also alleged that the act was in violation of the Ohio constitution. The bill further averred that the Ohio statute ran contrary to the Interstate Commerce clause of the Federal Constitution.

The hearing on Saturday, November 29 was had before a full bench of federal judges. Circuit Judge Warrington of Cincinnati, and District Judges Day and Killets sat on it. For the purpose of hearing the argument on motion for a temporary injunction, the Mutual Film Corporation was represented by their general counsel, Mr. Seligsberg, of New York City and by Squire Sanders and Dempsey, one of the leading legal firms of Cleveland, Ohio. Arguments were made by Mr. Clark, Mr. Seligsberg and Judge Sanders on behalf of the Mutual Film Corporation, and by Mr. Morgan, assistant to the attorney general of the state of Ohio on behalf of the attorney general.

"At the conclusion of the hearing the court entered a restraining order as prayed for in the bill. This order restrained the state board of censorship from in any way interfering with the distribution of the films of the Mutual Film Corporation until final hearing of the case."

Mr. Toner's purpose of visiting Cleveland to hear the arguments in this case was for informative purposes. Should the Mutual win out in their fight it would affect the censorship of the whole country and at the present time the motion-picture interests of Chicago are preparing to secure what they term more just and sane censorship of the motion picture.

Mr. Toner is delving deep into the subject of censorship and has gathered much valuable material and other data which will materially affect the case. What method of procedure will be used or when the first steps will be taken, has not been decided. However, the various interests have already contributed a considerable amount of money.

C. J. V.

"Simplex" Enlarges Its Factory

THE Precision Machine Co., has greatly increased its factory facilities in its present location at No. 317 East Thirty-fourth street, New York City, by taking over two additional floors and thereby adding about 16,000 square feet floor space to its quarters.

The top floor is utilized for the assembling department and the general offices, where all is light and comfortable.

The steady increase in demand for Simplex projectors has made this addition imperative.

KLEINE'S "POMPEII" MUSIC POPULAR

One of the many innovations used in advertising George Kleine's "The Last Days of Pompeii," was an especially written 50-page book of music composed by the famous music writer, Palmer Clark, and furnished to orchestra leaders in the various theatres where "Pompeii" was projected. This innovation proved more popular than was expected, and the Chicago and New York offices of George Kleine are in receipt of many requests from theatre musicians for copies of the score, as well as many music lovers who heard the music. Owing to the limited number of lithographed copies made, it has been impossible to answer these requests. Arrangements have been made, however, on future big subjects to print a larger supply, which will be sent to the general public at actual manufacturing and postage cost.

SAVED BY A MISS

Ormi Hawley, of the Lubin Stock Company, recently had a truly remarkable escape from death. She was due to appear in a Lubin drama. In order to fulfill the engagement she had decided to catch a certain train. Owing to the number of unforeseen circumstances, however, she only arrived at the station in time to see her train leave the station, disappearing around a bend in the railway.

She was very much upset, as this meant that she could not possibly reach the appointed place in time for the scene, but her dismay was converted into most devout gratitude a few hours later, when news arrived to the effect that the train which she had missed had been wrecked on its journey, many of the passengers being either killed or seriously injured.

JOIN FAMOUS PLAYERS

The Famous Players Film Company has added three new members to its producing staff. They are Hugh Ford, Frederick Stanhope and Edward S. Morange, all of whom have long been associated in the production of many artistic successes of the stage. Among these have been "The Garden of Allah," "The Blue Bird" and "The Melting Pot."

Mr. Ford, who is an authority on dramatic construction, will serve the Famous Players in the field where he has made his reputation—as a producer. Mr. Stanhope, through his familiarity with the customs, costumes and manners of all periods and his knowledge of stage-craft, will devote his talents to this branch of the business, while Mr. Morange, a recognized authority on scenic art, will concern himself with the architectural and decorative effects of the productions.

FIELDING'S EPICUREAN STEED

"Like master, like servant," is an old and familiar proverb. "Like rider, like horse," however, is not so old, and yet, according to Romaine Fielding, of the Lubin Las Vegas, New Mexico, studio, of which he is director, author, manager and leading man, is just as true He points to his pet horse, Dodger, and to himself as illustrating the new adage.

Fielding has taught Dodger a number of expensive habits. He finds himself obliged to supply him with chicken, ham, cheese sandwiches, and pickles and cakes, for Dodger could just as well live off a dairy lunch counter as in a stable on timothy and oats. Incidentally Dodger prefers his sandwiches well buttered and spread with mustard, and plenty of sugar in his tea and coffee—all of which goes to bear out Fielding's adage that a horse becomes like a man who rides him, as in his own case.

EDGAR JONES

Edgar Jones, director and leading man of the Lubin stock company, now stationed at Betzwood, Pa., was born in Steubenville, Ohio. After spending a few years of his youth in the picture frame business he adopted the stage and with Edgar Selwyn joined the Kyrle Bellew Co. in "A Gentleman of France" under the management of Liebler & Co., under the training of Selwyn and Oscar Eagle. Jones became a proficient stage director and actor.

Desiring broad experience he joined two or three stock companies and again was a member of the Viola Allen Co. After leaving the Liebler Co. engagements and offer was made by Lubin, which was accepted and as Mr. Jones is doing excellent work he will doubtless remain in the photo drama work for many years.

"THE DEVIL WITHIN"

Ramo

"THE Devil Within," the latest product of the Ramo Company, is a story in three reels that will please. It is a combination of mild melodrama tinged with romance, which is so well staged and effectively acted, that it can hardly fail to prove popular. Photographically, the production is of the first rank, the clarity and distinctness

"LEAD US NOT INTO TEMPTATION"

of the scenes being unusually superior in character. It will be released December 10.

The play, which was produced under the direction of William Davis, centers about the misfortunes of Jack Walker, a college man and football star, whose brother-in-law, James Gleason, by his machinations, succeeds in discrediting him, and in having him cut off in his father's will. By the aid of a woman, a friend of Gleason's, Jack is charged with theft and is compelled to leave college.

Soon afterward Jack's father dies, and in an effort to see him, he once more falls under Gleason's baneful influence, who charges him with attempted burglary, thus cutting him off from ever sharing in his father's estate. Jack escapes, and becoming hungry and desperate attempts to enter a farmhouse. He is only saved from this crime by overhearing a prayer of the farmer's daughter, Edith. In leaving he is injured, and is taken in and cared for by the farmer's family. Later Jack and Edith grow to love each other.

Meanwhile Gleason, whose wife has come into the fortune rightfully Jack's, has renewed his acquaintance with the woman who effected Jack's downfall. A thief enters her apartment and accidentally kills her. All the evidence points to Gleason as her murderer as the thief succeeds in making good his escape.

Gleason flees, pursued by the police. He hides himself in a barn, to which later comes Jack, Edith, and a party of merrymakers on a straw ride. Discovered by Jack, Gleason threatens him with exposure of his past unless he aids him. In consequence Jack sends the detectives on a false scent when they arrive.

THE conclusion of the production shows Gleason trapped in the barn, which has caught fire from a carelessly thrown cigarette. He is rescued by Jack, at the risk of his life, and, dying, makes a confession which completely clears his rescuer.

A reproduction of a bona-fide college football game and the fire scene are two of the screen portrayals in "The Devil Within," which deserves special mention.

Jack Hopkins did excellent work as Jack Walker, the football hero and disinherited son, and Stuart Holmes, as the scheming brother-in-law, filled his part in a fashion which could hardly be excelled. Others in the cast were: Olga Troska, as Maude Barnes, the woman in league with Gleason; Lois Howard, as Edith; Jane Fisher, as the wife of Gleason; and John Travis, as John Walker, the father.

"THE GUERRILLAS OF ALGIERS"

Features Ideal

THE intention of Features Ideal, as piloted by Mrs. Agnes Egan Cobb, is to place two films a month on the market and make them the most unusual two that can be found. "The Guerrillas of Algiers" or "The Mosque in the Desert," a three-part production released December 5, gives great promise for those that are to follow. It contains corking good battle scenes, an excellent story, fine acting and good photography.

Most of the action is laid in the sands of the Sahara desert in Algeria during the Napoleonic wars that devastated that whole region. Phillippe, a youthful soldier of France, is apprised by his father in Algiers of the probability of their never meeting again. The older man has been sent by his general to negotiate with an Arab chief, in an attempt to bring about an armistice. A year following the letter, as nothing has been heard from his parent, the boy sets out on the quest of the family fortune, as he had been directed.

Arriving in Algiers, he overhears a plot which he knows is connected with his father, whom he believes living. Together with a friend he captures one of the conspirators, who turns out to be the chief his father had been sent to see. The Arab escapes and the boy follows. He is chased by the Arabs under the chief in the desert, and goes to a mosque for aid. The priest there recognizes him and tells

BATTLE SCENE FROM "THE GUERRILLAS OF ALGIERS"

him that the interior of the mosque contains the money which is the property of his family, because of services rendered by an ancestor to the Arabs. He finds his father and marries the girl.

There are some very excellent battle scenes in the picture, all of them true to history. They depict the methods Napoleon used in forming squares when opposed by a larger force. The photography and acting leave nothing to be desired.

A. D. M.

Army-Navy Game Pictures a Success

THE Commercial Motion Pictures Company, Inc., of 102 West One Hundred and First street, New York City, succeeded in obtaining good motion pictures of the recent Army and Navy football game. Close views were secured of President Wilson, Secretary of War Garrison, Secretary of the Navy Daniels, Governor Glynn, of New York, and many others.

By means of telephoto lenses every exciting play was recorded, as if the figures were within twenty feet of the camera and in many instances the pictures as shown on the screen are even more tense with interest than in the real game. The Commercial also secured some exceptionally fine pictures of the Army maneuvers and Navy drills.

Although it was so dark after the last play of the game that ordinary photographers closed their cameras, finding it impossible to take views of the Serpentine dance, flag-rush and other events held by the jubilant cadets, the Commercial was enabled to obtain remarkably clear pictures of all these.

As a result of this, the Palace Theatre in New York has booked the pictures for the entire week, while William Morris' New York Theatre is also booking them.

It is planned to place the pictures on practically every battleship or large steamer that is equipped with a projecting machine, as they will prove of interest for a long time to come.

Universal Opens Own London Offices

THE Trans-Atlantic Film Company, which will handle the productions of the Universal in Great Britain, has just opened offices in the Universal House, Nos. 37-39 Oxford street, London. Owing to the fact that a former company had a charter in Great Britain under the name "Universal," it was found impractical to make use of that widely known trade-mark on the other side, hence it was deemed advisable to adopt the present name of the concern, which in future will transact the British business of the Universal Film Manufacturing Company.

In the newly opened offices of the Trans-Atlantic Film Company, which are among the most spacious of the kind in London, every facility is extended to patrons for the speedy and comfortable transaction of business.

The formal opening of the offices, which are located in the heart of one of the most important business centers in London, occurred recently. A large reception was given to representatives of the press from all parts of Great Britain. About fifty of the most important papers sent representatives, who were entertained by John D. Tippett, managing director of the new company, and the members of his staff, including John Avery, the London manager; Joseph Brandt, chief publicity manager; J. M. Downie, Lewis Rosch, J. E. Bryde-Hughes A. Henderson and several others.

The press-men were entertained in the well-appointed theatre which is part of the spacious entourage now occupied by the Trans-Atlantic Film Company, after which they were given a dinner in one of the leading London restaurants.

The "Trans-Atlantic Review" which will contain the future announcements of the Universal in Great Britain, is already being published by the Trans-Atlantic Company. This is the British edition of the Universal Weekly.

FIRST VIEW OF MOTION PICTURES

Four of the Mission Fathers from the old Santa Barbara Mission recently were the guests of President S. S. Hutchinson, of the American Film Manufacturing Company at Santa Barbara, Cal. The reverend gentlemen were taken through the extensive grounds and plant.

They were shown a print of "The Trail of the Lost Chord," the settings of which were largely taken on the sacred grounds of the mission. The production proved to be the first moving picture ever witnessed by them. Special permission had been granted the company to use the grounds.

SOME ODD USERS OF MOTION PICTURES

Motion picture outfits have been leaving the offices of the Kleine Optical Company with great rapidity of late, some of them headed for very odd destinations.

Among recent purchasers have been the Second Presbyterian Church of Massillon, Ohio; New England Congregational Church of Aurora, Illinois; the Aurora Y. M. C. A.; the Royal Tailors of Chicago, and the Copper-Queen Consolidated Mining Company of Bisbee, Arizona.

The latter is buying an outfit to keep its employees in the Mojave Desert contented.

BROOKLYN EXHIBITORS MEET

A meeting of the East New York branch of the Motion Picture Exhibitors Association of Greater New York, was held Monday evening, at the Saratoga Theatre, with William Hollander in the chair. This meeting was attended by about fifty-two exhibitors in the surrounding territory. Reports of committees were read and the ball committee assisting Mr. Coleman made an encouraging report.

A committee was appointed to devise ways and means of putting a stop to the "country stores" in picture theatres, also to see that children over five years of age, accompanied by parents, are paid for.

A large attendance of Brooklyn exhibitors is expected at the ball to be given by the New York Exhibitors on December 15, in Terrace Garden.

The next meeting of the East New York branch will be held Monday night at the Ronley Theatre, 1980 Fulton street, Brooklyn.

WOMAN SENATOR IN "OUR MUTUAL GIRL"

Mrs. Helen Robinson, of Colorado, the only woman senator in the United States, made a short visit to New York last week. The Mutual Film Corporation learned of her presence, and, for the first time in her busy career, she was induced to appear in moving pictures together with her friend, Mrs. Edith Jarmouth, another Colorado suffragist, and two actresses, Norma Phillips and Mayme Kelso.

The pictures were taken on the beautiful Morosini estate for "Our Mutual Girl" series.

CLEVELAND CIRCUIT VAUDEVILLE EXCHANGE BOOMING

Talk about a busy vaudeville agency! Things are busy about the Cleveland-Fidelity Booking Service offices. This is an independent concern whose books show eleven tabloid musical comedy companies, five repertoire stock dramatic companies, three concert bands, two minstrel companies, two trained animal shows, one winter circus, and on a general average 300 vaudeville acts per week.

W. S. Cleveland, the manager of this Bee-Hive Exchange, has taken to booking road shows in the one, two and three-day stand theatres. During the past week and the present week he has placed Andrew Mack's big All-Star Vaudeville Alliance and Joe Shea's "Trust Busters," which include Daisy Harcourt, Harry Bulger, Mrs. Dr. Munyon and Company, Howard Brothers with their Flying Banjos, Warren Travis, Florence Lynne and Close Brothers. The salary list of the last named bunch tips the beam at $5,000 weekly.

ECLECTIC OPENS OFFICES IN SOUTH

The Eclectic Film Company, of 110 West Fortieth street, New York City, has opened offices at —— Atlanta, Ga., and at 202 Andrews Building, Dallas, Tex., where a rental business will be conducted.

The states that will be covered from these offices are North and South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, Louisiana, Arkansas, part of Oklahoma and Texas. It is the plan of the company to open additional exchanges as rapidly as it is found necessary to handle the business.

The Eclectic Feature Film Exchange is the name under which the business of the various rental exchanges will be conducted, and all of them will handle the entire line of features produced by the Eclectic Company.

Many exhibitors, who hitherto have been unable to book the Eclectic products owing to the conditions which have existed in certain sections of the country, will now be enabled to make arrangements with the newly established rental offices to furnish them with all features produced by the Eclectic Company.

This list includes: "Les Miserables," "Mysteries of Paris," "A Ruined Life," "Nero and Britannicus," "Wheel of Destruction," "Thrust of Hate," "When Paris Loves," "Vendetta," "Message of the Dead," "Doom of the Ocean," "The Fatal Plunge," "Toils of Villainy," and "His Fateful Passion."

J. C. CORWIN TO EXTEND FIELD

J. C. Corwin, the Texas capitalist, who some months ago contracted for a number of important brands on the Exclusive program, is working now in New York on his plan of extending the Big Four Film Corporation of Dallas, Tex., of which he is president and general manager, into other states. He purposes adding Northern Oklahoma, Arkansas and Louisiana and later Kansas and Missouri.

Mr. Corwin now controls Itala, Solax, Blache, Great Northern and Gaumont features for Texas and Southern Oklahoma.

CATALOGUE OF MOTION PICTURE LENSES

The Allendorf Company, Cleveland, O., sends in a catalogue of photographic lenses. Amongst these is one specially calculated for motion picture work. Its aperture varies from f 2.5 to f 4.5 and the focal lengths from 2 inches down to 1 13/16.

Business and Pleasure

New York Exhibitors Will Hold Exe cutive Session and Ball on Same Day.

COMBINING business with pleasure, members of the Executive Board of the Motion Picture Exhibitors' Association of New York State will meet at the Imperial Hotel, Broadway and Thirty-first street, at 11 a. m., on Monday, December 15, the day of the ball of the Motion Picture Exhibitors Association of Greater New York. Representatives from the following locals expect to be present: Buffalo, Syracuse, Rochester, Utica, Troy, Oswego, Poughkeepsie, Albany, Schenectady, Elmira and Westchester County.

Following a lunch at the hotel, the members will prepare to spend a pleasant evening at the ball. The visitors will be shown the sights of the city on Tuesday in charge of a committee with automobiles.

All are prepared to have a great time at the entertainment and ball, which promises to be the largest yet held, and will undoubtedly tax the capacity of Terrace Garden.

A glance through the list of boxholders shows the following: Vitagraph, Kalem, Kinemacolor, Famous Players, Mutual, Universal, General Film, World's Special, Thanhouser, Mayor Kline, Mayor-elect Mitchel, Supreme and Special Session Judges, United Electric Light and Power, Eclair and several License Bureau officials.

OHIO CONVENTION PLANS

The Ohio State Convention of the Motion Picture Exhibitors' League of America will be held in the Hotel Sinton, Cincinnati, on January 27, 28 and 29, 1914, and from indications already received the attendance bids fair to excel even the National Convention. Ohio, with her 633 members, will be present almost to a man, together with a large number from Kentucky, Indiana, West Virginia and other states.

The National Executive Board will meet at the hotel on January 26, and as all grievances, recommendations, reinstatements, etc., will be taken up, it is expected that this will be a very busy day in the history of the League.

Governor James M. Cox, Attorney General T. S. Hogan, Carl Laemmle, and others, have already accepted invitations to be present. The General Film, the Mutual Film, P. A. Powers, William H. Swanson, Harry Raver, and many other manufacturers and exhibitors have been invited.

The convention will be held in the large assembly room, which seats 800, and the exposition of arts will be given in the large ballroom, just across the hall, on the same floor as the assembly room. As the convention will all be under one roof and on the same floor, every exhibit will be seen, and every exhibitor will have to pass the doors of the hall of Exposition of Arts on his way to the convention hall. Five exposition spaces have already been contracted for by manufacturer. This will practically be a four days' convention.

A motion picture will be taken of every visitor. The Mayor of Cincinnati will open the convention on the 27th. The night of the 28th, a big banquet will be served. The convention will wind up with a grand ball.

WISCONSIN CONVENTION

The Wisconsin convention of the Motion Picture Exhibitors' League of America will be held in Oshkosh on December 16 and 17, 1913.

The committee on arrangements and entertainment is John R. Elk, chairman; N. J. Hunze, Charles Porter, Jess Hogan and Arthur Gray.

The Wisconsin exhibitors are enthusiastic, and thirty new members have joined within the last eight days, and it is expected that at least fifty members will be enrolled before and during the convention.

State officers, together with a grievance, advisory and legislative committee, will be elected.

N. Y. EXHIBITORS TO MEET MONDAY

The monthly meeting of the Motion Picture Exhibitors Association of Greater New York will be held at the Imperial Hotel, Broadway and Thirty-first street, on Monday morning, December 8, at 11 o'clock. Matters of importance will come up and several prominent speakers have promised to be present. Officials from the Fire Department have also been invited.

The Law and Legislation Committee will report on the proposed amendment to the Folks ordinance and other matters of interest to exhibitors.

OPERATORS' UNION MOVES

The Motion Picture Machine Operators' Protective Union, Local 306 (formerly the Motion Picture Department of Local 35, I. A. T. S. E.,) has removed from 259 West Forty-second street to Room 1114 of the Exchange Building, 145 West Forty-fifth street, with change of telephone number to Bryant 6228.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"ALL For Science." (Biograph. Nov. 24.)—A detective drama with some inconsistencies. A man believing he has discovered a cancer cure secures money by theft. A detective discovers he is the thief on a mighty small clue. Discovering his love for the detective's stenographer he frees him.

"From Durban to Zululand." (Edison. Nov. 24. Split reel.)—An exceptionally interesting film. The photography is good. Durban, the capital of Natal, is a most clean and enterprising city. The dance of the native "Ricksha Devils" was fantastic to a degree. The dance of the chiefs in "full dress" was peculiar inasmuch as the full dress consisted of a smile, loin cloth and the proverbial beads.

"Enoch and Ezra's First Smoke." (Edison. Nov. 24. Split reel.)—On the same reel with "From Durban to Zululand." A harmless comedy. Two tots smoke, thinking they are thereby grown-up and get pretty sick. Gypsies in the neighborhood create much excitement and are accused of kidnapping the boys. Yale Boss and Andy Clark play the boys.

"The Leading Lady." (Vitagraph. Nov. 24.)—Director Ned Finley evidently believes this to be the best thing he has done. The title is "plastered" with his name. A husband is jealous of his actress wife. He finds on watching her that she is absolutely true and they are reconciled. It is odd to see Earle Williams as a "heavy." Edith Storey plays the lead and Ned Finley the husband.

"An Indian Maid's Strategy." (Kalem. Nov. 24.)—A rejuvenated idea. Remarkable scenery and clever work by the Indian girl get it across. An Indian maid, loving another, is espoused to the chief of another tribe. Koti, her lover, kills his rival, and manages after a series of adventures with the soldiers to escape with the girl. Plenty of action.

"Just Cissy's Little Way." (Lubin. Nov. 24.)—Arthur Johnson has never had a more agreeable vehicle. As a green country bumpkin he excels, his work getting the story across where another would have failed. Cy loves Sissy, and is very jealous of the minister she brings home from boarding school with her. He follows them to the city on her return, and getting into the house, threatens the minister. He laughs at the farmer, and knowing Cissy really loves him, marries the two before Cy has time to change his mind. Lottie Briscoe plays Cissy, and Howard Mitchell interprets the part of the minister.

"Quality of Mercy." (Selig. Two parts. Nov. 24.)—One of the best releases of the week. Emma, a country girl, loves Harvey, a city man of unscrupulous character, and consents to follow him to the city. Harvey's friend, knowing his character, disobeys his friend's injunctions and gets a real minister to marry them. The man leaves her later, after telling her that her marriage was illegitimate. She returns to her home in disgrace, with her little baby. Her husband is killed in an accident. The local physician after courting her for some time, at last gains her consent. The minister who marries them is the same one who has officiated before and he tells her the truth regarding her first venture. There are many strong features in the story. Thomas Santschi, E. Wallock, Adele Lane and Harry Lonsdale play the leading parts.

"The Lost Switch." (Lubin. Nov. 25.)—On the same reel with "Her Sick Father." A comedy, which will amuse. A husband carries his wife's switch with him to the city. Here he discovers it, and on receipt of a telegram from his wife, sends her an answer. His partner also sends a telegram regarding the switching of some hogs. The office boy mixes the two and the results are far from pleasant until the truth becomes known.

"Mounted Officer Flynn." (Selig. Nov. 25.)—A good dramatic story abounding in action. Flynn, a police officer, rescues some government plans from the spies who have stolen them and in reward receives the Congress medal. The fight in the deserted house with the two thieves is very thrilling. The photography is good.

"The Subterranean City." (Cines-Kleine. Nov. 25.)—This film has a strong dramatic interest. A bet is made between Arizona Bill and another club man that the former can discover the jewel thieves within a week. He sets out, finds their city under the ground, and is captured. A dancer whom he knew sets him free, but orders him to shoot himself. He does this and she takes the credit for having shot him. She is not believed

"THE STIGMA"—ESSANAY
Harvey discovers the raft with its human freight.

and the two of them are supposedly killed. They escape together, and she appears on the stage at her usual time. The conspirators are arrested and the girl pardoned.

"The Vanishing Cracksman." (Edison. Nov. 25.)—Commencing a new series, on the same order as the "What Happened to Mary" stories. "Cleek of the Forty Faces" is the subject, this first story telling of his reformation from being the most successful crook known. He now becomes a detective. After warning Scotland Yard that he would rob a certain house, he does so in a very clever way. Benjamin F. Wilson plays Cleek and Gertrude McCoy plays the girl.

"Her Sick Father." (Lubin. Nov. 25. Split reel.)—On the same reel with "The Lost Switch." Her father is a hypochondriac, and it is Lillian's business to administer to him sundry patent medicines. At last tiring of this, she concocts the scheme of having her lover appear as a doctor. He does this and puts the old man through such exercise that he is only too glad to be well.

"Little Kaintuck." (Vitagraph. Nov. 25.)—It is the appeal to the sympathies that gets this picture over. There is many a heart throb. "Kaintuck" being made an orphan, takes to the road as a legitimate tramp. He meets Hedricks, a storekeeper in a rural neighborhood, and stays with him through the winter. In the spring he again takes to the road but returns, being unable to do without the old man. Paul Willis plays the boy, Daisy Smith does some good work as his mother, and Karl Formes plays the storekeeper.

"The Little Substitute." (Essanay. Nov. 25.)—Francis X. Bushman, Beverly Bayne and Helen Dunbar play the leading parts. A motherless baby is left in care of an aunt while the father goes away to Europe on a business trip. A little waif is left on the doorstep by a penniless woman. On the death of the first child the unknown baby is substituted. On the return of the father he is given the baby which is not his. The mother turns up, the aunt confesses, and to keep the child with him he marries the mother.

"Good Old Summer Time." (Kalem Split Reel. Nov. 28.)—With Ruth Roland, the "Kalem Girl," and John E. Brennan, the inimitable comedian. A mix-up in a hotel which is finally cleared by the clerk.

"England's King at Liverpool." (Kalem Split Reel. Nov. 28.)—On the same reel with the "Good Old Summer Time." Shows King George being greeted at Liverpool; President Poincaire of France at a celebration, and the English soldier at work and play. The last part was very interesting.

"Betty in the Lion's Den." (Vitagraph. Nov. 28.)—The "lions" here, though alive, are not at all fierce. They're society "lions." Betty breaks into society, and in order to prevent herself from marrying a "dude," she calls Brazilian extract to her aid and causes some "hops." Clara Kimball Young, Josie Sadler and Darwin Karr play the leads.

"A Disastrous Bet." (Lubin Split Reel. Nov. 27. General Film Co. Exclusive Service.)—The scenario was written by Carl Levi of the Loew Company's offices. He deserves commendation. One man wagers his beard and loses. His wife believes him to be a burglar, and there's a great rumpus until the truth is made clear.

"Love and Trouble." (Lubin Split Reel. Nov. 27. General Film Co. Exclusive Service.)—A rural story on the same reel with "A Disastrous Bet." A lunatic causes much trouble for everyone with the exception of two lovers, whom he helps. The story is, of course, impossible but that does not greatly lessen its value as a comedy.

"A Thousand Dollars Short." (Patheplay. Nov. 27. General Film Co. Exclusive Service.)—A good drama with many points that will commend it to the average audience. A boy being in need of money, borrows a check from a friend and changes the amount. The married sister apeals to her husband but is refused and is caught at the house of the friend, pleading with him for mercy. The unexpected presence of his mother saves the situation and explains her presence.

"In the Grasp of the Apaches." (Warner's Features. Three Parts.)—Plenty of action and good settings make this old idea serviceable. Believing his wife to be false, a "Count" steals her child and leaves it on the bridge, not meaning him to be stolen. The apaches get the boy and teach him to steal. His only friend is Elga, another little captive. After years the brigands see an advertisement for Otto and bring the Count to their rendezvous, but being unable to find Otto, try to give him another child, which he refuses. The Count and Otto escape. Elga is made to help the brigands recapture him and goes to his house. There she warns him and the villains are captured and Elga adopted as companion to Otto.

"A Florentine Tragedy." (Warner's Features. Three Parts.)—After the story of the same name by Oscar Wilde. There are parts of it which escape the strict laws of the Censorship Board by a narrow margin. The tale is of the middle centuries and tells of the selling of a girl to an old man for a bag of gold. She is loved by a prince, who calls and sees her when her husband is away. The husband catches them together and kills the prince in the duel which follows. The girl then sees her mistake and throws herself in her husband's arms. Constance Crawley, Arthur Maude and Wilfred Lucas play the important parts.

"The Water War." (Bison Two Reels.)—A little variance from the usual run of Bison pictures. Woodward, the foreman of the work on the aqueduct, is discharged and Clifford given his job. With the help of some Indians he plans to revenge himself on his successor. They are frustrated greatly through the aid of an Indian girl, Nereda.

"The Blight of Wealth." (Thanhouser. Two Reels. Nov. 25.)—The title of this is poor, meaning nothing. A quarry owner marries a rich heiress. Formerly a hard worker, he now neglects his business and goes to Europe. He loses his quarry, his wife loses her fortune and together they come back and start afresh. The episode of a duel between the husband and an attentive Count makes good material.

"War-Ridden Juarez." (Kalem. Nov. 22.)—Not listed as a regular release, this picture is interesting just at this time. The scenes shown, however, have been pictured before. "Red" Lopez, an American of notorious character, poses. Federal jail and prisoners are shown. The small international bridge over the Rio Grande is also interesting.

"The Laundress and the Lady." (Kalem. Split Reel. Nov. 21.)—Same reel with "The Dublin Horse Show." A clever, impossible comedy, which will cause much laughter. Mrs. Graves wants a laundress and her son Robert writes Mary Flanagan, telling her to come to work. He also writes his fiancée, Mary, inviting her to a matinee and enclosing a ticket. The letters are mixed. The laundress goes to the show and the cook makes Mary Hall wash. All is straightened out. Anyone who says this business is not as good as the "legitimate"

should see this picture. Robert takes Mary to a motion picture theatre. The interior is the cheapest imitation of a theatre imaginable. The settings are very poor.

"The End of the Circle." (Essanay. Two Parts. Nov. 21.)—A "Western," with less than the usual amount of action and possessing a good story. Two rivals want the same girl. The villain puts the favored one in a compromising light and the girl in anger marries the other. A Mexican girl plays a large part in this. The time passes and the girl, thoroughly unhappy with her drunken husband, is forced to submit for her child's sake. The husband is killed, the news being brought by her former lover. She drops dead from exposure, having time, however, to ask forgiveness of the man she hurt. He adopts the child. No names are mentioned in any of the sub-titles. Lois Ingraham, as the child, was very camera-shy and hurt the effect. Frederick Church, Eleanor Blevins, True Boardman and Evelyn Selbie completed the cast.

"A Dutch Love Story." (Pathe. Two Parts. Nov. 19. General Film Co. Exclusive Service.)—In this picture, though long spaces of time elapse, the women are just as youthful. Hans and Minna are married, both for the second time, against everyone's wishes. Jan, Hans's son, enlists for six years and goes away, his grandmother also leaving her son's home. Katrina, Minna's daughter, loves Jan, though never having met him. Hans and Minna are very happy together. Jan returns after his enlistment and marries Katrina, and so all are reconciled. Some needless trick photography is introduced.

"A Railroad Wooing." (Kalem. Nov. 19. General Film Co. Exclusive Program.)—Engineers and firemen in full-dress, silk hats, etc., are an odd combination. Helen and her girl friend meet Bill and Joe, engineer and fireman, respectively. They save the girls' lives and are suspended thirty days for neglect of duty. During that time they again meet the girls and become engaged. Considering they acknowledge they are paupers, where did the money for the rings come from? On their way to the wedding (in the aforesaid costume) the engineer and fireman of the train they are on are hurt and they take their places. They marry the girls at the station and then proceed. Why the remorse on both sides later? They act as though they are all sorry for the marriage.

"Broncho Billy's First Arrest." (Essanay. Nov. 22.)—G. M. Anderson and Marguerite Clayton play together very well. Billy is made sheriff. He is engaged to be married to Tess when a stranger arrives who is dressed very well. He is also supposedly a pianist of note. Tess takes to him and leaves with him for the city. Billy learns that he is a crook and "wanted." He rides after him, catching him on the train. The girl returns to Billy's arms.

"Primitive Man." (Kalem. Nov. 22.)—A peculiar story. Good directing and photography. A girl of the mountains is forcibly kissed by a young hermit. She forsakes her other lover and marries the hermit. The rival returns and she attempts to drive him away. The "primitive man" sees this and, misunderstanding, leaves her. The arrival of a baby brings them together again.

"The Nihilist's Daughter." (World Special Film Co. Two Reels.)—A strong, gripping story, manufactured by the Savoia Company. The scenes are very good, and the action of timely interest. A Russian nihilist is captured while bidding adieu to his family and taken to prison, from whence he escapes. He goes to his home again and then reaches the State line in safety. The police follow him, and, while he is hiding in an aqueduct, the water is turned on and he escapes through blind luck. The police tell his family that he is dead and the shock kills his wife. The child, adopted by the police captain, later marries an officer. She sees her father occasionally. One day the chauffeur informs her husband that she is carrying on an affair, and her father is shot as an affinity. He is but wounded and, after recuperating, goes on his way.

"Toils of Villainy." (Eclectic. Three parts.)—One of the natural color pictures made by this company. There is plenty of opportunity given for a good display of tints and the effects are very beautiful. The story is French and abounds with excitement. With the usual love of the melodramatic, a clever escape is staged, the girl walking over a telegraph wire from the window, when she is locked indoors.

Marvin, a circus-owner, hates Tom, a jockey of the circus, and discharges him. He obtains work with a race-track man and rides the winning horse in the races. Marvin attempts to shoot him at a lonely stretch of the track, but is frustrated by Alice, Tom's sweetheart.

"The Golden Pathway." (Vitagraph. Nov. 29. Two reels.)—James marries an artist's model and is cut off from his uncle's will. A clause of the will leaves him the entire estate if he will divorce the girl. She goes to Reno, but later they are reunited, deciding that happiness together is better than riches apart. A codicil made later gives them the fortune in either case.

"To Err Is Human." (Gaumont. Three reels.)—The story is clearly and well told, and points out a wife's duty to her husband.

Meral, a composer, is fascinated by a dancer. His wife, despite his liason, is true to him, and finally manages to bring him back to her and his work.

ELEANOR WOODRUFF AND IRVING CUMMINGS IN "THE FINGER OF FATE"
Pathe—Two Parts.

SPECIAL FILM REVIEWS

"THE Stigma." (Essanay.)—An exceptionally strong story winds its way through this film. Its author is to be congratulated. The production is psychological in its nature, growing stronger with each succeeding scene and finishes with a force that is in keeping with the rest of the subject. The producer is to be commended on his splendid selection of scenes, and the actors are to be praised for their good work. Francis X. Bushman and Beverly Bayne in the leading roles give the characters they visualize an individuality and personality that can come only from artists of their calibre. Mr. Bushman, as the lover, plays his part comprehendingly. He plays it as one would wish to see it played, all unconscious of the dread disease that has assailed the girl he loves. When he is made aware of it, he does not hesitate to sacrifice all his home ties to be with her during the few hours that are still allotted to her in this world. Miss Bayne, as the leper, is convincing in her efforts to keep the others from contracting the awful disease without revealing her secret, and the supreme sacrifice at the end of her trials is carried out with a vividness that strikes home.

The very first scene showing the sailing vessel with all its canvas stretched taut with a background of miles and miles of water, floats before one like a splendid painting. In its entirety the picture shows splendid judgment of scenic effects.

Walking along the shore with his sweetheart Jane (Betty Brown), Clifford Harvey (Francis X. Bushman) notices a speck afloat on the seething waters. On closer inspection with his glasses, he notices that it is a raft with a girl clinging to it. He secures the services of several fishermen nearby and with their aid rescues the survivor of the wreck Alice Madden, (Beverly Bayne.) He takes her to his home and with the assistance of his mother, revives her. When she regains consciousness she warns everyone from her but gives no reason for her actions. As time passes Clifford forgets his former sweetheart, Jane, and notices the beauty and talent of Alice. She, however, endeavors to escape from her rescuers, but is prevailed upon to stay in the village until she grows stronger.

One day several of the fishermen notice a trunk that has floated in and bring it to the home of Clifford where it is opened. The log-book reveals the fact that the ship was loaded with lepers destined for a secluded island. The community then realize that Alice is afflicted with this dread disease and they drive her from the village. Clifford's love for her is of the kind that comes to a man but once in a lifetime and he joins her in her flight. His father becomes enraged and wishes to send both of them into eternity. But his mother interferes and the two make their camp on a nearby island. Alice, knowing that she is only risking the life of her lover by remaining with him, seeks eternal rest in the waters from which she was rescued. She is joined there by Clifford, whose future was cast with her when he left his home ties and friends for her. C. J. V.

"A Daughter of Pan." (Warner Feature.)—Mr. Gaskill in devoting himself to mythology as a source of inspiration for his motion pictures reveals the possession of a mind none too common in this field. He has evidently applied himself to the task of getting as far as possible away from the "usual thing." The result is that he is creating for himself a reputation for unconventionality of theme.

"A Daughter of Pan" of course deals with the eternal love problem—with jealousy, misunderstanding, unrequited love, and the quadrilaterality of the tender passion, but in the end everything is straightened out, or it should be in all well-ordered love stories.

But the manner of working out this theme is refreshing in the extreme. You seem, in looking at this beautifully composed and acted and well photographed series of incidents, to be next to a transcript of that form of life of which we read in the classics—or of which we had to read when we were obliged to study the classics. It is a refined offering, admirably acted as a whole, but here and there showing evidences of inability on the part of the actors to interpret the classic spirit. But it is a pleasing picture and Miss Gardner demonstrates her power and versatility in the leading part.

The photographic part of the work has been extremely well done—composition, lighting, exposure and printing being unexceptionally good. It is a charming picture.

"Jack." (World Special Films Corp. Four reels.)—After the well-known book of Alphonse Daudet. Through his many trials and tribulations Jack is followed. The shipwreck scene is very impressive and shows real action. The photography and settings are good. The story is well known.

"The Gunmaker of Moscow." (Edison. Two reels. Nov. 28.)—A powerful drama, literally teeming with action. The photography throughout is excellent, and the parts well played It received a very good hand at the Savoy theatre, New York, even from the sleepy morning crowd.

THE DANCER IN GAUMONT'S THREE-REEL DRAMA "TO ERR IS HUMAN"
(Released December 26th.)

Rosaline is left by her dying father in the care of the Duke of Tula, together with her fortune. As the years pass by the Count objects to the attentions paid her by Ruric, a plebeian. He wishes his nephew to win her. A duel is fought in which the gun-maker is victorious. Having befriended the emperor, the charge of murder brought by the Duke is thrown out. Unable to win the girl's fortune in any other way he tries to force her marriage, but the emperor has the Duke thrown in prison and unites Ruric and Rosaline.

The players were: Yale Boss, Edna Hamel, Barry O'Moore, Benjamin F. Wilson (lead), Robert Brower, May Abbey (lead), Harry Gripp, Charles Ogle and Bigelow Cooper.

"Cry of the Blood." (Lubin. Nov. 28. Three reels. General Film Company Exclusive Service.)—"Calf" love is entirely out of this picture and it is not missed in the least. The story is one possessing great strength and will be appreciated wherever shown.

Mrs. Jamieson, unable herself to bear children, adopts the child of drunken parents and deceives her husband into believing it her own. Years pass by and the young man's blood shows the taint of his parents. He becomes a thief and finally a murderer. In the final courtroom scene the wife tells the truth, and the boy's rightful mother takes the place she should have held. Much truth in the tale and it is well and clearly told. Written by George Terwilliger.

"The Sunken Treasure." (Kleine-Cines.) Seville, Spain, again forms the background in this multiple reel of Spanish customs and architecture. This fiery blooded race enter into their work before the camera with a snap and vigor that fills the production with interesting material and a well-rounded-out story. The scene of the divers underneath the water is especially good. An exciting race between automobile and train forms a thrill part of the production. Some of the same actors play "Love of a Toreador." The fine work they did in that picture is duplicated in "The Sunken Treasure." This story, however, deals more with life at sea.

Pretty Louise, the daughter of Michel, the employer of George and Peter, two divers, is the center of the love of both of these heroes of the deep seas. She, however, shows a preference for George. Peter, jealous of his friend and rival, plans a revenge. Michel obtains a contract to find a sunken treasure in a vessel lying in the ocean's bed, and the two divers are engaged to do the work.

Peter, however, turns traitor, and in a belief that he can gain possession of the treasure himself and thus rid himself of his rival he plans with another diver to cut the air pipes which supply George with air while he is in the water. He suceeds in doing so. While George is recovering from the shock, Peter returns to the scene of action and succeeds in finding the loot.

After making careful preparations, Peter takes flight on a passenger train for a distant city where he intends disposing of the treasure. George, through a friend, discovers the route he has taken, but arrives just as the train is pulling out. He presses into service a nearby automobile, and an exciting chase ensues. The auto proves to be a little faster than the train and at a crossroad stops in the middle of the tracks and compels the engine to stop. While he is entering the car from one side, Peter leaves it from the other and steals the machine left by George and his companions. He is some distance on his way before they discover his strategy. Fortunately, however, another car is just passing and after explaining their mission the owner of it permits them to use it.

Peter, however, reaches the docks in advance, boards a waiting vessel and endeavors to hide himself in one of the storerooms. His hiding place is discovered, but he keeps his pursuers at bay with his revolver. One of the bullets of the officers ignite the powder with which the room is stored and the explosion which follows wrecks the ship and kills Peter. In the confusion George finds the treasure, delivers it to Michel and returns to Louise.

"The Pale-face Squaw." (Laclede. Three parts.) This film is especially important as being the first production of a new firm. As the name indicates, it is a Western subject and it ranks high among its kind. In the production great care has evidently been used, with the result that the atmosphere of the Wild West and the days when eternal vigilance was the price of liberty are faithfully reproduced on the screen.

The Byers and Martin families go West with their covered camp wagons. The Indians, led by Chief Red Dog, attack the Byers family on horseback. A fierce fight follows and little Polly, frightened, runs and hides in the woods. After the fight, Red Dog finds little Polly and adopts her. Then the white men get thicker and thicker, and he quits the country.

Years later Jim Martin and Anna Byers are sweethearts while Polly is still among the Indians, wooed by the Raven. Anna's father turns to the roulette wheel for his enjoyment. Polly is rescued from the unwelcome advances of the Raven by Jim Martin. An exciting fight on horseback between Jim and the Indian chief follows. Both fall from their horses. Then the other Indians ride up.

Byers gambles away even his daughter's jewelry. The Raven with Jim a captive, tortures him by forcing him to witness the attack by the Indians upon the home of his sweetheart. She, inside, defends the cabin. One Indian starts to come down the chimney but is smoked out by the girl and falls to the floor unconscious. The Indians break down the door and stream in when Polly saves the day. The father opens the locket and recognizes Polly as his daughter. At this juncture the relief party of settlers arrives and the Indians are whipped. Then follows the reunion of the father and daughter.

"Whimsical Threads of Destiny." (Vitagraph. Nov. 22. Two Parts.)—A method by which those over-burdened with wealth may know to whom to leave it. Webster, an old millionaire, is believed dead and has left his total wealth to a nephew and niece, providing they marry each other. Both are willing until the man, Dr. Hale Webster, meets an equestrienne, with whom he falls in love. He gives up all claim to the money because of his love for the girl. The niece plans to make him marry her so that they may get the fortune. But the two lovers stay true, and the old man comes to "life," disowning the scheming niece and giving his fortune to Dr. Webster. Exciting action is staged. The acrobats are played by Elsie and Vera St. Leon and their brother, Charles Kent. Harry Northrup. Julia Swayne Gordon, Courtenay Foot and William R. Dunn complete the cast.

"Wanted — A Burglar." (Edison, Dec. 1.)—A clever, original comedy, that should greatly amuse.

An editor of a country weekly dares any one to steal $300 from his safe. His daughter does the trick. The printer wins the girl by producing her as the thief.

"Venomous Tongues." (Celio Kleine. Dec. 2. Two parts.)—One of the worst curses a man or woman may have is that of a scandalous tongue. This story, which was made abroad, tells of the worries a husband goes through over the false reports he hears about his wife. He finally kills her. Photography in places might be improved.

"The Wreck." (Vitagraph. Dec. 2. Three parts.)—One of the best regular releases of the year. The photography is pleasing, and the casting good. Carlyle, a railroad president disappointed with his son, secures a position for Dick, a friend's son, with his railroad. His wife, loving him dearly, also loves her stepson and helps him all she can. She has many secret conferences with Dick, which Carlyle misunderstands.

Finally he kills Dick in a moment of passion, the act being witnessed by an engineer he had discharged. The workman is reinstated and drives his train past danger signals and into another engine. The wreck scene is wonderfully portrayed. Carlyle and his son are both killed in the wreck. Static streaks show in one scene. One or two inconsistencies do not materially hurt the picture.

"The Black Countess." (Patheplay. Three parts. Dec. 2. General Film Co. Exclusive Service.)—Made by the Paris Pathe Company, probably. The title is clever, though meaning little. Two reels would have been better than the three given, the action appearing padded and consequently interest is lost.

The story tells of a young doctor and his colleague to whose daughter he is engaged. He meets the Countess and she fascinates him. By a clever ruse the Countess gets the doctor's daughter to break her engagement, but later when in kreat need of professional services she confesses that her love for the young man had caused her to hunt the doctor.

Pathe's Weekly. (Pathe, Dec. 1.)—A number of the weekly which does not contain much news of vital interest. The recent meeting in New York City of the Salvation Army forces under Booth, and Cardinals Gibbons and Farley in Washington, are perhaps the most interesting items.

"The Blight." (Patheplay, Nov. 29.)—In the last few months a large number of dramas have been produced dealing with psychological subjects. This is one of them, and rather better than the average.

A boy, the son of a criminal, becomes very influential in business. He becomes engaged to his partner's daughter, but the affair is stopped on their wedding day because of the taint in his blood.

"Turning the Tables." (Lubin, Nov. 29.)—One of the Lubin Mexico stories that have achieved an enviable reputation for that company.

Bob, a ranger, while really in love with May, becomes infatuated with a Mexican girl, who leads him in the mountains, where he is captured by the bandits under her father. The boy is rescued by May, and together they lead their rangers to the attack and capture the outlaws. Plenty of action carries the story "across."

"Melita's Sacrifice." (Lubin, Dec. 1).—The story is laid in Mexico and makes a good release.

Jess Mason, a cowboy, protects a Mexican girl from an insulter, thereby provoking the Mexican's hatred and arousing the girl's love. He is captured later when with his fiancee, but both are saved by Melita.

"The Cypher Message." (Selig. Two reels. Dec. 1.)—One scene where the detective gets the other's coat by mistake and wears it is inconsistent.

The story deals with two society crooks who communicate by cypher letters. They are at last caught through one of their letters being translated.

"Princess Elena's Prisoner." (Great Northern.)—This multiple reel release serves to introduce to the American motion picture public a new European actress, Betty Nansen, whose reputation has been swiftly made. Large sums have been paid for her services. She is to appear in six Nordisk pictures, of which that under review is the first. Viewing the picture, it must be conceded that Miss Nansen has the gift of tragedy of a high order. She is a mental actress of the calibre of Mrs. Fiske—and, like that lady, obtains her effects by an apparent minimum of physical effort.

The story has to do with her intrigue with a young officer, who is discovered and is ordered to be shot, but the princess secures his escape. Discovery confronts the princess with the necessity of dying with her lover. He, however, prefers to live for his country. She aids him to escape and herself dies from shock, not, however, before undergoing great mental agonies at his desertion.

In this character Miss Nansen acts with superb conviction, the part of the film where she surveys the hand which her lover has kissed before he goes away being very finely rendered.

The photography of this picture is alone worth study—it is so true and at the same time so artistic—there is nothing faked about it. It is a fine picture, acted and produced well. Miss Nansen is sure to be popular with audiences here. We would like to hand a compliment to the actor who plays the part of the Prime Minister in the picture. He signs a death warrant like a Spartan and then lights a cigar with such convincing coolness that you would think signing death warrants is the business of his life.

T. B.

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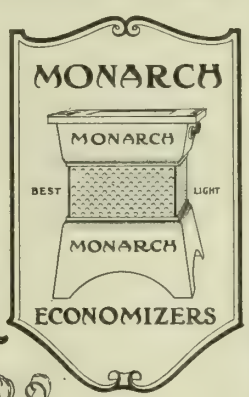

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ANOTHER THANHOUSER STUDIO

C. J. Hite, of the Thanhouser Film Corporation, is still planning big things for his New Rochelle company. Announcement is now made that plans have been prepared and approved by the building inspector for another glass-inclosed stage in addition to the present large plant, which has been completely outgrown. The new stage, it is expected, will cost about $15,000.

Main street and Echo avenue will be the address of the new stage. It will cover a floor space of 95x75 feet, and the huge steel skeleton will be inclosed with a new style wire glass of great refractive power. This arrangement, it is said, will diffuse the light without the aid of the usual white cloth curtains.

FOREST FIRES ADDS REALISM

The aggressiveness of the American Film Manufacturing Company in realizing the pictorial value of a real forest fire is responsible for the success of the production, "Trapped in a Forest Fire." The first scenes of this picture were taken during the recent devastating fires that swept through and destroyed vast areas of gorgeous forests in Southern California.

The camera man showed great pluck in facing the scorching flames and intense heat, and despite the fact that they were overcome several times stuck to their posts until the directors called them off.

Sydney Ayres plays the lead and Vivian Rich does some very pretty acting. The subject will be released Monday, December 8.

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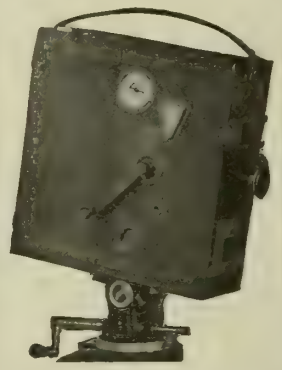

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OCEAN TRAVELERS "WORK" FOR RELIANCE

As the largest ocean liner afloat, the "Imperator," was about to leave her moorings on her last trip, the passengers were unconsciously posing for a motion picture camera. They did not even take a second look at the stylishly gowned Norma Phillips and her actor companions of Reliance, who were working among them for the benefit of a film and many of them will be very much surprised "to see themselves as others see them" in a motion picture theatre.

Travers Vale, the producer, realized that he would have to work very carefully in order to keep the passengers from knowing that they were being photographed so that they would not look at the camera and spoil the dramatic value of his work. Several scenes were taken on the different decks of the huge vessel, together with an excellent view of the great boat getting under way for her ocean voyage.

ECLAIR FILM COMPANY ANNOUNCES NEW SERIES

The Eclair Film Company has just completed negotiations and concluded contracts with some of the ablest and most popular of American authors for exclusive screen rights to their books and novels. These films will be released on the Universal program.

Notable among the early releases in this series are the following

"The Case of Cherry Purcelle," by Arthur Stringer, widely known as one of the foremost of present day American poets and writers. This will be followed by a series of Mr. Stringer's detective stories, which are now a feature of one of the leading magazines.

A Mexican story by Eleanor Gates, whose style and diction are known to magazine readers everywhere.

An exciting French refugee story by Harris Dickson, which will shortly be featured in a well-known magazine.

A Western yarn of the kind for which Eugene Manlove Rhodes is famous.

Several of the stories by the late O. Henry, a number of whose works have already been produced by the Eclair Company, will also be included in the series.

AMERICAN THREE-REEL

A three-reel melodramtaic romance written by Marc E. Jones, and produced by Lorimer Johnston, will soon be announced by the American Film Manufacturing Company, of Santa Barbara, Cal.

Mr. Jones made a trip from New Orleans to Santa Barbara to pay a visit to the American studios there. He has proven a prolific writer and holds a record of having placed sixty plays in eight months.

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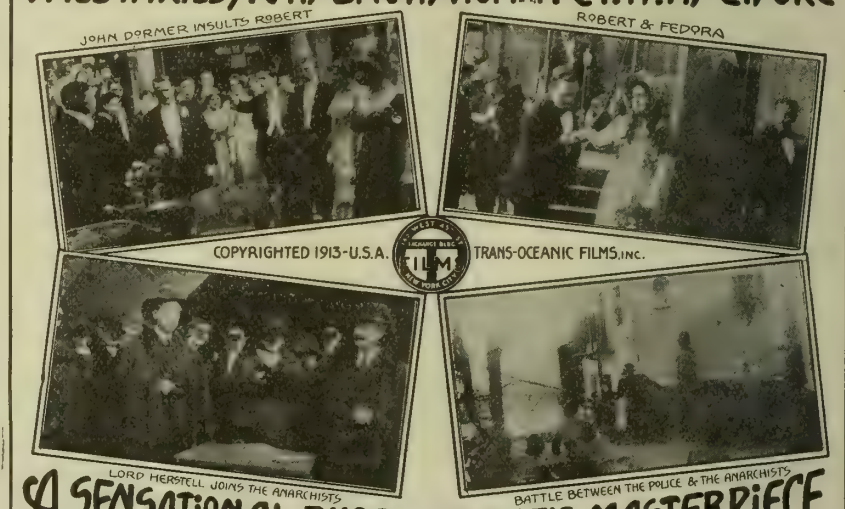
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KLEINE'S "POMPEII" BREAKS RECORD

What probably establishes a unique record among picture theatres was made last week at the People's Theatre, Portland, Oregon, when 32,000 people paid admission to George Kleine's "The Last Days of Pompeii." The receipts for the week were $4,224.20. Manager Winstock is telling his friends of the new record.

Kleine's "Pompeii" also broke a Salt Lake City record when receipts at the American Theatre on November 10 were $591.50; November 11, $620.15; November 12, $690.96, totaling for a three-day engagement, the astonishing sum of $1,902.60.

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"Exchangemen and Their Troubles"

Is the title of a series of splendid articles to begin shortly in The Motion Picture News. We were greatly surprised to find, after reading some of the articles in this series already submitted, that there are so many different ways, as yet untried, by which exhibitors and exchangemen can co-operate to the profit of both.

It is really worth anyone's time to read these stories. The first will appear in an early issue.

If you are not now receiving The Motion Picture News, just tear off and fill in the form in the lower right hand corner, pin it to a check or bill, and mail to

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State .....

PRODUCTION OF "BEN BOLT" DRAWS CROWDS

The Solax production of "Ben Bolt" is a thrilling adaptation from the poem by Thomas English Dunn and popularized by its introduction in Du Maurier's "Trilby." The poster array is creating considerable gossip.

Several of the scenes were taken in Newport and in some of the old towns of Connecticut. In one of the thrilling scenes the old mill in New London is used. The leading character is photographed bound to the spokes of the revolving wheel of the mill. The scene enacted brought out the entire population of New London to witness it and at the time it was "a three-day wonder."

In Newport the company was besieged by a corps of war correspondents from the local papers. In fact, the Newport Herald had a big bulletin in front of its headquarters giving hourly news of the Solax activities in and about the vicinity. This, of course, made work difficult as the crowds that gathered in the different places to witness the scenes at times interfered with the direction, but it did not interfere with the results.

TWO NEW "FLYING A" PRODUCTIONS

Lorimer Johnston, director of the first company of the American Film Manufacturing Co., at Santa Barbara, Cal., has a production this week that will cause great comment called "The Occult." The double exposures are said to be of unusual excellence.

Mr. Johnston has just finished the first three-reel taken by the "Flying A." This will be called "Destinies Fulfilled," and will be scheduled for an early release. It was written by Marc Edmund Jones.

KLEINE'S "POMPEII" EDUCATIONAL FACTOR

George Kleine's "The Last Days of Pompeii" is creating many holidays for school children in the various cities where it is playing. The Western towns seem particularly anxious that their children shall obtain the benefit of the historical data which has made Kleine's "Pompeii" so noteworthy. Despite the big success of "Quo Vadis," that beautiful drama was never so eagerly accepted by school superintendents as a text for children to study as "Pompeii."

WAIFS SEE "QUO VADIS?"

The Children's Home, of Urbana, O., poured its hundreds of little waifs into a theatre to see "Quo Vadis?" last week. They were the guests of George Kleine.

FIVE-A-WEEK ESSANAY

Coming Friday, December 12th

"The Three Gamblers"

(IN TWO PARTS)

A Western drama with strong dramatic situations. A thriller from beginning to end. Mr. G. M. ANDERSON featured. Heralds and posters now ready.

Released Tuesday, December 9th

"THE HEART OF THE LAW"

A strong drama with plenty of action. E. H. Calvert, Ruth Stonehouse and Richard C. Travers featured.

Released Wednesday, December 10th

"SMITHY'S GRANDMA PARTY"

A howling comedy that will keep your audiences in a continual uproar. Wallace Beery and "Smiling Billy" Mason featured.

Released Thursday, December 11th

"CHILDREN OF THE FOREST"

A drama of Indian love, taken amongst the forest fires of the Great Northwest.

Released Saturday, December 13th

"SOPHIE'S NEW FOREMAN"

This feature comedy is a sure cure for the blues. It teems with hilarious situations. Margaret Joslin and Augustus Carney featured.

Coming Friday, December 19th

"The Stigma"

(IN TWO PARTS)

FRANCIS X. BUSHMAN FEATURED

A drama of love and sacrifice. Although Jane was a victim of leprosy, Clifford Harvey's love for her grew stronger each day. She loved him, too—so much that she sacrificed her life to save him from the terrible plague. He followed her to the beyond, where there are no ills. This is a feature heart interest story of pathos.

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Please take notice that on the 29th day of October, 1913, the co-partnership of James L. McIntire and Robert Richter, trading under the name and style of McIntire & Richter, at No. 23 East 14th Street, in the city of New York, was by mutual consent dissolved. Until further notice, beginning on the 20th day of November, 1913, the business will be conducted by Robert Richter individually.

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MUSIC AND THE PICTURES

(*Continued from page* 31)

of the two present films "Last Days of Pompeii." I have seen one only, but I will say that I don't care to see the second one as, no matter how perfect it may be, it would appear very inferior to me, unless if it was shown by Rothapfel. This is what music can do. Appropriate and well-timed music can enhance the beauty of any picture, while incongruous music can ruin a master production. J. M. B.

"FLYING A" PLAYERS HAVE PARTY

The members of the American Film Manufacturing Company's studio at Santa Barbara, Cal., the home of the "Flying A" productions, had a kid party not long ago. Miss Ida Lewis entertained.

Nearly all the guests carried toys of some sort and represented different characters. Among those present were: Mr. and Mrs. Thomas Ricketts, as "Shipahoy" and Gretchen; Louise Lester, as a baby doll that Calamity Anne had lost; Julius Frankenberg and Vivian Rich, Buster Brown and his sister, Mary Jane. Jack Richardson, as a freckle-faced boy with a stationary smile; Ed Coxen, as a Santa Barbara muchacho from the period of 1850; Harry Von Meter, as honey boy; Mrs. Harry Von Meter and Mr. Orahood as the heavenly twins; and Charlotte Burton, as little girl in blue. All the others present were in their best infantile bibs and tuckers.

AMMEX FEATURE SALES

In the interest of Ammex Western Features F. D. Halliday, general sales manager, took a flying trip to New England last week. Among the recent sales of Ammex features in heretofore unsold territory is "The Fatal Reckoning" to the Victor Film Exchange of Buffalo; and also to the Universal Film Exchange of New York City. The Consolidated Film Company, Ltd., of Montreal has also purchased rights on "The Fatal Reckoning" and "The Barrier of Blood."

AMERICAN PRODUCTIONS VARIED

The subjects being released by the American Film Manufacturing Company are of a character that each week's productions might well be termed a separate and distinct variety. Society dramas, allegorical gems, comedies and Western dramas, each of a distinctive type, are keeping "Flying A" subjects in the first class as drawing cards for the theatres catering to the best patronage.

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NEW RELIANCE STUDIO COMPLETED

Edward B. Kinsila Designs Practical Structure

Edward B. Kinsila, architect and builder, the moving picture expert who recently built in Berlin, Germany, perhaps the finest theatre devoted to moving pictures in the world for A. H. Woods and an American syndicate, where the pictures may be shown in a brilliantly lighted auditorium by an ingenious arrangement of indirect lighting and a thoroughly darkened stage, has just completed a new studio on practical and scientific lines for the Reliance and Majestic companies on their lately acquired Clara Morris estate at Yonkers.

The studio itself is 100 feet by 50 feet, and is built of skeleton steel and white ground glass, all resting on a fifteen foot ceilinged concrete basement to elevate it sufficiently to admit uninterrupted lateral light. The entire roof and the three sides exposed to the sun are built of ground glass set in steel frames too slender to cast a shadow. Ample ventilation is provided by a double row of ventilators along the ridge of the roof and another row under the eaves, all of which may be regulated by turning a wheel on the studio floor. The side rows of sash are portable and may be removed in the warm summer months.

Three slender trollies that support artificial lights operating on rollers permit of a concentration of artificial lights at any desired point when the daylight is not sufficiently strong, or a combination of artificial and daylight may be used. The floor is well supplied with traps to be used in making pictures. The studio is heated by steam coils fixed to a two-foot base at the bottom of the three glass sides.

The north wall, against which is placed the scene dock and a scene painter's frame, is pierced at its middle by a large door designed to communicate with an additional building that will be erected for the storage of properties and additional dressing-rooms. The entire basement will be used for factory purposes.

FINE INTERIORS CREATE COMMENT

"When a Woman Wills," the Kleine-Cines subject to be released Tuesday, December 30, will be a film containing some of the most remarkable interiors ever seen in a motion picture film. "Still" pictures of some of these interiors have excited so much comment that a number of trade papers and film story magazines have asked permission to use photographs of the interiors in forthcoming numbers for frontispieces, covers, etc.

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8 Motion Picture Theatres
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20 BRANCHES WURLITZER 20 BRANCHES
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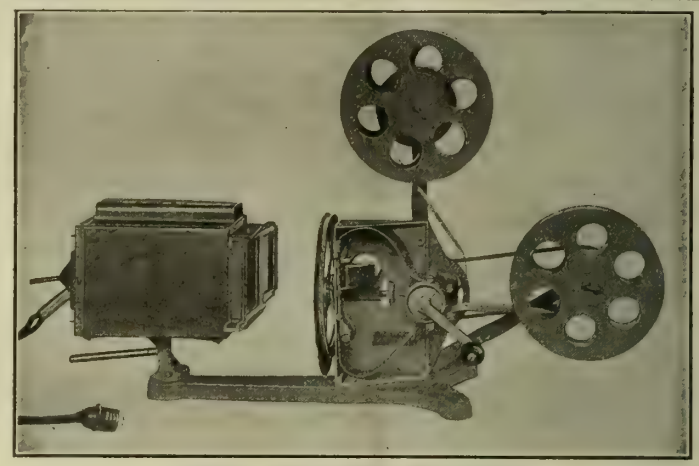

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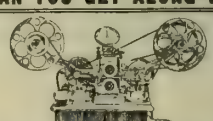

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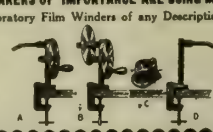

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The Great Northern Special Feature Film Company announces "In the Bonds of Passion," a three-reel subject that lives up to the traditional excellence of the product of this concern. It is a story of love in the beginning, but later unrequited by the young aristocrat, who finds his mother's secretary winsome and confiding.

There are many thrilling situations throughout the three reels, among these being the plunge of the child from a third story window, the self-administered poison taken in mistake for liquor and the powerful lesson carried throughout realistically.

As usual the photography of the Great Northern Company is of the highest grade and the full strength of acting forces is brought into requisition.

MASONIC ORDERS INTERESTED

The announcement of the release of the two-part American subject "The Shriner's Daughter" for December 22, has aroused much interest on the part of various Masonic orders.

At the executive offices of the American Film Manufacturing Company it is said that the subject is one of great merit as it was especially written for the occasion of the Big Shrine Concert Tour "Hands Around the State," with the combined bands of patrols of San Diego, Los Angeles, Oakland and San Francisco, and tells an absorbingly interesting story of the experiences of a "Shriner."

The film is already in demand. Attractive three and six-sheet posters have been issued.

BLACHE FEATURES POPULAR

The Blaché Feature Service has started with a "jump." The New York state exhibitors have answered a circular most enthusiastically. Dates are filling up rapidly. The following exhibitors in New York state have become Solax and Blaché enthusiasts: Star Theatre, Mechanicsville, N. Y.; Joyland Theatres, Potsdam, N. Y.; Savoy Theatre, Syracuse, N. Y.; J. C. Davis, Saugerties, N. Y.; Hippodrome Theatre, Little Falls, N. Y.; Grish & Wicks, Clifton Springs, N. Y.; Novelty Theatre, Troy, N. Y.; Strand Theatre, Buffalo, N. Y.; Grand Theatre, Herkimer, N. Y.; Keeney's Majestic Theatre, Schenectady, N. Y.; A. E. Breen, Mt. Morris, N. Y.; Sherman Amusement Co., Buffalo, N. Y.; C. D. Fairchild, Binghamton, N. Y.; Opera House, Canajoharie, N. Y.; Plattsburg Theatre, Plattsburg, N. Y.; Diefenbuck Amusement Co., Binghamton, N. Y.

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SLIDES This advertisement and $2.00 brings you 1 doz. Announcements. Get busy.
NIAGARA SLIDE CO., Lockport, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 22—Griffard's Claw (2 parts—Dr.).....
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.) .....
Dec. 6—A Tragic Experiment (Dr.).....

AMERICAN

Nov. 24—The Occult (Dr.).....1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.).....1000
Dec. 1—American Born (2 reels—Dr.).....2000
Dec. 6—A Divorce Scandal (Dr.).....1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.).1000
Dec. 11—His First Case (W. Dr.).....1000
Dec. 13—Armed Intervention (Com. Dr.)....1000
Dec. 15—Where the Road Forks (2 reel Dr.).2000
Dec. 18—Personal Magnetism (Com.).....1000
Dec. 20—Fate's Round-Up (W. Dr.).....1000
Dec. 2—The Shriner's Daughter (2 reel Dr.).2000
Dec. 27—The Rose of San Juan (Spanish Drama) .....

AMMEX

Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister.....2000
Dec. 15—The Lucky Nugget.....3000

BISON

Nov. 15—"Laska" (2 reel Dr.).....
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) .....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) .....
Dec. 6—The White Squaw (2 reel Dr.)....
Dec. 13—The Werewolf (2-reel Dr.).....
Dec. 20—The God of Girsah (2 reel Dr.)....

BLINKHORN

Dec. 1—David Copperfield (Hepworth — 7 parts—Dr.) .....
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)..
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)....
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.).....
Dec. 29—Vicar of Wakefield (Hepworth 3 parts) .....

BRONCHO

Nov. 26—The Reformation (Dr.).....
Dec. 3—The Buried Past (Dr.).....
Dec. 10—The Woman (Dr.).....
Dec. 17—The Open Door (2 parts—Dr.)....
Dec. 24—Her Father's Story (2 parts—Dr.)
Dec. 31—The Woman (2 parts—Dr.).....

CRYSTAL

Nov. 18—Her Secretaries (Com.).....
Nov. 18—Percy's New Mamma (Com.).....
Nov. 23—The Cabaret Singer (Dr.).....
Nov. 25—Hubby's New Coat (Com.).....
Nov. 25—Baldy Belmont Lands a Society Job (Com.) .....
Nov. 30—The Convict's Daughter (Dr.)....
Dec. 2—That Awful Maid.....
Dec. 2—The Installment Plan Marriage....
Dec. 7—A Woman's Revenge (Dr.).....
Dec. 9—Pearl's Hero (Com.).....
Dec. 9—Baldy is a Wise Old Bird (Com.)..
Dec. 14—First Love (Dr.).....
Dec. 16—The Soubrette (Com.).....
Dec. 16—The Trained Nurse (Com.).....
Dec. 21—The Heart of an Artist (Drama)..

DOMINO

Nov. 27—Belle of Yorktown (3 parts—Dr.)..
Dec. 4—Devotion (2 parts—Dr.).....
Dec. 11—The Filly (2 parts—Dr.).....
Dec. 18—The Curse (2 parts—Dr.).....
Dec. 25—True Irish Hearts (2 parts—Dr.)..

DRAGON
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Sept. 19—Blindness of Courage.....3000
Sept. 24—Her Last Ride.....3000
Oct. 8—Daredevil Rodman Law (Special)..
Nov. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Nov. 19—Partners (2 reel Dr.).....
Nov. 23—Oh! You Rubber.....
Nov. 23—Soldiers Drilling in Turkestan.....
Nov. 26—A Son's Devotion (2 reel Dr.).....
Nov. 30—Roaring Bill (Com.).....
Nov. 30—One on Tooty (Com.).....
Dec. 3—When Pierrot Met Pierrette (2 reel Dr.) .....
Dec. 7—Trouble on the Stage.....
Dec. 7—Magnetism—Magnets .....
Dec. 10—Over the Cliffs (3 reels).....
Dec. 14—He Likes Things Upside Down.....
Dec. 14—Nutty Has a Romance.....
Dec. 17—The Serpent in Eden (2 reel Dr.)..
Dec. 21—Loaded .....
Dec. 21—Sunset in Many Lands.....

ECLECTIC

Nov. 13—The Fatal Plunge.....3000
Nov. 27—Toils of Villainy (3 parts).....
Dec. 11—His Fateful Passion (5 parts).....

F. R. A.

Nov. 28—Secret of Adrianople.....3600
Dec. 12—Demonyte 3000
Dec. 19—Vengeance Bequeathed 3000

FRONTIER

Nov. 22—The Double Cross (Dr.).....
Nov. 27—Slim Proposes, But— (Com.).....
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.) .....
Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.) .....
Dec. 13—Out of His Class (Dr.).....
Dec. 18—Slim and the Petticoats (Com.)....
Dec. 20—His Better Self (Dr.).....

GAUMONT

Dec. 9—Dolly Saves Her Grandmother.....1000
Dec. 11—Poupette's Mean Revenge.....1000
Dec. 13—Two Christmas Morns.....3000
Dec. 16—A Terrible Dream.....1000
Dec. 18—Oscar in Search of a Wife.....1000
Dec. 20—The Broken Heart.....2000
Dec. 23—Dollar Bills at a Cent Apiece....1000
Dec. 25—Leonce and His Guardian.....1000
Dec. 27—The Angel of the House.....3000
Dec. 30—Simple Simon Has a Fright.....1000

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature) .....
Dec. 9—Red Margaret, Moonshiner.....
Dec. 16—Bloodhounds of The North (2 reel Dr.) .....

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 28—In the Bonds of Passion.....3000
Nov. 21—Baptism of Fire.....3000
Nov. 29—By Whose Hand.....3000

IMP

Nov. 13—Levi and McGinnis Running for Office (2 reel Com.).....
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..
Nov. 24—Jane's Brother the Paranoiac (Dr.)..
Nov. 27—Night Shadows of New York (3 reel Dr.) .....
Dec. 1—Love versus Law (2 reel Dr.).....
Dec. 4—Plain Jane (Dr.).....
Dec. 8—The Return of Tony (Dr.).....
Dec. 11—Time (2-reel Dr.).....
Dec. 15—The Story of David Greig (2 reel Dr.) .....
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.) .....

ITALA (Features)

Nov. 27—Leap of Despair.....3000
Dec. 4—At Death's Door.....3000
Dec. 18—Victory or Death.....3000

JOKER

Dec. 6—A Pair of Bears (Com.).....
Dec. 6—Views of Yellowstone Park (Sc.)
Dec. 10—Mike and Jake in Mexico (1-reel Com.) .....
Dec. 13—The Joy Riders.....
Dec. 13—Waterfalls of Yosemite Valley.....
Dec. 17—Mike and Jake as Heroes (Com.)..
Dec. 20—For Art and Love.....
Dec. 20—Impressions of Corsica.....

KAY-BEE

Nov. 28—The Sign of the Snake (Dr.).....
Dec. 2—The Revelation (Dr.).....
Dec. 5—The Long Portage (Dr.).....
Dec. 9—Her Legacy (Dr.).....
Dec. 12—Soul of the South (Dr.).....
Dec. 19—The Pitfall (Dr.).....

KEYSTONE

Dec. 1—The Woman Haters (Com.).....
Dec. 4—Rogues' Gallery .....
Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Com.).....
Dec. 11—The Horse Thief (Com.).....
Dec. 15—The Gusher (Com.).....
Dec. 18—Fatty's Flirtation (Com.).....
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Com.).....

KOMIC

Feet

Nov. 20—Making Himself a Hero.....
Nov. 20—Murphy's New High Hat (Com.)..
Nov. 27—A Method In His Illness (Com.)..
Nov. 27—The Man with a Razor (Com.)..
Dec. 4—How He Won (Com.).....
Dec. 4—The Actor Book Agent (Com.)....

LACLEDE

Dec. 10—Pale Face Squaw.....3000

LEWIS PENNANTS

Nov. 1—Taxicab 1098 .....
Nov. 15—Decreed to Die.....
Dec. 4—Sign of the Secret Nine.....3000
Dec. 20—Taxicab 1098 3000

LUX
By Prieur

Nov. 14—Tommy's Camera (Com.).....
Nov. 14—The Auvergne Mountains, Central France (Sc.) .....
Nov. 21—Mabel's Rival (Com.)..... 590
Nov. 21—Gems of Brittany (Sc.)..... 390
Nov. 28—Bill and the Missus (Com.)..... 460
Nov. 28—How Bob Got Married (Com.).... 500

MAJESTIC

Nov. 22—No release
Nov. 23—The House in the Tree (Dr.).....
Nov. 25—A Warm Welcome (Com.).....
Nov. 29—An Accidental Clue (Dr.).....
Nov. 30—The Hendricks' Divorce (Dr.)....
Dec 2—The Padre's Sacrifice (Dr.).....
Dec. 6—The Helping Hand (Dr.).....

NESTOR

Nov. 26—Hilda of the Mountains (Dr.).....
Nov. 28—When He Lost to Win (Com.).....
Dec. 3—The Brothers (Dr.).....
Dec. 5—Locked Out at Twelve (Com.)....
Dec. 10—Retribution (1-reel W. Dr.).....
Dec. 12—Her Friend the Butler (Com.)....
Dec. 17—A Woman's Way (Dr.).....
Dec. 19—Teaching Dad a Lesson (Com.)....

POWERS

Nov. 28—A Seaside Samaritan (Dr.).....
Dec. 1—When Joe Went West (Com.).....
Dec. 5—Cross Purposes (Dr.).....
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2-reel Dr.).....
Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Dr.)...

RAMO

Nov. 26—Fangs of Hate.....3000
Dec. 10—The Devil Within.....3000

PRINCESS

Nov. 21—A Shotgun Cupid (Com. Dr.).....
Nov. 28—Her Right to Happiness (Dr.).....
Dec. 5—The Little Church Around the Corner (Com. Dr.).....

RELIANCE

Nov. 22—Her Father's Daughter (Dr.).....
Nov. 24—The Other Woman (Dr.).....
Nov. 26—A Rough Diamond (Dr.).....
Nov. 29—The Reporter's Scoop (Dr.).....
Dec. 1—Tony's Sacrifice (Dr.).....
Dec. 3—A Woman of Sin (Dr.).....
Dec. 6—For Another's Crime (2 parts—Dr.)

REX

Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)..
Nov. 30—The Boob's Dream Girl (Com. Dr.)
Dec. 4—Thieves and the Cross.....
Dec. 7—James Lee's Wife (Dr.).....
Dec. 11—By Fate's Decree (1-reel Dr.).....
Dec. 14—The Mask (Dr.).....
Dec. 18—The Jew's Christmas (3 reel Dr.)..
Dec. 21—A Wife's Deceit (Com. Dr.).....

SOLAX

Nov. 28—Ben Bolt 4000
Dec. 26—The Shadow of Moulin Rouge.....4000

THANHOUSER

Nov. 23—Their Great Big Beautiful Doll (Com.) .....
Nov. 25—The Blight of Wealth (2 parts—Dr.) .....
Nov. 28—Curfew Shall Not Ring To-night (Dr.) .....
Nov. 30—The Henpecked Hodcarrier (Com.)
Dec. 2—The Problem Love Solved (Dr.)....
Dec. 5—What Might Have Been (Dr.).....

VICTOR

Nov. 24—Back to Life (2 reel Dr.).....
Nov. 29—Unto the Third Generation (3 reel Dr.) .....
Dec. 1—The Barrier of Bars (Dr.).....
Dec. 8—The Dread Inheritance (2-reel Dr.).
Dec. 12—Hydraulic Mining (Edu.).....
Dec. 15—Incognito (Dr.).....
Dec. 19—A Girl and Her Money (2 reel Dr.)

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BIOGRAPH

Feet

Nov. 20—The Detective's Stratagem (Dr.)..
Nov. 22—By Man's Law (2 parts—Dr.).....
Nov. 24—All for Science (Dr.).....
Nov. 26—A Circumstantial Hero (Com.).....
Nov. 26—The Somnambulists (Com.).....
Nov. 29—The Blue or the Gray (Dr.).....
Dec. 1—How the Day Was Saved (Com.)..
Dec. 1—Bink's Vacation (Com.).....
Dec. 4—The Birthday Ring (Dr.).....
Dec. 6—In the Elemental World (Dr.).....
Dec. 8—The Capturing of David Dunne (Com.) .....
Dec. 11—A Foul and Fearful Plot (Com.)..
Dec. 11—The Troublesome Mole (Com.).....
Dec. 13—The House of Discord (Dr.—Parts I and II).....

CINES

George Kleine

Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special) .....
Nov. 11—The Penalty (2 part Dr.).....
Nov. 18—For the Love of a Toreador (2 part Dr.) .....
Dec. 9—The Stolen Legacy (2 parts—Dr.)..

EDISON

Nov. 15—Getting a Patient (Com.).....1000
Nov. 17—Nora's Boarders (Com.).....1000
Nov. 18—A Cause for Thankfulness (Dr.)..1000
Nov. 19—The Girl in the House-boat (Com.).1000
Nov. 21—A Good Sport (2 parts—Com.)....2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.) 1000
Nov. 24—From Durban to Zululand (Sc.).... 500
Nov. 24—Enoch and Ezra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Dr.)....1000
Nov. 26—A Sense of Humor (Com.).....1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.) 2000
Nov. 29—A Royal Romance (Dr.).....1000
Dec. 1—The South African Whaling Industry (Ind.) 500
Dec. 1—Wanted, a Burglar (Com.)..... 550
Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Com.).....1000
Dec. 5—Alexia's Strategy (Dr.).....2000
Dec. 6—What Shall it Profit a Man? (Dr.).1000
Dec. 8—The Manicure Girl (Com.).....1000
Dec. 9—The Stolen Plans (Dr.).....1000
Dec. 10—The Joining of the Oceans (Sc.).... 500
Dec. 10—Greedy George (Com.)..... 500
Dec. 12—Peg o' the Movies (Dr.).....2000
Dec. 13—The First Christmas (Dr.).....1000
Dec. 15—A Pious Undertaking (Com.).....1000
Dec. 16—The Actress (Dr.).....1000
Dec. 17—Falling in Love with Inez (Com.)..1000
Dec. 18—Within the Enemy's Lines (Dr.)....2000
Dec. 20—The Haunted Bedroom (Dr.).....1000
Dec. 22—Products of the Palm, the Banana and Cocoanut Industries, Jamaica, W. I. (Ind.)..... 350
Dec. 22—Teaching His Wife a Lesson (Com.) 675
Dec. 23—The Upward Way (Dr.).....1000

ESSANAY

Nov. 18—The Lost Chord (Dr.).....
Nov. 19—The Usual Way (Com.).....
Nov. 20—The Cowboy Samaritan (W. Dr.)....
Nov. 21—The End of the Circle.....
Nov. 22—Broncho Billy's First Arrest.....
Nov. 25—The Little Substitute.....
Nov. 26—Dollars-Pounds-Sense .....
Nov. 27—The Naming of the Rawhide Queen
Nov. 28—The Brand of Evil.....
Nov. 29—Sophie's Hero .....
Dec. 2—Autumn Love (Dr.).....1000
Dec. 3—Kitty's Knight (Com.).....1000
Dec. 4—A Romance of the Hills (Dr.).....1000
Dec. 5—The Pay as You Enter Man (Special—2 parts—Dr.) 2000
Dec. 6—Broncho Billy's Squareness (Dr.)..1000
Dec. 9—The Heart of the Law (Dr.).....
Dec. 10—Smithy's Grandma Party (Com.)..
Dec. 11—Children of the Forest (W. Dr.)..
Dec. 12—The Three Gamblers (W. Dr.—Parts I and II).....
Dec. 13—Sophie's New Foreman (W. Com.)..

KALEM

Nov. 19—The Express Car Mystery (2 parts—Dr.) 2000
Nov. 21—The Laundress and the Lady (Com.)
Nov. 21—The Dublin Horse Show (Topical)
Nov. 22—Primitive Man (Dr.).....1000
Nov. 24—An Indian Maid's Strategy (Dr.)...
Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II.....
Nov. 28—The Good Old Summer Time (Com.)
Nov. 28—England's King at Liverpool (Top.)
Nov. 29—In Peril of His Life (Dr.).....

Feet

Dec. 1—The Octoroon (Special 3 parts—Dr.) 3000
Dec. 3—The Cave Men's Ware (2 parts—Dr.) 2000
Dec. 5—While Father Telephoned (Com.)..
Dec. 5—Andrew Carnegie's Gift to the World (Top.) .....
Dec. 6—The Footprint Clue (Dr.).....1000
Dec. 8—The Strike (Dr.).....
Dec. 10—The Chinese Death Thorn (Dr.—Parts I and II).....
Dec. 12—General Bunko's Victory (Com.)....
Dec. 12—Piano Manufacturing (Ind.).....
Dec. 13—The Invisible Foe (Dr.).....

LUBIN

Oct. 31—A Momentous Decision 1000
Nov. 1—When the Prison Doors Opened...1000
Nov. 3—The Double Chase (Com.).....1000
Nov. 4—Magic Melody (Dr.).....1000
Nov. 6—The Price of Victory (2 reel Dr.)..2000
Nov. 7—Cocoanut Industry (Edu.)..... 400
Nov. 7—Getting The Best of Dad (Com.).... 600
Nov. 8—Hiawanda's Cross (Dr.).....1000
Nov. 10—The Pride of Battery B (Dr.).....1000
Nov. 11—A Miracle of Love (Dr.).....1000
Nov. 13—The Sea Eternal (2 reel Dr.).....2000
Nov. 14—When the Clock Stopped (Dr.)....1000
Nov. 15—Whose Is It? (Com.)..... 400
Nov. 15—Badly Wanted (Com.)..... 600
Nov. 15—Whose Is It (Com.).....
Nov. 17—The Two Fathers (Com.).....
Nov. 18—Shadows (Dr.) .....
Nov. 20—Partners in Crime (Dr.).....
Nov. 21—His Chorus Girl Wife (Dr.).....
Nov. 22—The Harmless One (W. Dr.).....
Nov. 24—Just Cissy's Little Way (Com.)....
Nov. 25—Sick Father (Com.).....
Nov. 25—The Lost Switch (Com.).....
Nov. 27—A Waif of the Desert (2 reel Dr.)..
Nov. 28—The Scapegrace (Dr.).....
Nov. 29—Turning the Table (W. Dr.).....
Dec. 1—Melita's Sacrifice (Dr.).....1000
Dec. 2—The Hazard of Youth (Dr.).....1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.) 2000
Dec. 5—Some Flowers (Com.)..... 400
Dec. 5—An Interrupted Courtship (Com.)... 600
Dec. 6—Her Father (Dr.).....1000
Dec. 8—The Smuggler's Daughter (Dr.)....1000
Dec. 9—An Enemy's Aid (Dr.).....1000
Dec. 11—Hydraulic Works on the Adda.... 400
Dec. 11—His Best Friend (Dr.).....1600
Dec. 12—Life, Love and Liberty (W. Dr.)..1000
Dec. 13—The Real Impostor (Dr.)..... 400
Dec. 13—A Pill Box Cupid (Com.)..... 600

G. MELIES

Oct. 30—A Japanese Shoemaker at Work (Typical) .....
Nov. 6—Sydney and Its Harbor (Travel)..1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports).....
Nov. 20—A Lemon Plantation (Ind.).....
Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu.....1000
Dec. 4—A Woman's Mission (Dr.).....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Sc.) .....
Dec. 11—At Phnom-Penh, Cambodia (Travel)
Dec. 11—Beautiful Angkor-Vat, Cambodia (Sc.) .....

PATHE FRERES

Nov. 18—Flowers of Japan (Travel).....
Nov. 19—By Impulse (Com. Dr.).....
Nov. 20—The Green-Eyed Monster of Jealousy
Nov. 20—Pathe's Weekly .....
Nov. 21—Natives of Australia.....
Nov. 21—The Pond Snail.....
Nov. 21—In the Spanish Pyrenees.....
Nov. 22—Kenton's Heir .....
Nov. 24—Pathe's Weekly No. 70 (News)....
Nov. 25—The Shadow of Shame (Dr.).....
Nov. 26—The Elusive Turkey (Com.).....
Nov. 27—The Faithless Friend (Dr.) Parts I and II .....
Nov. 27—Old Nurenberg, Germany (Travel)..
Nov. 27—Pathe's Weekly No. 71 (News).....
Nov. 28—Making Eight-Ton Ropes (Ind.)....
Nov. 28—The Capital of the Malay States (Travel) .....
Nov. 28—Fashion's Law in Swiss Cantons (Col.) .....
Nov. 29—The Blight (Dr.).....
Dec. 1—Pathe's Weekly No. 72 (News)....
Dec. 2—A Peasant Marriage in Hungary (Cus.) .....
Dec. 2—Edible Fish of the Mediterranean..
Dec. 2—The Geysers of New Zealand (Sc.)
Dec. 3—A Break for Freedom (Dr.).....
Dec. 4—Baseball's Peerless Leader (2 parts—Com.) .....
Dec. 4—Pathe's Weekly No. 73 (News)...
Dec. 5—A Bear Escape (Com.).....
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology)..
Dec. 8—Pathe's Weekly No. 74 (News)....

Feet

Dec. 9—The Stolen Inheritance (Dr.).....
Dec. 10—You've Got to Pay (Dr.).....
Dec. 11—A Modern Portia (Dr.—Parts I and II) .....
Dec. 11—Pathe's Weekly No. 75 (News)....
Dec. 12—Birds of the Inland Marsh (Bird Life) .....
Dec. 12—A Journey to the Environs of Naples (Sc.) .....
Dec. 13—Uncle John to the Rescue (Com.)..

SELIG

Oct. 27—The Pendulum of Fate.....
Oct. 28—When May Weds December.....
Oct. 29—Two Sacks of Potatoes.....
Oct. 29—A Muddle in Horse Thieves.....
Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose.....
Nov. 4—Slipping Fingers .....
Nov. 5—The Probationer .....
Nov. 6—The Conversion of Mr. Anti.....
Nov. 7—The Schoolmarm's Shooting Match..
Nov. 10—Phantoms (2 parts—Dr.).....2000
Nov. 11—Movin' Pitchers (Com.).....1000
Nov. 12—Trying Out No. 707 (Dr.).....1000
Nov. 13—The Child of the Prairie (Dr.).....1000
Nov. 14—A Cure for Carelessness (Com.)....
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (2 part Dr.) 2000
Nov. 18—The Port of Missing Women (Dr.).1000
Nov. 19—The Touch of a Child (Dr.).....1000
Nov. 20—An Actor's Romance (Dr.).....1000
Nov. 21—Outwitted by Billy (Dr.).....1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II).....
Nov. 25—Mounted Officer Flynn (Dr.).....
Nov. 26—Cupid in the Cow Camp (Com.)....
Nov. 27—A Message from Home (Dr.).....
Nov. 28—The Supreme Moment (Dr.).....
Dec. 2—The Rustler's Reformation.....
Dec. 3—Within the Hour.....
Dec. 4—Grandaddy's Boy .....
Dec. 5—Northern Hearts .....
Dec. 8—Master of the Garden (Dr.—Parts I and II) .....
Dec. 9—An Equal Chance (Dr.).....
Dec. 10—Hilda of Heron Cove (Dr.).....
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.).....
Dec. 12—The Mysterious Way (Com.).....

URBAN ECLIPSE

George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (3 part Dr.)

VITAGRAPH

Nov. 1—The Warmakers (3 part Special)....
Nov. 3—The King's Man.....
Nov. 4—His Silver Bachelorhood.....
Nov. 5—The Hoodoo Umbrella.....
Nov. 5—Scenic .....
Nov. 6—A Broken Melody.....
Nov. 7—Flaming Hearts .....
Nov. 8—The Diver (3 part Special).....
Nov. 10—Thieves .....
Nov. 11—The Right Man.....
Nov. 12—Fellow Voyagers .....
Nov. 12—Scenic .....
Nov. 13—Their Interest in Common.....
Nov. 14—Fanny's Conspiracy .....
Nov. 15—Miss Tomboy (3 part Special).....
Nov. 17—Tangled Threads.....
Nov. 18—His Last Fight.....
Nov. 19—Why I Am Here.....
Nov. 20—The Sale of a Heart.....
Nov. 21—The Schemers .....
Nov. 22—Whimsical Threads of Destiny (3 part Special) .....
Nov. 24—Mary Jane .....
Nov. 25—The Swan Girl .....
Nov. 26—An Elopement at Home.....
Nov. 27—The Cure .....
Nov. 28—Betty in the Lion's Den.....
Nov. 29—The Golden Pathway (3 part Special) .....
Dec. 1—A Game of Cards (Dr.).....1000
Dec. 2—The Wreck (3 parts—Dr.).....3000
Dec. 3—A Pair of Prodigals (Com.).....
Dec. 3—The Coliseum of Rome.....
Dec. 4—The Swan Girl (Dr.).....1000
Dec. 5—A Lesson in Jealousy (Com.).....1000
Dec. 6—Beauty Unadorned (2 parts—Com.).2000
Dec. 8—'Mid Kentucky Hills (Dr.).....
Dec. 9—Deception (Com.) .....
Dec. 10—That Suit at Ten (Com.).....
Dec. 10—Performing Lions (Edu.).....
Dec. 11—Sacrifice (Dr.) .....
Dec. 12—The Life-Saver (Com.).....
Dec. 13—Love's Sunset (Dr.—Parts I and II)

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Many Timely Articles

All the Live News

Volume VIII

Number 24

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Want the **very** best to-day?
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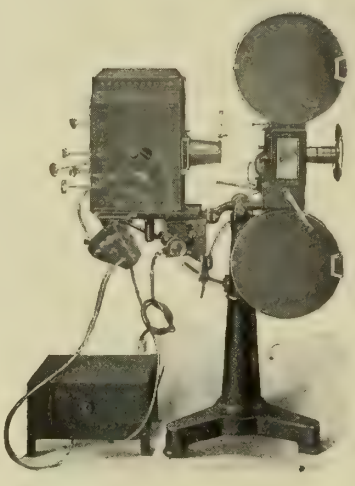

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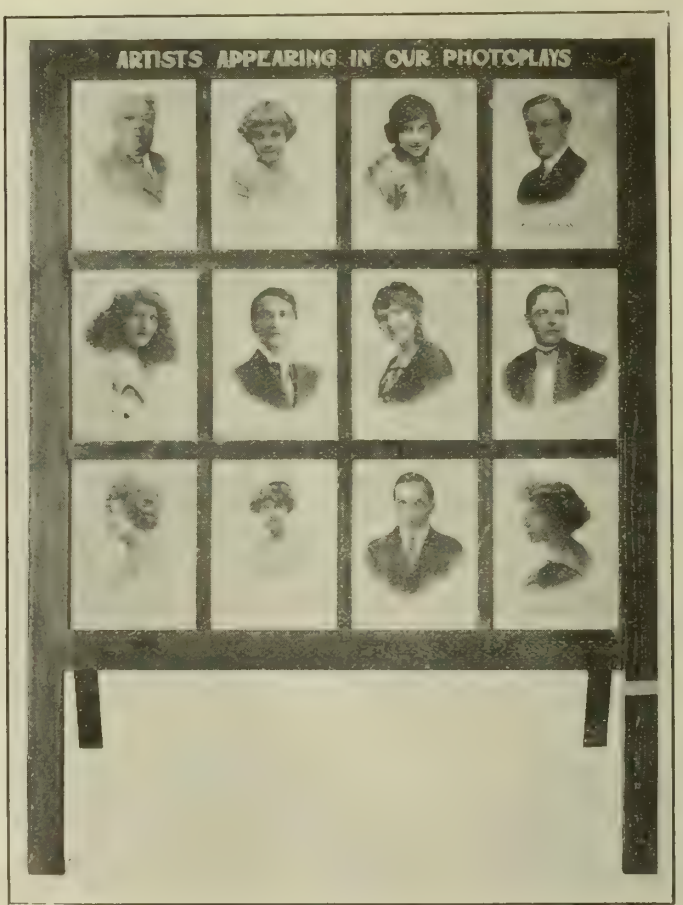

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CHARLES KLEIN'S
The Third Degree

was the surest dramatic hit of recent years in New York and throughout the United States.

The Third Degree

has been declared by critics to be the most intense, thrilling and sincere play of its important class. With the co-operation of the author, and a remarkable cast of actors and actresses selected for their especial fitness to enact its very exacting characters,

The Third Degree

has been reproduced by the Lubin Company as a

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No play from the "speaking stage" ever lent itself so perfectly to motion pictures and no finer feature film has ever been turned out.

Full line of advertising matter, heralds, lithographs and lobby displays of the same unusual quality that characterizes all such matter originated by the General Film Company accompanies

The Third Degree

which is exclusively controlled and now being booked by the

General Film Company, (Inc.)

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71 West 23rd Street New York

This trademark is being made famous through a tremendous national advertising campaign. Are you getting your share of the business it is pulling?

Making Patrons for *your* Theatre

The tremendous sums of money now being spent to advertise MUTUAL MOVIES will bring the biggest audiences in your vicinity to the theatre exhibiting MUTUAL MOVIES.

Do you want these big audiences in your theatre or do you want them to go to the theatre across the street?

If you want to swell your box office receipts, get the MUTUAL service in your theatre quickly, and then hook up with the MUTUAL advertising by displaying the MUTUAL SOLAR LIGHT in front of your box office and by using all the other forms of advertising we give you, so that the advertising we do becomes the advertising of your own theatre.

Mutual Film Corporation

Branches in 49 Cities

New York

ONE OF THE BEST THINGS

about Ezo Lamp Lubricant is the absolute freedom of movement it gives to *carbons.* They simply *can't stick.* The operator who uses

EZO LAMP LUBRICANT

never worries about his light.

A lamp not lubricated works in jerks and jumps.
The light on the screen is not steady.
Ezo will make every part work smoothly and evenly. It comes in handy-sized sticks, is clean to handle. There is no dripping—no fire danger. Simply apply it to all movable parts while the lamp is heated. Get a stick. It will save dollars in repairs.
Wrap 25 cents in silver or stamps in one of your letter heads and mail to the

EZO MANUFACTURING CO.
220 West Forty-Second Street, New York City
Factory and Laboratory: Archbald, Pa.

TWO PART FEATURE

A Special Fete of the Big Shrine Concert Tour of California with combined bands and patrols of San Diego, Los Angeles, San Francisco and Oakland. Featuring Winifred Greenwood and Ed Coxen. Exhibitors will find this a good subject for a Shriner's Night. One, Three and Six Sheet Posters.

Release, Monday, December 22nd, 1913.

THE ROSE OF SAN JUAN

Release, Saturday, December 27th, 1913.

Thrilling scenes of early life in California vividly portrayed. Sydney Ayres, supported by an able cast. One and Three Sheet Posters.

COMING!
The Tremor of the Day: "IN THE FIRELIGHT."
A Two Part Feature written by Marc Edmond Jones.

AMERICAN FILM MFG. CO., Chicago.

A Keystone Mutual Movie

Zuzu, the Bandleader

IN TWO PARTS

CAN YOU IMAGINE IT?

A production staged by Mack Sennett with 2000 feet of Mable Normand and Ford Sterling.

TWO KINDS OF ONE, THREE AND SIX SHEET POSTERS

Booking Can Be Secured from Any Office of the

MUTUAL FILM CORPORATION

71 West 23d Street NEW YORK

E D I S O N

This list contains the first stories in two great comic series by Mark Swan, "Wood B. Wedd" and "Andy," featuring Wm. Wadsworth and Andy Clark respectively. The Mary series made the greatest hit ever scored. Don't let this opportunity slip by.

***PEG O' THE MOVIES

By James Oppenheim

Peg is sent West at the head of a moving picture company. Stephen, her lover, who went West in disgust when she became an actress, follows one of her films to the next town and while returning, meets Peg, who is making an "Indian" picture. For her sake he consents to take part, but when he gets her on his saddle in the rehearsal he rides out upon the long trail, forgetting the picture.

Released Friday, December 12th

***WITHIN THE ENEMY'S LINES

From "A Captured Santa Claus" by Thomas Nelson Page

Colonel Stafford, C. S. A., gets inside the Union lines in disguise to spend Christmas with his family. He is recognized by Colonel Denby, U. S. A., and will be shot if captured in civilian clothes. His son makes his way to the Union camp, gets a uniform from a Confederate prisoner and saves his father's life. Denby accepts Stafford's surrender and an invitation to have Christmas dinner with the family.

Released Friday, December 19th

***A TUDOR PRINCESS

Mary, sister of Henry VIII, loves young Suffolk. When Louis of France, a decrepit old roué, asks for her hand she flees with Suffolk but they are caught and Mary marries Louis to save Suffolk's life. Suffolk follows them to France and is discovered in Mary's apartment by Louis. He is condemned to die but is saved by the death of the King. He and Mary return to England and are married.

Released Friday, December 26th

COMING EDISON SINGLE REEL RELEASES

**THE ACTRESS
She learns the depth of true love.
Released Tuesday, December 16th

*FALLING IN LOVE WITH INEZ
It was strenuous work.
Released Wednesday, December 17th

**THE HAUNTED BEDROOM
The ghost of a youth guards his sister's dowry.
Released Saturday, December 20th

*TEACHING HIS WIFE A LESSON
He lands in the Police Court.
(On the same reel.)

PRODUCTS OF THE PALM
Released Monday, December 22nd

**THE UPWARD WAY
The rise of a convict.
Released Tuesday, December 23rd

*MARY'S NEW HAT
She gets it despite hubby.
(On the same reel.)

THE JANITOR'S QUIET LIFE
Released Wednesday, December 24th

**A PROPOSAL FROM MARY
Sixth and last story of "Who Will Marry Mary?"
Released Saturday, December 27th

**HER FACE WAS HER FORTUNE
The first of Wood B. Wedd's sentimental experiences.
Released Monday, December 29th

**THE MYSTERY OF THE DOVER EXPRESS
Second Mystery in "The Chronicles of Cleek."
Released Tuesday, December 30th

*ANDY GETS A JOB
Honesty wins Andy a job.
Released Wednesday, December 31st

***One sheet. **One and three sheets. ***One, three, and six sheets by the Morgan Lithograph Company**

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
275 LAKESIDE AVENUE, ORANGE, N. J.

Table of Contents

	PAGE
Frontispiece, "Jack"	12
The Punch in Advertising	13
N. Y. Feature Buyers Get Together	14
Patents Suit Continues	14
Lasky and De Mille Enter Picture Field	15
A Plea for Educational Subjects	16
Philadelphia Exhibitors Meet	17
Picture Theatres and Others	18
Latest News from Chicago	19
Motion Pictures Develop Quick Thinkers	20
Motion Pictures to Educate the Farmer	21
Successful Exhibiting	23
Balboa Studio Busy	24
Oh, It's an Interesting Life	25
Music and the Picture	27
What the Motion-Picture Theatre Replaces	28
What Is a Kineplastikon?	29
Film Crusade Against Social Evil	31
For Those Who Worry O'er Plots and Plays	33
Advertising the Picture	35
Motion-Picture Display at 'Frisco Exhibition	36
Special Film Reviews	39
Interesting Film Reviews	41
Manufacturers' List of Releases	54-56

HOLIDAY NUMBER

Issued Dec. 20th **Dated Dec 27th** **Forms Close Dec. 16th**

This special Holiday number of **The Motion Picture News** will carry a handsome Yuletide cover in two colors and be replete with illustrations and feature articles of interest to all.

AN EXCEPTIONAL OPPORTUNITY

will be afforded the advertiser to make his 1914 announcement to the exhibitors, exchanges and feature buyers of this country through the bright, newsy, authoritative pages of

"The Fastest Growing Picture Journal"

Color positions will cost merely the extra charges for color and cost of plates.

Wire, write or call for position or further information.

ADVERTISING DEPARTMENT **MOTION PICTURE NEWS** 220 WEST 42nd STREET

NEW YORK

Mister Exchange Man

DEMAND films on good stock. If a picture is not printed on a strong base it is unfit to use in a very short time.

Demand LUMIERE in your prints and get the best wearing stock in the world. Photographically perfect. Insist on LUMIERE.

DAVID HORSLEY

1600 Broadway Mecca Building

NEW YORK

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

FIRST ANNOUNCEMENT

OF THE

Colonial Motion Picture Corporation

¶ The COLONIAL MOTION PICTURE CORPORATION has secured the rights to produce in photo-play form the best known literary works of the following famous authors:

SIR GILBERT PARKER, Author of "The Right of Way," "The Battle of the Strong," "Seats of the Mighty."
GEORGE RANDOLPH CHESTER, Author of "Get-Rich-Quick Wallingford," etc.
RUPERT HUGHES, Author of "Excuse Me," "The Old Nest," "Miss 318."
GOUVERNEUR MORRIS, Author of "The Claws of the Tiger," "The Penalty."
EMERSON HOUGH, Author of "The Mississippi Bubble," "Heart's Desire," "54-40 or Fight."
JAMES OPPENHEIM, Author of "Dr. Rast," "Idle Wives."
FREDERIC ARNOLD KUMMER, Author of "The Brute," "The Other Woman."
MRS. WILSON WOODROW, Author of "Sally Salt," "The Silver Butterfly."
GEORGE BRONSON HOWARD, Author of "Snobs," "The Double Cross," "Broadway to Paris."
MABEL HERBERT URNER, Author of "The Journal of a Neglected Wife," "Their Married Life."
LARRY EVANS, Author of "Once to Every Man," etc.
JOHN FLEMING WILSON, Author of "The Man Who Came Back," etc.
COSMO HAMILTON, Author of "The Blindness of Virtue," "The Door That Has No Key."

¶ The copyrighted works of these famous authors will be presented in the form of one-or-more-reel COLONIAL Features.

¶ The first of these productions will be Sir Gilbert Parker's masterpiece, "Seats of the Mighty."

"Every COLONIAL Picture is a Feature"

Colonial Motion Picture Corporation

18 East 41st Street New York City

WHERE TO BUY

INDEX TO ADVERTISERS

	PAGE
Ailison and Hadaway	45
American Cinematograph Co.	52
American Film Mfg. Co.	7
Ammex Film Co.	51
Amusement Supply Co.	46
All Star Feature Corporation	46
Balboa Amusement Co.	45
Bennett, Chas. H.	50
Birch-Field & Co.	49
Blinkhorn, A.	55
Bosworth, Inc.	48
Calehuff Supply Co.	53
Colonial Motion Picture Co.	10
Commercial M. P. Co.	50
Eastman Kodak Co.	10
Eclair Film Co.	2
Edison, Thos. A., Inc.	8
Electric Film Co.	51
Emby Feature Film Co.	51
Enterprise Optical Co.	58
Essanay Film Mfg. Co.	57
European Feature Film Co.	51
Evans Film Mfg. Co., Inc.	44
Ezo Mfg. Co.	7
Feature Photoplay Co.	46
General Electric Utilities Co.	46-49
General Feature Film Co.	51
General Film Co.	4-5-60
General Specialty Co.	50
Genter, J. H.	11
Gloria American Co.	51
Greater N. Y. Slide Co.	58
Gunby Bros.	49
Harding Photo Engraving Co.	46
Hart Booking Bureau	45
Horsley, David	10
Hotel Martinique	52
Italian-American Film Co.	58
Keystone Film Corporation	7
Kinematograph Weekly	45
Kraus Mfg. Co.	46
Lakeside Film Exchange	51
Lavezzi Machine Works	52
Le Courrier Cinematographique	45
Lubin Mfg. Co.	55
Mestrum, Henry	46
Metropolitan Premium Co.	47
Mirror Screen Co.	58
Motion Picture Apparatus Co.	50
Motion Picture Camera Co.	53
M. P. Operators' Union	46
Mutual Film Corporation	6
Newman Mfg. Co.	50
New York Film Co.	51
New York Motion Picture Co.	59
Niagara Slide Co.	49
Pan-American Film Mfg. Co.	51
Phantoscope Mfg. Co.	32
Photoplay Co.	53
Picture Theatre Equipment Co.	11
Precision Machine Co.	2
Ramo Films	3
Royal Film Exchange	49
Ryno Film Co.	51
Schneider, Eberhard	49
Sears, Sam	45
Special Event Film Mfg. Co.	50
Steele Furniture Co.	50
Sterling Camera & Film Co.	49-51
Supreme Feature Film Co.	47
Theatre Specialty Mfg. Co.	49
U. S. Factories Co.	58
World's Special Film Corporation	51
Williams, Brown & Earle	52
Wentworth, Courtney	49
World's Best Film Co.	51
Wurlitzer Co.	52

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

DID IT OCCUR TO YOU

That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?

WHEN YOU BUY, BUY QUALITY

MIRROROIDE SCREENS AND CURTAINS

PATENTS PENDING

Are Sold at a Price None of our Competitors dare Make Because We Have the Factory Facilities to Make in Quantities and Know How. We Would Rather Make Small Profits and Large Sales Than Large Profits and Few Sales.

REGARDING QUALITY

Our Screens are made of Canvas. Coating is Metalized Glass. Sold Under A Positive 5 Year Guarantee. It Won't Crack, Peel or Turn Black. Tints Optional With You, Silver White, Silver Flesh, Silver Amber.

SURFACE FINISH

Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.

BELIEVE THE EVIDENCE OF YOUR OWN EYES

Let Us Send You Our Large Free Samples. Makes us show You.

THE J. H. GENTER CO., Inc. **Newburgh, N. Y.**

SCENE FROM "JACK," WORLD SPECIAL FILMS CORPORATION'S LATEST FOUR-PART PRODUCTION

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | December 20, 1913 | Number 24

THE "PUNCH" IN ADVERTISING

A FEATURE film buyer came to New York last week on a still hunt for features that were NOT sensational.

* * *

HE has many interesting things to say.

* * *

ONE was: That his exhibitor trade does *not* want sensational films, because their audiences don't want them and have told the exhibitors so very plainly.

* * *

ANOTHER was: That he had to refuse several good features for the simple reason that, while they were not at all sensational, their titles were and so were the posters—decidedly so.

* * *

BOTH were unfortunately misleading; so much so that—in this instance at least—they prevented the sale of the films.

* * *

THEN we fell to analyzing the craze for sensationalism.

* * *

"IT proceeds—in my opinion"—said the feature buyer, "from the effort to make a picture with a 'punch' in it. But a mistaken idea has been developed of just what gives a punch."

* * *

IN order to punch people it is not necessary to enact the horrible, to tell the unspeakable or grossly exaggerate. We, all of us, get enough punches in our daily hours. Why not depict these real incidents, for instance.

* * *

THE stage has gone through much the same experience as the picture is now going through. Only a few years ago we had to have our actors and actresses "made up" and they dealt in impossible melodrama—because it was thought the audiences wanted these exaggerated effects.

* * *

THEN along came a playwright who wrote a play of real everyday life, in which real everyday people acted, and lo! a new era of plays *"with the punch* was introduced."

* * *

MUCH more might be written along these lines involving the future of the feature film; but this talk has to do with advertising.

AS with posters, so with other forms of advertising, and it is not only unnecessary to attempt the sensational, but it is bad advertising.

* * *

IT is bad advertising because it is almost certain to be misleading and fewer and fewer of the buying public nowadays are willing to be misled.

* * *

PEOPLE are most interested in everyday life. Buyers are most interested in *facts!*

* * *

THE keynote of advertising is simplicity.

* * *

THE skilled advertiser works with small words; they fit into the mind more easily. He picks out *one* selling argument and plugs away at it. He uses few words and makes every one count for all it is worth. He uses clean, expressive type and plenty of white space.

* * *

HE makes you want to read his announcement—and then makes you want to buy—and then makes it easy for you to buy.

* * *

IT isn't necessary to shout and swagger in advertising; nor to give an advertisement a gaudy raiment of ultra-sensationalism.

* * *

YOU would not instruct your salesman to go into a man's office with a leap and a yell; neither would you have him flippant or "smart" in his talk; nor would you dress him up in a *bal masquè* costume.

* * *

ON the contrary, you force him to keep to solid facts, to be brief and to the point, to be clean-cut in appearance.

* * *

YOUR advertising is simply *printed selling talk.* Therefore you will not tolerate in it anything you would not put up with in your *personal salesmanship.*

* * *

WRITE copy as you talk—only be much more brief—is the best advertising maxim.

* * *

AND talk facts!

NEW YORK FEATURE BUYERS GET TOGETHER

Twenty-One Firms Form Feature Film Protective Association to Co-operate on Bad Accounts, Fight "Pirates" and "Dupers" and Endeavor to Get Manufacturers to Produce More High Class Features

REPRESENTATIVES of twenty-one firms located in New York City, which purchase feature films and rent them to exhibitors, met recently in the offices of the Advance Feature Film Company at 683 Sixth avenue, and formed the Feature Film Protective Association, the first organization of its kind in the country.

The members of the Feature Film Renters Association are combining their forces for the purpose of improving the moving picture business in various respects.

"We plan to do several things," says Moe Streimer, the president. "We are going to get after bad accounts. But that is not our main purpose. We want more good features, real features. To induce the manufacturers to make them we intend to offer more money. Instead of buying mediocre features at ten or twelve cents a foot, we take the stand that we want good features and are willing to pay fifteen cents a foot or as high as twenty cents if they are worth the money. We will also plan ways and means of protection against unreliable film men, 'pirates' and 'dupers' especially. The attendance at the first meeting was most flattering. Nearly all the feature buying firms in New York City were represented and enrolled as members. At the next meeting it is expected that they will all come in."

The following are the officers of the association: President, Moe Streimer, Theatre Film Company; vice-president, Murray Bier, Emby. Feature Film Company; secretary, William Weisfold, Advance Feature Film Company, and treasurer, Mr. Cohen, of the Feature Film Company.

* * *

THE firms enrolled in the Feature Film Protective Association are:

Theatre Film Company, Inc.; World Special Film Corporation; Warners' Features, Inc.; Advance Feature Film Company, Inc.; Regal Feature Film Company, Eagle Feature Film Company, Sedeg Feature Film Company, Emby Feature Film Company, Ideal Feature Film Company, Richter Feature Films Company, North American Feature Film Company, Exclusive Feature Film Company, Eastern Feature Film Company, Unique Feature Film Company, Fidelity Feature Film Company, Special Feature Film Company, Feature Film Company, Royal Feature, Film Company, Vita Feature Film Company, Savoy Feature Film Company, and Weinberg's Feature Film Company.

PATENTS SUIT CONTINUES

Defense Piles Up Evidence Showing Improvement in Trade Conditions Since 1908

MUCH testimony along routine lines was piled up during the week by the defense in the Federal suit against the Motion Picture Patents Company as a trust under the Sherman anti-trust law. The majority of the witnesses were managers of General Film Company branch exchanges. They all testified as to the unsettled and chaotic conditions in the motion-picture business prior to 1908 and the vastly superior condition at the present time. Several of the number, who had owned exchanges which the General Film bought out, expressed themselves as pleased with the sales.

One interesting development, but one which has no direct bearing on the case, is the announcement that Edward P. Grosvenor, special assistant to Attorney-General McReynolds, the man who has been in charge of the prosecution, and Joseph P. Darling, special agent of the Department of Justice, a lawyer himself and the man who worked up the evidence, will resign from the Government service as soon as the Patents Company cases are ended. There is no dissatisfaction. Both men will go into private practice in New York. The move has no special significance as men are continually leaving the Government service when an opportunity to better themselves presents itself.

It is expected that the hearings in New York will be wound up in a week or two. Then hearings will be held in the Middle West. These are expected to be concluded by the first of February. Then both sides will take their time in preparing briefs after which the case will be argued before the District Court of the United States for Eastern Pennsylvania. When the decision will be handed down is problematical. It may be the week after the briefs go in. It may not come through till next fall.

Two witnesses were heard Monday morning. Albert J. Gilligham, of 60 Virginia avenue, Detroit, manager of the Detroit branch of the General Film Company, was the first witness. He was formerly associated as treasurer in the National Vaudette Film Company with Emanuel Mandelbaum, Philip Gleichman and Jacob Diener. The General Film Company bought the National Vaudette Film Company for $60,000.

Ike Van Runkel, manager of the American, Wabash and City Hall branches of the General Film Company, in Chicago, came next. He was formerly treasurer of the American Film Service, which was sold to the General Film for $49,500.

(*Continued on page* 44)

LASKY AND DE MILLE ENTER PICTURE FIELD

Company is Incorporated in New York State to Produce Famous Plays and Novels on the Ground Where the Action Was Supposed to Have Occurred—"The Squaw Man" Will Be Their Initial Feature

A RUMOR which has been going the rounds in motion picture circles for the past eight months to the effect that Jesse L. Lasky, the well-known theatrical producer, was to enter the realm of the film is at last an accomplished fact. A statement issued at the Lasky offices in the Longacre Theatre late this week confirmed these reports and announced that the Jesse L. Lasky Feature Motion Picture Company, incorporated under the laws of the state of New York, would in future be devoted to the production of famous plays and novels in film form. The announcement also said that several men prominent in the theatrical and motion-picture world would be associated with Mr. Lasky in the new company.

Jesse L. Lasky, perhaps best known as the creator of the famous Folies Bergere and the producer of many important vaudeville acts, is the president and guiding star of the new organization and will have charge of the numerous details connected with the enterprise. Associated with him will be men of distinction and note in the amusement field.

* * *

NOTABLE among these will be Cecil De Mille, for the past few years associated with David Belasco, both as a playwright and as a stage director. Mr. De Mille has already collaborated with Mr. Lasky in several dramatic triumphs and will act as general stage director in charge of all the productions of the new company.

Mr. De Mille's activities were confined exclusively to the drama, but since the Jesse L. Lasky Company was first spoken of he has been an ardent student of the screen drama and is now a full-fledged believer in the motion photo play. As an aide and first-hand assistant, Mr. De Mille will have Oscar Apfel, the former Pathe director, who has been turning out features for Reliance and Majestic and before that with the Edison Company. Mr. Apfel will be associated with Mr. De Mille in all productions under taken by the Jesse L. Lasky organization management.

JESSE L. LASKY

The officers of the Jesse L. Lasky Feature Motion Picture Company are as follows: Jesse L. Lasky, president; Cecil De Mille, general stage director; Samuel Goldfish, treasurer and business manager, and Frank A. Tichenor, general sales manager. Mr. Goldfish will have complete charge of the commercial end of the Lasky organization.

Frank A. Tichenor, who is in charge of the sales department of the new company, was for a time the head of the Manhattan Slide and Film Company and, in consequence, is known to many in the motion-picture trade. As chairman of the Motion Picture Exhibition and Convention at the Grand Central Palace he greatly enlarged his circle of acquaintances and gained many friends.

* * *

THE policy of the Jesse L. Lasky Company will be the adaptation of famous novels and plays for presentation on the screen, using as a background the precise locality where the action of the play or novel was supposed to have occurred. Contracts have already been made with Edward Milton Royle and the new company's first production will be "The Squaw Man," the drama in which Dustin Farnum starred. Mr. Farnum has been engaged to play the leading rôle for the Lasky company and as many of the original cast as can be secured will be utilized in the coming production.

Mr. Royle, accompanied by Cecil De Mille and Dustin Farnum, are now in the West in search of the exact spot upon which Mr. Royle based the action of his drama. Mr. Lasky as yet has been unable to announce the names of the cast which will support Mr. Farnum, but it is expected he will do so in the near future.

The mere announcement of the formation of the new concern and the character of its coming productions has resulted in many requests for territorial rights.

A PLEA FOR EDUCATIONAL SUBJECTS

"THE application of the Motion Picture to Educational Purposes" is the title of a paper recently delivered before the Photographic Society of Philadelphia by Henry Leffmann. Mr. Leffmann gives a practical exposition of some of the ways in which motion pictures can be an almost invaluable aid to instruction in various lines. His paper follows:

"The development of efficiency in motion picture apparatus has been due, as in almost all other cases of progress, to the labors of many workers, only a few of whom have received full pecuniary reward for their services. So far as can be at present asserted on published evidence, the first person to show motion pictures on a screen was Mr. H. R. Heyl, of Philadelphia, who, at a public lecture in 1870 under the auspices of the Franklin Institute, showed pictures of a waltzing couple, these being from negatives taken from the original moving figures.

"Muybridge's work is well known. It was obtained by a very complex and expensive set of cameras, but was of great importance in showing the error of the ordinary representations of animals in motion. The child's toy is also well known. It is probably very ancient, as Mr. Jenkins, of Washington, D. C., has pointed out lines in Lucretius' poem 'On the Nature of Things' that indicate that such apparatus was known at that date, the first century of the common era.

"It seems to me that concerted effort should be made by educators to secure facilities for the making and exhibiting of films for the many forms of educational work for which the art is so well adapted. Those that are occasionally shown of growing plants, moving animals, microscopic or otherwise, are usually interesting, but as a general thing, in these the scientific value is sacrificed to the dramatic effect, and one is not always sure that some of the results are not faked. The educational use that should be made is, for example, to show: movements of ameba and infusoria, circulation of the cell-contents in plants, movements of nuclear structures.

* * *

"AS the camera can be so operated that exposures can be made at any interval, and subsequently the positive film can be run at high speed, it is possible to exhibit to a class some of the very slow processes of cell-action in rapid demonstration. Moreover, since a teacher may often search for a long while to secure a vivid demonstration of some biologic action, it is possible when such has been obtained to secure a permanent record of it.

"Not the least of the scientific application of the motion picture camera is the preservation of public occurrences. It is greatly to be desired that the authorities of our large cities should establish a department for obtaining films of every important parade or other public event, and should preserve the same with care, so that in later years it would be possible to show the residents of the city how their ancestors celebrated.

"Some progress has recently been made in the application of the method to the recording of symptoms of disease, but although these films are praiseworthy and have been received with much approval of physicians, yet it appears that they have been obtained only by the sufferance of one of the great film-making firms, and that control over the films is retained by the makers. The need is for a free sale of films and of all apparatus for making and exhibiting them.

"The papers have recently contained a statement that under the threat of immediate prosecution a company that has monopolized much of the photographic supply business has said, 'Don't shoot, Davy, I'll come down,' and it is likely that if the powerful educational institutions of the country would enter on a vigorous campaign, the interferences that still exist in the application of motion pictures to classroom work will be removed, and it will be possible for educators to obtain films at reasonable rates and use them without any restrictions other than those relating to fire hazard.

"Several cameras and exhibition machines have been devised for the use of films of other than standard size, but these do not meet fully the requirements, as the standard film is likely to be manufactured in larger quantity and of better quality, and it will be much better for all if but one size is in vogue.

* * *

"AS an instance of the value of cinematographic study of animal motion, I may mention some results obtained by Dr. Samuel C. Schmucker and myself. A garter snake, eighteen inches long, was marked with white, narrow, transverse stripes, about six inches apart, and was then allowed to move over a cross-lined area of moderate size. The study of the pictures taken at the rate of about fourteen per second showed that each part of the snake's body moved over a different point in the field, that is, that the motion was not like that of a railroad train, with which all parts go over the same track, but each part of body pursues an independent set of curves.

"Among the lines of study that might be pursued is investigation of the details of explosions. A good deal of photography has been done, it is true, on such incidents, but it is almost entirely limited to a single picture, showing only one moment of the phenomenon and giving no idea of detail."

THREE KEYSTONES A WEEK COMING

Beginning December 15th, the Keystone Company, a subsidiary of the New York Motion Picture Corporation, will release three comedies a week on the Mutual program. These will come Tuesdays, Thursdays and Saturdays.

In addition, one multiple-reel comedy will be issued a month. These will be specials. The first of these is "Zuzu, the Band Leader," with Mabel Normand and Ford Sterling. Next will come "Baffles, the Gentleman Burglar."

PHILADELPHIA EXHIBITORS MEET

News and Notes of Motion Picture Activities in the Quaker City and Vicinity

THE Philadelphia Local of the Motion Picture Exhibitors' League of Pennsylvania held an open meeting at their headquarters in the Parkway Building, Philadelphia, recently but owing to the inclement weather, the meeting was not as well attended as had been expected.

Among the speakers were Mr. Benn, of the Benn chain of theatres; Dr. H. B. F. Cristion, Mr. Samuel F. Wheeler, Mr. M. J. Walsh, the treasurer, and Mr. C. M. Rappaport.

Mr. Benn spoke at length explaining how he managed to get a ten-cent price when his competitor only received five cents admission, and how now he gets ten and twenty cents at some of his theatres. He has cut out vaudeville, singers, and the excessive number of reels, and instead gives a short program of single reels properly projected in a spotlessly clean theatre. He uses no deodorizers but depends entirely on fresh air.

Mr. Wheeler spoke at length on the methods of dealing with the municipal and state authorities, and spoke of the unfairness of the local officials in many cases. The other speakers spoke along similar lines, but all urged a better and stronger organization.

The meeting was not adjourned but carried over until the regular Friday session, which will be conducted as an open meeting. The local meets every Friday at 2 p.m. in the Parkway Building, Broad and Race streets, Philadelphia.

Mr. Bush's speech against censorship was heartily applauded.

Ben Abrams, formerly of Warner's, says he intends to remain in Philadelphia, and expects to spring a surprise soon in the line of four and five-reel features.

Mr. Eaton has sold the Midget Bijou, at Fifty-second and Chestnut streets, Philadelphia, to Isadore Finkelman, and is now on the market for a 3,000 capacity theatre.

Clarence G. Powell has been secured by the owners of the New Eureka Theatre, Fortieth and Market streets, Philadelphia, to act as manager. Mr. Powell is well known and extremely popular in the theatrical profession, having for the past ten years been identified with it as owner, lessee and manager of various successful enterprises. He was formerly manager of the Wildwood Ocean Pier, at Wildwood, N. J.

The new theatre is to be one of the handsomest in Philadelphia, devoted to first run and exclusive feature pictures only. A ten-cent admission will be charged.

J. Delmar, for many years the popular live wire manager of the Cayuga Theatre, Philadelphia, announces that he has severed his connections with that theatre, and is temporarily released from all contracts.

From all accounts, up to date the first week's business of G. D. Briggs Jr., the new manager of Warner's features, has more than warranted the increase in their bookings.

C. Campbell, of the American Features, has been busy booking through Pennsylvania, and will return to Philadelphia, shortly.

Chas. Thropp, general manager of Nixon-Erlanger houses, Philadelphia, is the candidate of the Sixtieth and Market Streets Business Men's Association for president.

Barris-Nathan Company report the consummation of several large picture theatre deals on theatres located in Philadelphia. They are very optimistic regarding the motion picture business in general, and declare that business was never so brisk as it is today.

David Barris expects his book on motion picture theatre management to be off the press shortly. Although confined to 100 pages, it covers the subject thoroughly and should prove a great help to those with experience as well as those just entering the business. It is to be published by the Rialto Press.

E. J. O'Keefe, of the City Square Theatre, Atlantic City, reported that the exhibitors of that city have organized an exhibitors' league.

OSHKOSH CONVENTION COMMITTEE

These five members of the Wisconsin branch of the Motion Picture Exhibitors League of America will have charge of the coming Wisconsin state convention to be held in Oshkosh on December 16 and 17, 1913. From left to right they are: N. J. Houze, Charles Porter, John R. Ek, chairman, Jesse Hogan and Arthur Grey.

PICTURE THEATRES AND OTHERS

THE new art of photoplay offers the widest latitude for the playwright and the producer in an appeal universal for the people. In its primitive stages many things flashed into photoplay that sense and censorship have since eliminated, but it is now finding itself as a big, fixed and important form of art. The pessimists have long ceased to prate about the doom of motion pictures, to denounce them in general terms for isolated individual offences and to sniff at them simply because they were an amusement within the reach of the most modest purse.

This new form of amusement, however, has dealt a telling blow at the arbitrary powers controlling the destinies of the nation's theatres. The prohibitive prices that once were asked for the artificial stuff that was parading on the stage as real have been reduced to a more reasonable basis, and it is generally considered that the character of the entertainment has been bettered by a competition once scorned as unworthy of notice.

It is now pretty definitely determined that the new form of entertainment has a very close relation with the old one, and the former is drawing upon the latter for its sinews of talent in histrionic and producing forces. Many an actor, who once sneered at motion pictures as a thing beneath contempt, has come to regard them with a respect born of positive profit—something that may eliminate the drudgery of one-night stands and the old time business "bunk" with which most of them were sadly familiar.

* * *

IT has in a similar measure interested the powers of contemporary fiction to provide mediums of expression, so that distinguished writers are adapting their pens to the new forms fitting the silent drama. Pantomime is the oldest art of the world and its rejuvenation in motion pictures indicates its potentiality and its artistic growth upon the widest scale the world has ever witnessed. Not only has this new factor in the field of amusement shown steady growth in every detail of service, but it submits as an enlightened art to a censorship that it is hoped will give it wholesome advantages and make it distinctive over every form of art that deserves to triumph in the esteem of the present and future generations.

As the service of its supply has bettered and progressed, the character of its environment has improved so that the patronizing public gets more comfort and more security than ever before for a cheap tariff. Architectural forms have been adapting themselves to these requirements very adroitly and while the demands of city boards in calls for safety and for sanitary regulations occasionally appear arbitrary and exacting, they are all for the best. They add to the protection of the patron and æsthetically serve to keep up with the advanced comforts of the age without adding to the high cost of living.

A recent issue of The Motion Picture News devoted to motion pictures had an interesting series of designs showing the modern habitations for this class of amusement. These index better than anything else could the demand of the day for secure, sanitary and attractive surroundings, in association with the showing of pictures that all through indicate a betterment of workmanship and improvement of ideals in an entertainment that is beyond compare, touching as it does the relaxation hours of people all over the world.

EXECUTIVE BOARD OF M. P. E. A. OF NEW YORK STATE, WHO WILL MEET AT THE HOTEL IMPERIAL ON MONDAY

LATEST NEWS FROM CHICAGO

Fulton Installs Wurlitzer Orchestrion

THE latest move of E. E. Fulton, the progressive Chicago dealer and jobber in motion picture theatre and projection equipment, is to install a Wurlitzer Motion Picture Orchestrion in his private exhibition-room. This room is built and equipped as a regular theatre, having a theatre-appearing front; regular opera chairs, seating 142 persons; a shadow-box around a screen, on which two pictures can be shown at one and the same time if desired; on up-to-date fireproof operating booth, built of pyrobar, asbestos and iron, in which are installed three latest motor-driven machines; a Power, Simplex and Motiograph, various transformers, economizers and meters. The architecture of this private theatre is mission, plastic and metal construction, nicely laid out and with correct color effects, which gives one an idea for the application of the materials and supplies handled by Mr. Fulton.

This theatre is used on Wednesdays by Mr. Fulton to exhibit the advance releases of the films which he represents in Chicago—Lubin and Patheplay.

W. R. Rothacker—Commuter

W. R. Rothacker, general manager of the Industrial Moving Picture Co., left Chicago on Sunday via the Twentieth Century for New York City. He is listed as a commuter, as it would take a daily paper to chronicle his trips fore and back from New York City. Before the purchase of the Anti-Trust and Standard exchanges, Claude Plough and Joseph Hopp held the record for flying trips between Chicago and New York. Chicago must possess one commuter, so the title passes on to Rothacker.

General Feature Increases Releases

The General Feature Film Company of Chicago has made arrangements whereby it will release seven pictures a week. This progressive concern, which is guided by William Hershberg and Mr. Spencer, recently bought out the M. & F. Feature Exchange; since that time they have added several more of the leading brands to their program and the latest announcement is that it will put out a feature a day.

Heinze Takes Over South Bend Theatre

George Heinze, one of Chicago's oldest and foremost exhibitors, has closed a deal whereby he will take over the Auditorium Theatre in South Bend, Ind. This theatre was formerly controlled by Klaw & Erlanger and seats 1,500 people. Mr. Heinze was the owner of several of the finest motion picture theatres that Chicago possesses, two of them being located in the aristocratic suburb of Oak Park.

Bushman Campaigning

Francis X. Bushman, leading man of the Essanay pictures, is busy campaigning in the various motion picture theatres of Chicago. With the co-operation of the publicity department, under the personal direction of Don Meaney, a large portion of the theatres have been visited. It is the intention of Mr. Meaney to visit the nearby cities within a radius of three hundred miles of Chicago.

On these campaigns Mr. Bushman gives a short talk on the making of the picture. The exhibitors of Chicago are clamoring for Mr. Bushman at their theatres, and those theatres he has already visited claim him the biggest drawing power they have ever played. Mr. Bushman will travel out of Chicago as soon as he has visited all the theatres of the Windy City. Special posters of Mr. Bushman are being supplied, announcing his coming at the theatres.

Operators' Union Secures New Quarters

The Motion Picture Operators' Union of Chicago has made arrangements whereby it will occupy the quarters which formerly housed the White Rats. These clubrooms were at one time the headquarters of the Press Club of Chicago, and contain many conveniences for the pleasure of its members. There are pool and billiard tables, bowling-alleys, card-rooms, banquet-hall, executive-rooms and reading-rooms. These quarters occupy two floors and are ideal rooms for a big body such as the Operators' Union.

Union Film Company Elects Officers

After moving into its new quarters on the bank floor of the Mortimer Building, the Union Film Company elected its officers. They are: William Hopp, president; William F. Wreden, secretary; Joseph Hopp, treasurer, and Carl Harthill, general manager. This concern is now releasing a feature a day and is buying the entire output of the Exclusive Supply Company. It is said that this company is the first to book an independent feature in the Orpheum Theatre, on State street, one of Chicago's most prosperous theatres. William Hopp, who has been ill for the past month, is again on the job directing things at the Union Film Company's headquarters.

Notes

Max Green, who has been conducting the Lincoln Theatre, on North Clark and Division streets, for the past few years, claims splendid business, due, he states, to the high-class manner in which he runs his theatre. Mr. Green is a progressive exhibitor and always the first to use the more modern things which are continually coming into the business.

Amongst the visitors in Chicago this week are J. A. Berst and Stanly Twist on the register. Stan is on his way to Australia, but Mr. Berst does not divulge his plans.

DISTINGUISHED VISITORS AT ESSANAY STUDIO

Many distinguished and prominent people visited the Essanay Chicago studio during the past week Among the most noted, perhaps, was Mayor "Lew" Shank of Indianapolis. His surprise at the progress of the motion picture industry and the interesting and novel way in which the pictures are taken was genuine. John Hymes, of Hymes and McIntyre, now playing in "When Dreams Come True," and several others who request that their names be not mentioned, also visited the plant.

FILM COMPANY OF DELAWARE STARTS

The Film Company of Delaware, a new concern, has purchased the plant of the New York Motor Works Company, at East Nutley, N. J., for $150,000, and expects to start operations soon. The new concern will manufacture motion picture theatre accessories and equipment. It is expected to employ 1,000 hands. The recently acquired plant is located on a plot of several hundred acres and is on a spur track of the Erie Railroad.

NEW THEATRE FOR PADUCAH, KY.

Paducah, Ky., is to have a new motion picture theatre of the most modern type. Rodney C. Davis, proprietor and manager of the Kozy Theatre, at 417 Broadway, will erect the new building on the site now occupied by the Kozy. Rankin Kirkland, assistant cashier of the City National Bank of Paducah, will be associated with Mr. Davis in the venture.

Before building the theatre, Mr. Davis is making a tour of the Middle West and South in search of practical ideas. The present Kozy is twenty by ninety feet and seats 240. The new theatre will be twenty-six by 150 feet and seat 500. A pipe organ will be installed. The Paducah papers have been loud in their praise of the new enterprise and the men connected with it.

MOTION PICTURES DEVELOP QUICK THINKERS

BY H. E. AITKEN

SO much has been said about the effects, both good and evil, of motion pictures upon children, that the following discussion of the subject by President H. E. Aitken, of the Mutual Film Corporation, is of particular interest at this time.

Mr. Aitken approaches the subject from rather a different angle than that used by the majority of people who have seen fit to express their opinion. If his theory is correct, even to a small degree, the rising generation of picture fans stand to revolutionize the arts and sciences.

"The very first training the pictures give to a child," suggests Mr. Aitken, "is also the most necessary to its success in any walk of life in which it may be thrown. That is "application." Gradually and unknowingly the child learns to sit in a chair with its attention riveted upon constantly changing pictures for many minutes at a stretch. Thus, without realizing the fact, the child learns what will be the very foundation of its future knowledge and success. Not only does it learn to apply itself to the subject in hand, but concentration is developed to a high degree, owing to the fact that a single glance away from the screen is accompanied by an immediate loss in the shape of rapidly changing scenes which are not supplemented by any words that can supply a substitute thought, by way of the ear-door to the brain.

"But, as important as the power of concentration is acknowledged to be in the scheme of educational development, it seems to me that we can expect of motion pictures an even greater boon, from the standpoint of training the youthful mind and also of improving the thinking power of adults.

FEW laymen realize the amount of material or "meat" that is contained in an ordinary photoplay. For instance, the usual four-act drama that furnishes a full evening's entertainment in our theatres is told in pictures in a few minutes. The result is that the person watching a motion picture drama thinks many times faster than the one witnessing an ordinary drama. Not only do events follow each other in rapid succession upon the screen but the mind must, in addition to taking cognizance of the action presented, also supply the thoughts that actuate the movements of the different characters as well as the effects of the dramatic situations upon their future behavior.

"Every scene presented must be closely followed and thoroughly appreciated at the same rate of speed that it is flashed upon the curtain. Gradually the mind of the child picture-theatre goer is trained to work at a pace that was unknown in the pre-cinematographic age—if you will pardon the coined word—and who can say to what state of perfection this quality of rapid thinking will be developed in the coming generation of picture viewers.

"There is no doubt in my mind that the reason why many are won over to picture-going only after several years of effort is due to the fact that the average brain is not yet trained to grasp enough of the real significance of the dramatic action presented to make the moving picture sufficiently interesting.

"The possibilities of the human mind trained to an unknown point of perfection by an agency that was not discovered until a few short years ago presents a new line of thought that is well worthy of consideration by all persons who think."

Pictures Invade China

American Materials and Supplies in Demand in Celestial Kingdom

THAT China is rapidly becoming a fertile field for the exploitation of motion pictures is evidenced by an article appearing in the Daily Consular and Trade Reports, written by George E. Anderson, United States Consul-General at Hongkong.

A company has been formed in Hongkong, says Mr. Anderson, with sufficient capital to furnish the native population in Chinese cities with motion picture entertainments having descriptive matter and other features in Chinese. There are already fairly successful cinematograph establishments in Hongkong, Shanghai, and other Chinese open ports and even in some of the smaller ports, but the films used are foreign films with foreign descriptive matter. The new company is establishing its first theater in Yaumati, one of the suburban centers of Hongkong, with two machines, one American and one Italian, and 500 films, most of which are American films with Chinese adaptation. The company has three Chinese and four European directors.

That there is a field for expansion in the cinematograph business seems to be beyond doubt; but because of the necessity of adapting foreign films to Chinese audiences and because of other difficulties, such as transport and theatre arrangements in native cities, it is practically necessary to enlist Chinese capital and more or less Chinese management in the business.

These are difficult to obtain in connection with an adequate experience in the motion picture business. American materials and supplies and American machines stand well in this part of the world, and American cinematograph methods are coming more and more into vogue. Continuous performance establishments are becoming popular.

Hongkong, by reason of its central situation and transportation connections, has come to be quite an exchange center in film distribution. There are several concerns in the port at the present time doing business solely in motion picture films, mostly on an exchange or rental business; and they serve cities all over this part of the world, notably in the Philippines, Indo-China and the Malay States, Siam, Burma, and North China.

The names of these concerns and that of the new cinematograph company may be obtained from the Bureau of Foreign and Domestic Commerce, Washington, D. C.

AMMEX PLAYERS INVADE MEXICO

Although Mexico is hardly a healthy or a restful country at this time, the Ammex Company will chance stray bullets and will produce a three-reel Mexican military drama on the dark and bloody ground beyond the Rio Grande. The scenario of this drama was written by Grace Adele Pierce, who has been regularly engaged to write the Ammex scenarios in future.

Miss Pierce is widely known as a scenario writer. "Judith," the Biograph feature, and one of the last pictures of D. W. Griffith at the Biograph studio, is a child of her brain.

MOTION PICTURES TO EDUCATE THE FARMER

United States Government Will Become a Manufacturer, Distributor and Exhibitor of Films

THROUGH the Department of Agriculture, through its bureau of rural organization service, the United States Government has established a school of motion pictures illustrating agricultural methods and become at once a manufacturer, distributor and exhibitor of films. This is what the Rural Organization Service may be termed, which was recently inaugurated with Dr. T. N. Carver as director.

It is known that the government has made use of animated views at conventions and expositions, but these have only been intermittent as circumstances demanded. It is also known that the Bureau of Animal Industry and Office of Public Roads have circulated films among the farmers as a means of instruction and suggestion, but not until now has a channel for a continuous output of the motion pictures of the department been possible. The use of the camera exhibition is but a part of the broad work planned by the Rural Organization Service, but there is little doubt that this will do much to attract the farmers to the more serious sides of agriculture.

One of the features of the Rural Organization Service is to teach the farmers by motion pictures the various lessons of the farm, the stock yards, the dairy, the forest and the many other fields in which their interests lie. Clyde L. Davis and Roger E. Treat have been appointed special agents to make the initial circulation of the films in the rural districts. It is their intention to visit the highways and byways, to show neglected farmers and those on neglected farms how to improve themselves, their lands and their crops. This is the most up-to-date, practical and thoroughly popular course in agriculture that the department has yet attempted.

THE launching of the Rural Organization Service has caused an additional incentive in each bureau and division to put its best work in animated form, wherever it is found possible. The various bureau chiefs have promised co-operation and their photographic laboratories will in future bend their efforts towards ribbon negatives for themselves and this service. This movement has come as a most excellent means of testing the efficiency of the motion picture as an educator.

The South is the first field in which operations have been opened with the most sanguine success as an outlook. Probably nothing has ever made the laggard, the ignorant, and the proud man of wealth stop to think, as has the motion picture. It may be called the spirit of the age, which has been caught up in all fields of human endeavor. It is the common meeting ground for all classes and needs no particular language for its interpretation. It is a significant fact that the spectator takes away from a motion picture show many suggestions and often makes practical use of them without realizing that this was the primary intent of the film.

In the past the field experts of the government have had discouraging experiences in making their points clear by mere words or by the stereoptican. This inherent defect will be overcome by the animated views. Besides, the farmers will have the opportunity of seeing a truth or a principle logically worked out from start to finish without having to undergo the trouble and expense of the experiment themselves.

The "show me" element forms a large part of the make-up of the tiller of the soil. Consequently, there is every reason why the government should employ the most up-to-the-minute manner of presenting its experiments to the agricultural public.

At the present time the Bureau of Animal Industry has perhaps the largest collection of films and through the co-operation of Chief Melvin and his photographer, Joseph Abel, the field experts of the Rural Service were able to begin their tour without delay. Among the subjects that are now being shown by the field experts is "The Texas Tick," with a detailed study of the tick itself and a series of experiments for the eradication of the pest as well as a graphic exhibition of the methods for its prevention. This will be most beneficial to the South, as the methods used and suggested have been proved a success by the Bureau of Animal Industry, which has succeeded in making some badly infested districts tick-free.

ROAD BUILDING AS SHOWN BY OFFICE OF PUBLIC ROADS

ANOTHER interesting film is the "Cattle Industry of the South," which includes views of existing conditions, accentuating improvements in some instances and commending the excellent care of the cattle in others. Aside from this being an instructive story, it is also pretty and entertaining, as many of the settings are in the picturesque and naturally charm-

ing rural sections of the South. Still another motion picture gives instructions to the stock-raiser. This is called the "Importation and Exportation of Livestock." It depicts the inspection of cattle on leaving and entering our ports to prevent the carrying of diseases. Farmers will welcome a knowledge of this side of animal husbandry, as well as the opportunity to note the sanitary precautions exercised during transportation to and from the quarantine stations, the excellent barns at these stations and the consideration given the four-footed passengers on the steamer.

The Office of Public Roads also has some films to offer the Rural Service. These show methods of road-building with various kinds of material, as well as the ways of repairing old roads with the idea of the greatest durability. This includes some views of our bad roads with the dilemma of being "stuck in the mud."

Good roads have become a necessity to-day with the advent of the automobile as a common means of transportation of farm products and pleasant travel in rural districts. It will therefore interest the farmers to know how to build and maintain their public highways. Some scientific views also form a part of the exhibition to be offered by the field experts of the government.

The officials of the Rural Service are most enthusiastic over the results already attained in teaching agriculture by motion pictures. Interviewing those connected with the work brought forth these statements: "We feel confident of the success of our new departure. People of limited education are met on a ground within the scope of their understanding and are entertained, while the remarks which supplement the pictures add to their fuller knowledge of the subject shown. We expect crowded houses everywhere, and no doubt in some towns we will be the first in the field.

HOW CATTLE ARE SHIPPED

The government is doing a wise thing in establishing a motion picture school of agriculture."

WILLARD HOWE.

T. J. West Talks on Conditions Here

Famous British Showman Pleased by Developments in Picture Art

T. J. WEST, the well-known English film man, who is noted for his deep knowledge and wide experience of showmanship, has just returned to England after a visit to Australia and a tour of the United States and other countries. During this time Mr. West made a study of the motion picture industry in the various countries which he passed through, and his observations on conditions in this country have unusual interest, especially from the exhibitor's standpoint.

Mr. West, who stopped in the United States on his way to Australia, spent some time here and met many of the leaders in the motion picture industry. In a recent interview, obtained immediately after his return to England, he gave some of the conclusions he had reached relative to the industry here.

"In New York, Chicago and other cities," said Mr. West, "I met many of the principal people in the motion picture trade and had an opportunity to gage the wonderful developments which had taken place since I was there before. In the picture theatres, vaudeville is being gradually eliminated, better orchestras being provided in its place, with the result that business, from the exhibitor's point of view, has greatly improved.

"I always did contend that American exhibitors began at the wrong end by charging five or ten cents for admission, as though their entertainments were only of small worth—which is very different from what I did in Australia. Having proved, however, that in Australia I could get three shillings, two shillings and one shilling, they evidently saw that it was better to eliminate cheap vaudeville, get better orchestras and better projection, and run their shows altogether on a higher plane.

"At the Astor Theatre, New York, for instance, 'Quo Vadis?' had a solid run of twenty-two weeks at prices ranging from twenty-five cents to one dollar, and then it was only taken off to make room for other plays previously booked. And I understand from Mr. Kleine that it is still running at another theatre."

FAREWELL DINNER TO BRANDT

A number of English newspapermen and members of the Trans-Atlantic Film Company, which was recently formed to handle the Universal productions in Great Britain, gave a farewell dinner in London to Joe Brandt, the Trans-Atlantic's publicity manager, on the eve of his departure for America.

The dinner, which was held at the Boulogne restaurant, Corrard Street, London, W. C., was a great success and brought forth many tributes to Mr. Brandt. John D. Tippetts and J. Avery, of the Trans-Atlantic Company, took turns in the chair, while Lewis Roach, who will take Mr. Brandt's place as publicity manager and editor of the Trans-Atlantic Company's publications, proposed the toast to the departing guest.

Among those present were Charles Lane, of the Exchange Telegraph Company and Lloyd's News; Oscar Rosenberg and Horace J. Simpson, of Shuroy's publications; L. Pounds, Evening News; Mr. Watson, Kinematograph Weekly; Messrs. Hoyes and Parrott, the Bioscope; S. W. Fredman, the Cinema; J. H. Davies, F. W. Taylor, Clarence Hunt, Mr. Catlin, S. Kennard, C. B. Betting, L. A. Harrap, A. Henderson and J. E. Pryde-Hughes.

J. H. HALLBERG MOVES INTO LARGER QUARTERS

J. H. Hallberg, the motion picture supply man, has taken the whole floor at 36 East Twenty-third street, the change being necessitated by the growth of his business. Mr. Hallberg says that the Hallberg A. C. to D. C. economizer is giving satisfaction wherever used. To prove his point he cites the following letter which he received recently:

"Newburgh, N. Y.

"Dear Sir:

"The Kinemacolor service starts to-day, and judging from the many favorable comments on the Panama Canal pictures, they should make a big hit. "Hallberg" A. C. to D. C. Economizer is a wonder. It worked perfectly from the start and we do not have to use but one-half of the current it produces. The black and white pictures we showed for two days were the talk of the town. The operators said the pictures in Poughkeepsie and Newburgh were the best they had ever seen and we both use the "Hallberg" A. C. to D. C. Economizer.

"Yours very truly,
"F. M. TAYLOR,
"Academy of Music."

SUCCESSFUL EXHIBITING

BY WALTER ROSENBERG

EDITOR'S NOTE.—As the manager and lessee of many motion picture theatres, Mr. Rosenberg may be said to speak with the authority that is the attribute of success. Among the motion picture houses under Mr. Rosenberg's supervision are the following: Savoy Theatre, New York; Metropolis Theatre, New York; Savoy Theatre, Mt. Vernon; Savoy Theatre, Asbury Park, N. J.; Broadway Theatre, Long Branch, and Hoyt's Theatre, South Norwalk, Conn.

AS lessee and manager of a number of theatres in New York and elsewhere, I have met with much experience that I believe may be of material help to brother exhibitors, who have not had a chance to have a similar amount of experience. It is not the intention of this article to criticise any of the methods in vogue by my contemporaries, rather, it is designed to be a help to those exhibitors who feel that their methods can be improved and are willing to take the advice of one who for a number of years has been actively engaged in the business of procuring entertainment for the public.

It seems to me that next in importance to the necessity of having the best pictures possible, comes polite and ingenious service. An impolite usher or employee who is not thoughtful can do more to injure the business of his employer than even poor pictures would do. None of us, of course, wish to slight any of our employees. By slighting I mean that every exhibitor believes it is better to have happy and well-satisfied employees than to have those who have cause to be disgruntled.

Personally, I do not believe it is necessary to have a large number of ushers. Even in our large New York theatre, The Savoy, we have but one usher with an assistant when necessary. This girl, Miss Margaret Browning, is, perhaps, the best paid and most capable woman employee in any theatre in New York. For this reason we are able to get the very best service possible from her. Her attention to the patrons of the theatre has been remarked many times, and the people appreciate even in a cheap-priced house the little attentions that a thoughtful person may give them, such as escorting to seats, helping them on and off with their overcoats, answering their questions, however foolish, and the thorough-going courtesy extended to everyone who comes into the theatre.

* * *

IT has been our experience with girl ushers that many are afraid, that if a strange man should address them their replies are apt to be in the tone of one resenting an insult, whereas there is a great likelihood of the questioner desiring nothing but information, with which only the person addressed could supply them.

Good and capable projection is a most important item. By projection I mean everything that belongs to the projector's room. If you have a motor-driven machine, or if the machine is hand-driven, it is absolutely necessary that a capable and licensed man shall be in charge. This man must be paid well, twelve dollars per week not being a salary sufficient to obtain and retain such a man. This man must understand fully the running of films in order not to hurt them. He must be a thorough electrician and should have a capable apprentice to help him in winding and arranging the reels, so that no time is lost.

A mighty good device which we have worked to considerable advantage in all of our theatres is the plan of having the signs thrown on the screen from time to time, telling the patrons things that it is necessary for them to know, such as the location of the ladies' and gentlemen's resting rooms, the program for the following day, and the various things of importance which they wish to know. Of course this plan may be overworked or underworked. Too many signs, posters, etc., are an injury and will really hurt a theatre's business.

Posters in front of the house should always be in frames, good brass frames with glass fronts, and very few of them. There should be just enough of them to show the transient trade that there is a motion picture house in the rear of those signs. To place posters all over the front of the lobby is a very poor advertisement. It might attract a very commonplace class of patrons, but it will not attract the class of people that you wish to have visit your house.

* * *

A CLOCK on the stage will be found to be appreciated by the audience. In the semi-light prevailing in so many theatres it is rather hard to see the time, and a good large clock is really a drawing card, or at least so we have found it. The timepiece used in our Savoy theatre in New York City is a large, white sheet on which the time is thrown by an electric clock in the orchestra. The workings are most mysterious and keep the audience continually guessing how it operates. But it is accurate, can be easily seen, and is far better than throwing the time on a stencil on the screen as often as the operator sees fit.

There are always a number of patrons who come into a theatre just to pass away a certain length of time before keeping an appointment. These people want to be kept constantly informed of the time and how long they have to stay. For this reason they will greatly appreciate an attention of this kind.

Another thing that comes under the head of attention to patrons is the condition of the private rooms in a theatre. The ladies' room in particular should be kept scrupulously clean and dainty. There should be at least one matron in constant attendance and every possible requisite should be at hand so that any visitor may make use of them when wanted.

For instance, good talcum powder, sweet, wholesome soap, clean towels for each person, etc., should always be found there. There should be no expense saved in this respect, for there is much patronage that rests on just such little attentions as these.

* * *

A PICTURE is finished and the patrons are leaving the theatre. There is often a rush for the newly vacated seats, and the outgoing crowds are rushed by the incoming. Here is the place where a tactful usher is well-nigh indispensable. How easy it is, if they knew the secret of amiability, to dispose of that crowd and leave a pleasant impression on everyone.

Take for example an elderly couple coming in. They have visited but few theatres, and perhaps this one is a "blow out" for them. An usher meets them and asks "What preference have you in the way of seats?" Probably being unversed in theatre-going, they may ask to go to the front. The usher should escort them there even if the theatre is busy and leave them with the remark, "If you are too far front please let me know."

When these people leave the theatre, being already in a good humor, a request to know how they enjoyed the show is an attention that pleases, and thus they leave in a better humor and probably become regular patrons.

These are of course little points of the trade which only experience can teach. But to gain the most successful results, the whole thing resolves itself down to the following: Give the best service you can get for what you are willing and able to pay in the way of films. Employ the best of operators, ushers, door men, ticket sellers and other employees. Avoid the semblance of anything at all cheap or flaring. Do not have large outside posters unless you are sure that that is what attracts your class of patrons. Keep them posted on your program, and give them such other information as they may wish. Have everything neat and clean, with floors clear of paper and other refuse. If by following this advice you still fail, there is absolutely no hope for your house at all.

Balboa Studio Busy

ARRANGEMENTS for the production of "Balboa," which will be presented in San Francisco during the Panama-Pacific Exposition in 1915.

BELLE BENNETT
Balboa Leading Woman

are now nearly completed by the Balboa Amusement Producing Company, of which H. M. Horkheimer is president and general manager. Within a short time the cast will be announced, a number of well-known actors and actresses now on the legitimate stage having already been engaged for the production.

A recent addition to the Balboa forces was Belle Bennett, whose name is already favorably known in the motion picture world. Miss Bennett, who will be featured in future in all the Balboa Company's productions, is considered one of the best horsewomen appearing in motion pictures.

Henry King, who has been playing leads for the Balboa Company, is the principal in a three-reel feature, "The Path of Sorrow," which is now being produced under the direction of Bert Bracken, former director of the Robin Company. Madeleine Pardee, Gypsy Abbott and Victoria and Eugenie Forde are also cast in important parts in this production.

Owing to the fact that the Balboa studio at Long Beach, Cal., has grown too small to accommodate the number of people now associated with the company, within the next few weeks several new buildings will be erected. Two new companies will then produce a number of features, which have been completed by the scenario department.

H. M. Horkheimer, the president of the company, recently returned to California from the East, and E. D. Horkheimer, the secretary, will now take an extended business and pleasure trip on the Atlantic coast. He is not expected to return to the Balboa offices before the first of the year.

Among the recent additions to the Balboa forces are Mayme and Marguerite Bowles, two Louisville, Ky., girls, who are making their debut on the screen. Harriet Jensen, who was a member of the company a few months ago, has again joined her former associates at Long Beach, Cal. All three will be seen in future productions of the Balboa Company.

Billy Beckway is in charge of the

HENRY KING
Balboa Leading Man

developing room at the Long Beach studios, while Henry Stanley, the dean of the Balboa forces, is regarded as an authority on make-up among his associates, in addition to his able work as a character man.

A special event at the studios recently was the private projection of a number of films, just completed by the Balboa Company, which will be released within a few weeks. The excellent photography and superior work of the cast excited much favorable comment.

POWER PROJECTION MACHINES AT EXPOSITION

The Nicholas Power Company, manufacturers of Powers Cameragraph No. 6A projection machines, will have a booth at the International Exposition of Safety and Sanitation to be held at the Grand Central Palace from December 11 to 20. They will demonstrate the safety appliances of their projection machines in a specially constructed theatre

BARRY O'MOORE IN EDISON SERIES

A new Edison comic series, "The Adventures of Octavius," in which Barry O'Moore will be the star, is shortly to be begun. There are to be twelve stories written by Frederick

BARRY O'MOORE
Edison Players

Kummer, and they will appear simultaneously in the Pictorial Review.

Octavius is an amateur detective who becomes deeply entangled in the meshes of baffling criminal plots. His pursuit of desperate criminals and near-criminals in his stupendous efforts to suppress crime are original and humorous to a degree.

The first of the series provides a distinct thrill in the appearance of that eleven-foot boa constrictor which plays an important part in the story.

Barry O'Moore is well known to the motion picture public, as he has played character parts of every description for the Edison Company, after a stage experience of several years. Two of his most recent performances which show his ability are Louis of France in "A Tudor Princess" and John Hayes in "The Actress."

BLINKHORN'S FEATURES GO WELL

Among the visitors to Albert Blinkhorn's office, World's Tower Building, New York City, last week was Mr. Lubin, of Montreal, Canada. He has contracted to take all of the features that Blinkhorn will release. Contracts were also closed for Northern Illinois and Wisconsin, and all of the Southern States.

"David Copperfield" and "Kissing Cup" are making big hits and almost all the territory for these popular features has been sold.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

AT last an olive branch is tendered in the disagreeable situation now prevailing in the motion picture exhibitors organizations. Samuel H. Trigger, the standard bearer of the anti-Neff faction and the leader of the "bolt" last July at the National Convention in the Grand Central Palace, New York City, now makes peace overtures. Mr. Trigger writes in a letter, the meat of which runs as follows:

"Two calls have been issued for meetings of the Executive Committees of the Motion Picture Exhibitors League of America and the International Association, the former at Cincinnati and the latter in Chicago. I think it would be advisable if The Motion Picture News would use its good offices and influence in an endeavor to bring the two executive bodies together and amalgamate all the states into one large association.

"The facts are that a split occurred in the ranks of the exhibitors. There has been much said and much to state upon both sides, but we know that there must be a dissipation of strength when two national organizations exist. Then why continue traveling at different angles when by traveling on one avenue so much more may be accomplished? The past is past and we ought not to keep alive any ancient differences. I am not anxious to put any man in the position where people may say he is holding out against a union of all exhibitors.

"It seems inconceivable that the good work accomplished in the past should be negatived by the failure to get these two committees together at this opportune time. Therefore I make this appeal to The Motion Picture News in an endeavor to get the views of the officials of both sides and to get The Motion Picture News to use its good offices and influence to bring about harmony. These are simply my views which I hope you will publish."

These quarrels of the past have done much to hurt both sides. Because of them, because of the split, the leagues and the men in them have been called harsh names. They have been ridiculed. The unsettled conditions, the mud-slinging, the cuttle-fish ink-squirting tactics have acted as a deterrent to exhibitors thinking of joining the leagues and have sickened those already in who were not actually concerned in the melee.

Now there comes a chance to end all this. It should be seized. At this time it makes no difference to the man who has the future of exhibitors' leagues at heart which side was right last July and which side is the stronger now. The breach has hurt both sides. Now there comes a chance to heal it. For the love of Mike and in the name of suffering humanity take the chance, boys, and get together under one banner again.

The first woman to see herself under this banner is Agnes Egan Cobb, Mrs. C. Lang Cobb, Jr., at home, and the manager of Union Features and

SHE IS A PIONEER

Features Ideal, which concerns distribute five features a month between them. Once upon a time I called Mrs. Cobb "the pioneer film woman" for that's what she is. She has been in the business about as many years as her apparent age. Back in the days when the motion picture WAS in its infancy she did a little trooping. Then she was with B. F. Clements in Chicago. She has toured the country from coast to coast selling films. Now she has a nice swivel chair at 227 West Forty-second street where one has to be announced before he can enter the sanctum sanctorum.

The suit of P. A. Powers vs. the Universal Film Manufacturing Company and Carl Laemmle, its president, involving 1,540 shares of common stock and 1,250 of preferred, formerly owned by David Horsley, has been assigned by Judge Lehman, presiding over the Special Term of the Supreme Court to Judge Greenbaum for trial. Arthur Butler Graham, counsel for Powers, appeared Wednesday before Judge Graham, and had the case set for trial Monday in Special Term Part IV.

Monday was a busy night at the Screen Club. All the committees got busy and worked on various items of club business until midnight. A batch of new members were passed. But what interests most persons is the plans for the Screen Club's second annual ball.

This event will be held Saturday, January 31, 1914, in the Grand Central Palace. The big floor will be cleared for dancing, of course, and the boxes will be built around the sides of the main floor. William Robert Daly promises new and novel effects in the grand march and every mother's son is going to work hard to make this year's affair beat last year's. This is some contract, for the 1913 ball was a whopper.

Lots of fun is planned for the club. A "Reel" will be held last Saturday night of every month. It is hoped to hold the first one December 27. They will be under the general direction of Joe Farnham as chairman of the house committee. It is his plan to feature some notable every night as "scenario editor."

The pool tables will be utilized. A "crazy pool" tournament will be held every Saturday night according to plans, and a regulation pool tournament will be started as soon as feasible.

On the night of December 23, a Christmas tree will be held in the club.

Among the new ones at the club are J. Stuart Blackton, William T. (Pop) Rock and J. A. Berst, all of 'em life members.

Sol Lesser, he of the Golden Gate Film Exchange in San Francisco, and several other exchanges along the Pacific Coast, one of the biggest feature buyers in the country, is opening a New York office in Room 614 of the Candler building, 220 West Forty-second street. Sol may be found there for a month or so yet. His New York concern is the Golgate Feature Service.

Several hundred exhibitors remember the walk-out of last July. The two factions parted in anger. An angry man will make promises he won't attempt to fulfill when he cools down. Two weeks after the row I talked with Neff and I talked with Trigger. My estimate was then and is now that both sides wanted to get together, but didn't know how to go about it and were prevented by a false idea of pride. Now Trigger has swallowed his pride and anger, and made a plea for peace. Let's hope Mr. Neff meets him half way.

Good for Trigger. Without going into the merits of the old controversy, it seems to me that his peace overtures should be accepted. Everybody knows the old adage "in union there is strength." It must be apparent to all that one big organization is more to be desired than two which are fighting each other.

The American Moving Picture Machine Company of 101 Beekman street, is in the hands of a receiver following the institution of involuntary proceedings in bankruptcy. A. A. Gordon Murray is the receiver. The liabilities are estimated at between $100,000 and $125,000 and the assets at $70,000.

The offices of the General Film Company at 200 Fifth avenue are crowded these days. The managers of all the General Film branches in this country and Canada are in town for the big conference which happens once or twice a year anyway. While here several of them have been on the stand in the government suit against the Patents company.

It is Pathe, not Edison, which will from now on release a plural reel feature every Friday on the General Film program.

George Kleine is evidently getting busy in earnest while abroad. He cables in from Rome that he has completed negotiations for a series of seven, eight and nine reel subjects which are due here soon. These include well-known dramas and historical subjects.

Meanwhile work on the theatre which he is building in Forty-second street, New York, to house these photoplays is progressing rapidly. All of the steel work is up and it is expected that the building will be finished about February 15. The theatre will seat about 1,200.

Edna Flugrath, Edison leading woman, has been engaged on a long contract, so the British press says, by the London Film Company. This is the concern for which Harold M. Shaw, late of Edison and Imp, is head producer. While Mr. Shaw was with Edison Miss Flugrath appeared under his direction in "The Third Thanksgiving," "The Dam Builders" and "On Donovan's Division."

The London Film Company is some concern, lads. Don't overlook it as soon as it ties up with someone to handle its stuff here. Shaw has done Conan Doyle's "House of Temperly" so well that the English and Doyle himself were mightily pleased. He has done "Beauty and the Barge" with Cyril Maude and either has done or will do "Svengali" with Sir Herbert Beerbohm Tree.

M. Kashin, general manager of the Montague Feature Film Company of Montreal, which has temporary headquarters at 10 Victoria street, was in town during the week on a feature-buying expedition.

F. R. "Doc" Murphy, manager of the Mutual exchange in Springfield, Mass., has been transferred to Waterville, Me.

The "Around-the-World" pictures which opened at Carnegie Lyceum, New York, last Monday, are the product of the Gaumont Company.

L. J. Rose, secretary of the Ammex Film Company, has returned to California after a two weeks' stay in New York, where he was in conference with F. D. Halliday, general sales manager of Ammex, and Joseph R. Miles, general manager of the Exclusive Supply Corporation. In addition to being a horseman of considerable repute, Mr. Rose is a real pioneer. His family went via the wagon trail from Illinois to California when he was a mere boy. Seven men and some women and children never reached California on the memorable trip.

Frank V. Beal was seen on Broadway this week. So was Ed Carewe. Which means that the Tampa Films, Inc., of Tampa, Fla., has suspended producing activities pending re-organization. Frank Beal, formerly with Selig, was the director, and Carewe, late of Lubin, leading man. Jack Byrne, scenario expert, is still cavorting among the orange blossoms.

Oh, Why Not!

Christy Cabanne's first Mutual release will be "Until Death Do Us Part" with Mae Marsh, the Indian actor, Eagle Eye, the Burns brothers, Robert Harron and others.

Paul Kimberly, the charming young Englishman, now at the helm of the Thanhouser Film, Ltd., head European office at 100 Charing Cross Road, London, is getting out a house organ "Thanhouser Topics." Kimberly will be remembered from his recent visit here which terminated only a few weeks ago.

Edgar Lewis, Reliance director, is staging an Italian drama written by Russell E. Smith, of Frank Wood's scenario staff.

The Pathe American Company will produce four and five part features soon.

The Eclair Company is sending a band of players to New Orleans to produce "The Kangaroo," a six part feature. "The Kangaroo" is the name of a resort featured in the action which is laid in ante-bellum days.

Travers Vale, Reliance director, goes to Biograph.

The American Film Manufacturing Company will have no release on Christmas day. Instead "The Shriner's Daughter," a two-reel subject, will be released December 22.

Murray F. Beier, of the Emby Feature Film Company, at 145 West Forty-fifth Street, thinks pretty well of his coming releases, "The Nihilist" and "The Apache's Daughter." He is now booking Sarah Bernhardt in "The Romance of an Actress" and M. Mounet-Sully in "Œdipus Rex." Emby Features will handle two feature subjects a week.

H. N. Morey, of the Peoples Vaudeville Company, in the American Theatre Building, is booking the four-part feature "Queen Elizabeth."

Lillian Christie, formerly with the Vitagraph and Kalem companies, has joined the Western Essanay ranks at Niles, Cal.

The Film Redeveloping Company, of 145 West Forty-fifth Street, with Mr. Gutterman at the head, is about to enter the producing field.

B. R. Thomas, of the Gotham Film Company, of 145 West Forty-fifth Street, is opening an office to take care of the commercial end of the business.

Jack Edward Moore is now handling the publicity for Albert Blinkhorn and his Turner and Hepworth films.

Ray U. Smalwood is now directing pictures at the Imp studio with Ethel Grandin as his leading woman.

William Russell goes from Thanhouser to Biograph.

Harry Eytinge, Edison comedian, gave his annual party for the girls at the studio recently. Those present were Mildred Bruce, Bessie Bannon, Rose Engoran, Cathryn Bogstedt, Minnie Reuben, Susette Mosher, Margaret O'Keefe, Gertrude Brown and Lulu Holm.

Bernhardt Niemeyer is playing in a series of Kinemacolor comedies being filmed at Whitestone.

The Poli circuit has installed Kinemacolor in the following houses: Worcester and Springfield, Mass.; New Haven and Hartford, Conn., and Scranton, Pa.

The American Company, Ltd., British agents for the American Film Manufacturing Company, is now occupying new and more commodious premises at 183 Wardour Street, London, W.

C. J. Giegerich, having graduated from the Leslie syndicate, is now handling the advertising for the Screen Club ball program.

The All Star players who have been down in Georgia producing Augustus Thomas' "In Missouri" retaurned Wednesday, including, of course, Burr McIntosh and Larry McGill.

The All Star Feature Corporation will produce Augustus Thomas' drama, "The Education of Mr. Pip," with Digby Bell in the title role.

Peter Lang, now with the Famous Players, recently celebrated his silver wedding anniversary.

Al Mayo, formerly with Reliance, is now an assistant director with Thanhouser.

Miss Eva Unsell, who has been a reader with the DeMille Play Agency, has joined the scenario department of the Famous Players Film Company. Miss Unsell has turned out many scenarios. She was once associated with the Kansas City Post.

Charles Feature Abrams left Thursday on a Canadian trip for his Great Northern Special Feature and Films Lloyds interests.

Heading the accident list of the week comes Anita Stewart, of the Vitagraph Company. She is suffering from a nice collection of bumps garnered in a fleeing taxicab going forty miles an hour for a Vitagraph drama.

Edith Storey, of the Vitagraph Company, has bought a six-cylinder touring car. The press agent spells it "cillinder," but we guessed it right the first time.

Newspapers and other publications have been carrying editorials and contributed articles praising the Vitagraph Company of America for its work in connection with the safety crusade going on all over the country. The Vitagraph Company produced, in connection with the Brooklyn Rapid Transit Company, a picture, "The Price of Thoughtlessness," aiding the crusade.

More than one hundred Jews, men and women, from the Brownsville section of Brooklyn, gathered at the Vitagraph studio and played in a big "yiddisher ball" scene in a feature drama Van Dyke Brooke is producing.

Phil Gleichman, of the World Special Films Corporation, is back in New York and is work-

(Continued on page 44)

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

DURING a visit recently to the Savoy Theatre in New York I was pleasantly surprised to see thrown on the screen a small neat sign which read:

"During the following picture S. M. Berg's Symphony Orchestra will render Gounod's 'Meditation.'"

Although this may look like a very small thing, it is really a very important feature. People like to be told what the music is, if they are informed in a pleasant way. Have you never heard at a musicale, the remark "What is that he is playing"?

Started by Professor Berg

This innovation, if it may be so termed, was started by Professor Berg himself. For many years a successful leader and musician, he has had the opportunity of finding out what the people want in the way of good music at the proper time, and when good music is given they also want to know just what the selection is. There are a great many dramas that are very successful if accompanied by good music, and there are comedies that "get over" if they are aided by ragtime. If a medley of the latter is to be played there is no need to advertise the fact, for every one knows the popular music, but for operatic music an announcement is a good plan.

It does not make any difference whether your theatre has a piano or a twenty-piece orchestra, you can have suitable music and at the same time, good music. Poor music will work every bit as much havoc with your business as will poor pictures. If your drummer does not follow the pictures, and insists on just banging away at his instrument, get one that can and will follow the screen. In the fight scenes he can be of more material aid to your picture than anything else, if he understands his business. The same applies to the pianist or to the operator of the mechanical instruments. But make it your watchword to follow the picture with good music, and take care that your patrons are "put next" to that fact.

I noticed recently an article by a man who had made a great success in the grocery business by "creating appetites" for Sunday night suppers Now you can all do the same thing, no matter what there is at your command. Give your patrons an appetite for good music, that follows the picture, and see if they do not return for more. But be sure that you let them know what they are getting. Tell them that you want suggestions and criticisms and you will get them, but show them that it is good music that you are working for.

"Good Music" Your Middle Name

The Regent Theatre in New York is a specialist in good music that follows the story on the film. Perhaps you have not the means at hand for producing what they can do in completeness, nor have you perhaps even got an orchestra, but if you only have a piano you can tell your patrons that from now on your middle name will be "good music" and don't stop until you get it!

Musicians will find that the music suggestions offered by many of the manufacturers will be of great assistance in working up an available program that will at the same time please and amuse. But none of this can be done unless you rehearse beforehand. It is not simply a question of looking at the pictures and then deciding what you will play, but get there before the audience and practice.

The more pretentious theatres have recognized that good music is one of the most potent drawing cards. The bigger theatres are making a feature of good music all over the country. The little fellows will follow.

A. D. M.

JAMES MORRISON AND CARLOTTA DE FELICE IN "A CHRISTMAS STORY"—VITAGRAPH

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WHAT THE MOTION PICTURE THEATRE REPLACES

THE motion picture show is something more than popular. It is intimate. To an extraordinary extent it is entering into the daily thought of the masses. The good men and women who are fond of writing on literature and life, who are devoting themselves to the task of bringing the drama into touch with the life of the people, must be amazed, and slightly chagrined, at the intensity with which the film-play has seized upon the popular imagination. The crowds not only throng to the shows, they talk about them; on street corners, in the cars, and over the hoods of baby carriages.

From time to time there have been plays in the regular theatre which have become the theme of general discussion. There have been players whom the public has made its favorites. But the theatre as an institution has hardly impressed itself upon the popular mind. A show was either good or bad, and there it ended with the average theatre-goer. The technique of the theatre was a subject for professionals and "highbrows."

But the crowd discusses the technique of the motion picture theatre with as much interest as literary salons in Paris or London discuss the minutiæ of the higher drama. The crowd knows how the films are made, and what it costs to make them, and who the leading actors in the show are. The producers of these shows have achieved an extraordinary triumph. They have converted their entire audience into first-nighters.

* * *

THE interest of the masses in the motion picture show is even more personal than that. They are not only spectators and critics, but to a very considerable extent they are the authors. Everybody is writing motion picture scenarios. In part it may have been a real dearth of ideas which induced the film producers to appeal for contributions to the nation at large. In part it may be excellent business to inoculate the audiences, not excluding children of the grammar grades, with the virus of authorship.

The regular theatre draws a not inconsiderable part of its revenue from "students" of the drama who go to the theatre in order to learn how to write plays. The number of those thus directly interested in the motion picture plays must be enormous. In a very real sense the photo-play then becomes a truly popular art. The operatic composer will strive to give reality —and popularity—to his music by incorporating folk-themes into his score.

To the extent that the music of the masses enters into the finished product the composer's art is a popular art. The motion picture showman goes much further than the composer can by throwing upon the screen the very ideas supplied him by the crowd in the seats.

* * *

THE average motion picture show is better art than the old-fashioned melodrama which the pictures have so largely replaced. The vice of melodrama is less in the action than in the dialogue. It must be a very hardened theatre-goer who can resist the elementary appeal of physical contact, of animated pistol play, of hazardous leaps across chasms and from the windows of burning buildings, of splendid heroisms and arrant villainies.

It is the spoken heroics of melodrama that make for laughter. The silent film-play solves the problem at a stroke. It eliminates all artificialities of speech, and substitutes a great number of popular realities. The setting of the photo-play is incomparably more real than anything even a Belasco can give us.

It reproduces action in real deserts, on real oceans, in real forests. The heroine walks out of a very actual cottage, down actual steps, and takes a perfectly authentic car to the stores. The audience know that these things and the trees, rocks, bridges, boats, and guns are absolutely true to life, because it has often seen the man with the camera at work.—*The Cinema.*

CHARLES KLEIN'S GREAT DRAMA "THE THIRD DEGREE" (LUBIN 5 REELS)
The first release of the General Film Company's new Special Feature Photoplay Masterpieces.

"THE CASE OF CHERRY PURCELLE"

Eclair Universal.

A modern detective story, after the story by Arthur Stringer in Hampton's Magazine. Its applicability to modern life is undoubtedly its most telling point. Mr. Stringer evidently founded the story more or less on fact, for throughout the production its realism stands pre-eminent. The original name "The Most Wonderful Woman in the World' was altered to the above, the latter being more suitable.

The only fault to be found with the whole story is its brevity. Had the story been given two additional reels with action to match, the audience would never weary of it. It is one of those gripping, vital stories, that will hold an audience motionless during its projection.

"THE CASE OF CHERRY PURCELLE"—UNIVERSAL

Cherry Purcelle, a girl, alone in the world, possesses the spirit of adventure strong within her. So when a chance is offered her to join a gang of wire-tappers and confidence-men, she eagerly accepts. Her duty is to entrap millionaires with her beauty, so that they become victims of her accomplices. Throughout there is the tightening of the net by a detective, who is unable to get evidence that is sufficient to send the gang "up the river."

Kerrfoot, a millionaire, who has been very good to Cherry, is selected as a victim and she, not knowing his identity, sets out to get him. She has slowly but surely tired of the old life and though Kerrfoot no longer has any faith in her, she goes to him and tells the whole story. They are married and "Camera Eye" Sherman is enabled to round up the whole gang with the exception of herself.

Belle Adair as Cherry Purcelle registered some very competent and clever work. It is her first leading part and she made the most of it. Alec B. Francis as "Coke" Morgan had probably the hardest role to handle. His impersonation of a cocaine fiend was realistic. Helen Martin and Fred Truesdel completed the important members of the cast.

A. D. M.

H. A. LANDE LANDED A BIG ONE

The feature photoplay, "The Great Lure of Paris," is booked at Hammerstein's Victoria for an indefinite period through the Film Exchange. Hammerstein is advertising the production as the "biggest" White Slave picture of direct importation from Paris.

WHAT IS THE KINEPLASTIKON?

Pepper's Ghost on the Motion Picture Screen

LAST summer some excitement was caused in New York by the announcement that the Shuberts had secured control of an entirely new and wonderful method of motion picture projection which was certain to revolutionize the picture business. The Shuberts, we were told, had closed with the German inventor for a large sum of money. The idea, previously, had been offered to Marc Klaw, but that gentleman sent a representative, with a knowledge of optics and photography to investigate it, and declined the offer.

But the Kineplastikon is still being shown and exploited in Europe. The pictures are novel and striking. They resemble Pepper's ghost. But what *is* Pepper's Ghost? the reader will ask. This: As you sit in a darkened auditorium you see on the stage, figures apparently moving in space. Mark the word "apparently." What you see are reflected images of people —not real people. You see ghosts, in fact; not supernatural ghosts but physico-optical ghosts.

Now, suppose that instead of looking at an ordinary motion picture on an ordinary screen, you saw the figures apparently moving about in space. That is the principle of the Kineplastikon.

These pictures appear in the atmosphere only and they may be made to look either solid or ghostly at will. In order to make films of the kind required for Kineplastikon, the figures must be photographed white or lightly tinted upon an opaque black background. The films are projected from the side of the screen, instead of either from before or behind it, while the effect of surface reflections from the glass, which latter would destroy the illusion, is prevented by the interposition between it and the audience of a fine transparent gauze sheet.

In our judgment there is nothing patentable in the broad general idea of Kineplastikon. Professor Pepper, at the Polytechnic in London forty or fifty years ago, made the first experiments in this form of projection.

The motive in printing this article is to bring the idea of this attractive illusion to the notice of film makers desirous of making releases of a "somewhat different" nature. The exhibitor, who aims to give his patrons all possible change and variety would, no doubt, welcome a few pictures of this kind.

WORLD TOUR TEAMS IN PICTURES

Baseball fans will have an opportunity to follow the Giants and White Sox around the world by the means of moving pictures, as it has just been announced that a Pathe cameraman is to accompany the teams in their over-seas journeys. Pathe Freres have been awarded the exclusive privilege for this photographic pilgrimage, and it is safe to say that the pictures will be of much interest.

Frank Chance, baseball's "peerless" leader, will also be seen shortly in a baseball comedy produced by the same company. Miss Gwendoline Pates is the leading lady.

FILM CRUSADE AGAINST SOCIAL EVIL

Motion Picture Produced With Co-operation of Samuel H. London, Late of Federal Secret Service, is Result of Seven Years' Work as Investigator and Attacks the "Out-of-My-House Policy

ENTERING a new field, the motion picture is now being used as a weapon to fight the "white slave" traffic by preventative rather than curative means.

Among the first of the pictures of this kind, and probably the most authoritative, as it shows actual scenes in the underworld of New York, New Orleans and Denver, is "The Inside of the White Slave Traffic," a film running a little more than 4 000 feet, which has been on exhibition for a week at the Park Theatre, New York City, to crowded houses, and also in Troy, New York.

THE PRE-ARRANGED "RESCUE"
Scene from "The Inside of the White Slave Traffic."

The scenario from which this film was produced was written by Samuel H. London, who knows whereof he writes. Mr. London headed the investigation work done at the instigation of John D. Rockefeller when the Rockefeller Commission was probing the "white slave" traffic. Before that he was head of the branch of the Government Secret Service which has to do with "white slavery."

For seven years he had made a study of the subject all over this country and in several foreign countries. The picture was produced by the Moral Feature Film Company with offices in Room 801, Longacre Building, New York City, and will be handled by the Sociological Research Film Company, which has offices in the New York Theatre Building, New York.

"I was eager to get the picture in towns like Troy," explained Mr. London, "because I wanted to get the picture before factory girls. I have found this class of girls the most frequent sufferers from the evil which we are fighting. I have gone over the production pretty carefully and aided Mr. Beal all I could when he was producing the picture, and I feel it is as near a photographic representation as possible of the great evil."

The picture was produced in New York, New Orleans and Denver, under the direction of Frank V. Beal, a producer formerly with the Selig Polyscope Company and later with the Tampa Films Inc. Ed. Carewe, late of Lubin, plays the male lead. Virginia Mann plays the girl who suffers through him, while Jean Thomas is his sweetheart. Ninita Bristow plays an emigrant girl. Elinor O. Peterson has one of the leading parts.

The whole picture hits at the "out-of-my-house" policy as adopted by parents. Ed, a recruiting officer for the Scarlet Militia, tries to scrape an acquaintance with Virginia. He succeeds only by a ruse. He gets an accomplice to insult her on the street. Then he makes a grandstand rescue and is a hero in her eyes. The rest follows quickly. He drugs her in a cafe and takes her to his apartments. Fearing prosecution, he flees with her to New Orleans, where she leaves him and goes to Denver. Ninita, an immigrant girl, is also swallowed up in the maw of the trade and its vicious workings are laid bare faithfully.

The moral, as driven in, is that if Virginia's father had not ordered her out of the house after her first step in the wrong direction, she never would have become a member of the great army of Magdalens.

"OUT OF MY HOUSE!"
Scene from "The Inside of the White Slave Traffic."

"WHEN A WOMAN WILLS"

Kleine-Cines

ANOTHER fine picture will leave the Kleine offices on December 30th under the title of "When a WomanWills." This two-part production has been cut down from three thousand feet to its present size. The best and most interesting parts have been retained, filling the picture full of splendid action, beautiful scenes and good situations. The story is tense to the final scene and the action travels from one continent to the other. A good situation is brought out in the introduction of the Canoa Club, an international secret institution, which is used by the unscrupulous plotters as an agent to carry out their scheme to secure the fortune of the widow.

Jane Pierce, a charming widow, is bequeathed a fortune at the death of her husband. By the terms of this will, the fortune reverts to her cousin, Daniel Sage, unless she marries a man possessing at least $2,000,000.

Sage, knowing the terms of the will, decides to enlist the services of the Canoa Club, of which he is a member, in securing one of its members who has not the required amount of money to seek the hand of his cousin in marriage. If his plan is successful he promises to give the club half of his inheritance He outlines his plan to Harry Osborn, a young and good-looking member, but who does not possess much money. Sage advances him money for any expenses he may have and accompanies him to Europe, where Jane has gone.

In Paris Jane meets an amiable and careless Italian, who loses everything at a wheel of fortune. He is inclined to buy a couple of lottery tickets with the few remaining dollars he has. Things look very favorable to Sage and Osborn up to the time Jane meets Petro. They are thrown into each other's society at the gambling tables at Monte Carlo. This gambling scene is a massive arrangement and employs hundreds of people. They meet each other again and another big background is furnished in the reception given at one of the leading hotels. The furnishings used are exquisite.

At the start this love of Jane's is one-sided, her too frequent attentions to Petro making him become indifferent. In the meanwhile she refuses numerous invitations from the schemers. While out riding Jane meets Petro. An exchange of notes takes place. As Petro has no paper on which to write, he uses the lottery tickets. This action is seen by the two conspirators and they determine to secure these notes from Jane.

Petro and Jane meet each other again in Rome. Sage again enlists the services of his club, and two other members are employed, as he has lost confidence in Osborn. Osborn, however, finds an opportunity, while Jane is watching a game of soccer football, to steal her pocketbook with the notes in it. This action is witnessed by her servant, who immediately advises her. Petro, who is passing in his automobile, is pressed into service. A wild ride ensues. The auto in which Osborn is riding turns turtle and the occupants are severely injured. Petro also sustains a bruised arm. The next day an item in the newspapers tells of the accident, and also on the same page the winner of the grand prize in the lottery is announced. Jane, on seeing the winning number, curiously inspects Petro's ticket.

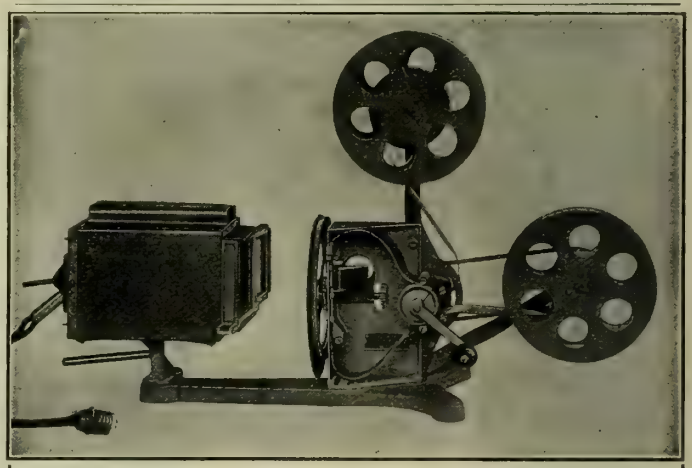
Sage, discouraged, calls on Jane and offers her one-third of the legacy providing she marries the man of his choice. Petro comes in as Jane says to her cousin, "This gentleman is a multi-millionaire, and in marrying him I retain the terms of the will and forfeit nothing." C. J. V.

VITAGRAPH TWO-PART COMEDY ON TUESDAY

Beginning Tuesday, January 6th, The Vitagraph Company of America will release regularly every Tuesday a two-part, special feature comedy. This will take the place of the one-reel regular release.

This comedy multiple will be of the same high standard and type as "The Regiment of Two," "Jerry's Mother-in-Law," "Beauty Unadorned," and "Women on the Warpath."

MONTE CARLO SCENE IN "WHEN A WOMAN WILLS"—KLEINE-CINES



THE PHANTOSCOPE

A motion picture projecting machine using standard film, taking current from incandescent lamp socket, alternating or direct current. Can be stopped indefinitely and will not ignite the film. Also projects lantern slides. Remarkably simple and weighs but eighteen pounds. Designed especially for home school and salesmen.

Price, $75.00 complete

The Phantoscope Mfg. Co.

WASHINGTON, D. C., U. S. A.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

BENJAMIN P. Schulberg is scenario editor for the Famous Players Film Company. In past years he has also served efficiently as editor for the Imp, Powers, and other concerns. He is, perhaps, the youngest editor in Filmland in point of years, but he is old in literary experience. He has written many of the popular photoplays, and many of the large productions of the Famous Players Company were from adaptations made by Mr. Schulberg. He writes:

"In making adaptations of famous plays for the motion picture, I find that not more than one-third of the total number of situations, incidents and events in the original subject can be directly utilized. One-third must be reconstructed and substantially altered, and the last third must be created. For this reason, the greatest difficulty in making adaptations of literary or dramatic works is in retaining the atmosphere of the original, at times as important and always more subtle and elusive than the story itself.

"Sometimes, due to the varying natures and influences of such subjects, this rule reverses itself, and it becomes necessary to eliminate rather than to augment situations. In the case of 'Tess of the D'Urbervilles,' Thomas Hardy's masterpiece, the story was so comprehensive and detailed that a faithful and consistent adaptation would result in a prohibitive length of film. Only the main thread of the story, powerful in itself, could be considered. Yet with a writer like Thomas Hardy, who is essentially a builder of situations, elimination of incidents and episodes, is no easy task. His plot is strongly woven together, and all incidents and events that contribute toward it make a firmly molded unit of thought and action.

"A subject of this kind portraying a woman's sin and her resultant sorrows, must moreover be treated delicately, which exacts all the more care and tact in preparing the film version, because of its power for greater visual scope and plot suggestion.

"To return to the premise upon which we started, we were forced to eliminate a considerable portion of the story. If we could judge each incident individually, upon its own dramatic merits, the task would not be so dangerous. But another element enters: Hardy has a peculiar manner of making a casual episode exert a lasting influence upon the rest of the story, so that we were not alone compelled to condense, but to unite the incidents incorporated into the scenario with as much of Hardy's technique as possible. The writer has no impulse to exaggerate when he terms 'Tess of the D'Urbervilles' one of the hardest dramatic subjects ever converted to the screen.

Required Delicate Handling

"'In the Bishop's Carriage,' Miriam Michelson's story, opens with Nance, already engaged in a partnership of crime with Tom Dorgan, the pickpocket. In the motion picture version, it became necessary to suggest her introduction into this life, her meeting with Tom Dorgan, her loyalty to him, etc. And yet we were compelled to restrain the love between these two so as not to complicate affairs when, later, Nancy meets Fred Obermuller, the theatrical manager, whose kindness reforms her and admiration for whom ripens into unrequited love.

"In the beginning of the story we created scenes suggesting Nance as the inmate in the charity home, where she is persecuted by the cruel matron. Falsely accused of theft, and inhumanly punished, she decides to escape. Pursued by the police, she takes refuge in the room of Tom Dorgan, where later he finds her. Both are refugees from a common justice and their common lot inspires them to cast their fortunes together. Almost the whole of the first reel is of new material, and in no manner suggested by the original. 'The Play Is the Thing,' but do not be afraid to take liberties if it will help the photoplay in strength, coherency or unity."

Mr. Schulberg recently expressed some interesting views, and we herewith reprint some portions we think of interest to writers:

"The photoplay writers will soon come into their own. Their labors will soon be accorded full recognition, credit and compensation. To them the writer wishes to say that the idea, the plot-germ, is more important than all the technique that can be invented or developed. Film manufacturers are demanding ideas and not technique. Ideas, and not the manner in which they are presented and suggested, are necessary for the further advancement of the photoplay.

"Correspondence schools cannot teach a pupil how to create ideas. Experts cannot develop creative power, and it is for this reason that correspondence schools attempt to promote the importance of the technique, implying, without daring to openly declare it, that it is a more essential factor than the idea itself. The trouble with most photoplaywrights is that they follow the line of least resistance. If you do not think you possess originative or interpretative talent, please spare yourself heartache and labor and retire gracefully.

"The remuneration for photoplay scripts is steadily increasing. It will continue to improve. But the scenario writer must not expect as much for a script as the magazines pay for short stories. After all has been said, the short story is a more difficult and intricate art and requires greater training and ability. Accept this fact from one who has tackled both fields with reasonable success in each."

The idea is the thing. A script containing a good idea and little technique will sell. A script containing faultless technique and no idea will not sell. Both are devoutly to be wished. Too much technique frequently loses the plot. Too little technique often cheapens the price. We have always taken the stand that if the writer possesses clarity of thought and originality, his technique will care for itself. Technique of whatever description should be but a means of putting over the story clearly and logically. Miss Maibelle Heikes Justice, one of the most successful of photoplay writers, who builds single and multiple reel stories with equal facility, never read a work on technique in her life. Her scripts carry her own technique and they are models for clearness.

"Refined Comedy"

Perhaps you have been reading numerous statements to the effect that the market for refined comedy is no

more, and that only stuff of the "slap-stick" variety is wanted by the producers. Don't ever believe such assertions. So long as the motion picture screen continues popular, just so long will refined, convincing comedy be essential. Without such productions the motion picture theatre exhibitor will lose to the cheap vaudeville house next door. Cheap vaudeville is long on "slap-stick" buffoonery and short on refined comedy. Such companies as Edison, Essanay, Vitagraph, Thanhouser, and others have contributed some genuine humor to the screen, and in so doing have contributed to the pleasure of the audiences.

There is a certain market for photoplay burlesque, of course. But there will always be a market for well-written action with the humorous plot. Imagine Edison, for instance, turning down a refined comedy of merit for a "Katzenjammer" effusion. George Bernard Shaw says: "When a comedy of mine is performed, it is nothing to me that the spectators laugh—any fool can make an audience laugh. I want to see how many of them, laughing or grave, have tears in their eyes."

There is hardly a script editor in the business to-day who will not snatch at the refined comedy story, providing it is really refined comedy. Such productions appeal to the better element, and when good, are never tiresome. Occasional burlesque of the "knock-down-and-drag-out" kind affords relaxation, but too much of it becomes wearisome.

"Belled Buzzard" Again

In the November number of The Writer's Magazine, "The Belled Buzzard" again comes to the spotlight. We furnished our conception of the "Belled Buzzard's" history, and along comes Irvin S. Cobb's short story, "The Belled Buzzard," for review. Both reached the editorial desk at the same time. The "Belled Buzzard" idea is a newspaper idea pure and simple. We think we started it five or six years ago. There is no copyright on the buzzard-that-was-belled idea, for the story has been circulated from the Atlantic to the Pacific. We have heard that the "Belled Buzzard" is about to be filmed. Briefly, a small boy tied a small sleigh-bell to the leg of a captive buzzard and released it. The bell tinkled as the bird flew about. It was reported in many states. Later other buzzards were "belled" and the idea lost its novelty. Mr. Cobb took the "Belled Buzzard" idea and built a strong plot about it—but that is still another story.

Credit to Authors

The Photoplay Magazine has also taken the stand that photoplay authors should receive full credit for deserving work. The magazine says: "Writers with a reputation in the field of fiction are many. And this statement will also apply to the stage. Why shouldn't the same rule apply to writers of motion pictures? The movement is unhesitatingly endorsed. Robert W. Chambers, Harold Bell Wright, and several other novelists are now dramatizing their fiction and will get immediate recognition. Were they to write an acceptable photoplay it would probably be submitted with the understanding that the author be given credit on the screen. Why should not the photoplay writer, who has a reputation and whose stories are being daily produced, be given the same credit? At least the older photoplaywrights are entitled to credit. Such writers helped to make the photoplay game what it is, by furnishing ideas and plots—it wasn't the magazine writers, although there is plenty of room for such. More power and encouragement to new and old photoplaywrights! Your reward is coming."

Along comes a correspondent who fears that the rule of credit may "work both ways." He argues thus: "I certainly wouldn't like to see in one of the trade papers anything like this: '. . . the author showed bad taste in forgetting the fact that the telephone had not been invented until some years after the time of the play.'" Deserving criticism hurts no one. Such criticism, if the author was named, would tend to foster more care and research on his part, thus aiding the entire industry. In a case like the one cited above, the director and editor would also share censure. And while arguing against full credit, this correspondent wants to know if it would be plagiarism to use articles clipped from trade papers either "wholly or in part" for a Sunday photoplay page. Give credit always where credit is due either to a publication or an individual.

Are Really Agents

In asking for the addresses of film companies that buy scripts, a correspondent writes: "I find that the agents advertising in the magazines are really only agents for 'correspondence schools,' their ideas not being to buy manuscripts but to sell information which is not worth the money asked." Late markets are the Vitagraph Western, which will consider, for a limited time, good two and three-reel photoplays adapted to California production, elaborate military pictures not wanted. Address Vitagraph Company of America, Santa Monica, Cal. Many writers also will be delighted to learn that Frank E. Woods is now editor for the Mutual Film Corporation, Twenty-third street and Sixth avenue, New York City. He wishes good scripts of all kinds and variety. Scripts that will be appropriate for Reliance, Majestic, Komic, Apollo, etc. Best prices and prompt service are assured when Woods is at the editorial helm. He considers only the best.

The Press Agent

We know of several would-be photoplaywrights who have failed in not becoming press agents. We are not running this department for the personal exploitation of authors, but in an endeavor to interest and instruct photoplaywrights. Another thing: Remember that the editor of a trade journal department is handicapped, and not helped, by his work.

If he serves his readers conscientiously, he is certain to unconsciously offend someone in power sooner or later. If the trade journal department editor is unfortunate enough to be a script writer, his work frequently stands less chance of acceptance than that of the most obscure "free lance."

Warren's Directorship

The admirers of Giles R. Warren, pioneer editor and author of hundreds of photoplays, will be pleased to learn that he is making an unqualified hit as a director of photoplays. His production for Warner's Features of "The Lady of the Lake" is creating a furore, and "The Monastery" now promises to excel its predecessor, if that is possible. Mr. Warren recently turned down a flattering offer to become managing director for a well-known English film concern.

The Hall of Fame

President A. Van Buren Powell, of "The Order of Optimists," has come to life. He is satisfied with a success of the modest but remunerative sort and still believes optimism pays.

R. D. Armstrong, who for two years past has been editor of the American Film Co., has joined the Ammex Co. at San Diego. Armstrong has written some vivid Western work.

Edwin Barbour, of the Lubin scenario staff, has sailed for Bermuda, where he will enjoy a deserved vacation. He expects to write some feature stories while in the land of sunshine.

Herman E. L. Beyer is revising some of his earlier scripts and says he is trying hard not to cut out the flavor. He finds revising photoplays is like warming up dishes. "Is there anything better than a potato baked in the jacket? Well, just let it get cold, then warm it up, and the flavor is lost. You must be a good cook to 'warm-up' successfully."

Daniel M. Clark, scenario editor Motograph Co., 606 Eleventh street, Washington, D. C., writes that he is in the market for the following: Good plays of all kinds with scenes laid mostly out of doors, and in season; comedies, but not silly stuff; and strong dramas, involving deep love and its opposite. For these he says he pays according to the worth of the manuscript.

BREAKS COAST RECORD

Just exactly 38,680 persons paid admission to the Clemmer Theatre, Seattle, during the week of Nov. 16-22 to see George Kleine's "The Last Days of Pompeii." Gross receipts for the week were $5,800.10, which absolutely establishes a record on the Pacific Coast for a six-day showing of any motion picture.

Advertising the Picture

TO attract and hold business are the fundamental objects in advertising the picture by means of advance notices, slides, posters, newspaper advertising, heralds and other devices. The two objects are supplementary. First the business must be attracted. Then it must be held.

It is with the idea of attracting the passerby that the advice is continually dinned into the ears of the exhibitor to make his lobby a thing of beauty and not deface it by dime-novel posters. New ideas, novelties, these are the things that attract. And when they are not of a nature which may repel some, they will usually help to hold the business.

An entirely new and novel stunt was recently tried with success at the Palms Number One theatre in Indianapolis, Ind., which is owned by the E. G. Soubrier Amusement Company and managed by Grant & Heath.

Auto Used in Advertising

On the day when "The Speed Kings," a Keystone comedy, was showing, an automobile similar to the one used by the winner of the last Elgin race was secured to stand in front of the theatre. The result, according to the manager, was highly satisfactory, so much so that he went right inside and wrote a letter to the New York Motion Picture Corporation, manufactureres of Keystone comedies, and told of his success.

The letter was bubbling over with praise for Keystone comedies, but the parts of it which pertain to advertising the picture are valuable. They follow herewith:

"Indianapolis, Ind.

"Gentlemen:

"Under separate cover I am sending you a photo of our Palms Theatre as it appeared on our semi-weekly Keystone Day, the subject being "The Speed Kings" which my patrons as well as myself pronounce the greatest comedy creation ever produced in motion pictures to date.

"We opened the beautiful Palms Theatre September 8, with a Mutual program. I established a Keystone Day from the start, which occurs every Tuesday and Friday. It has been an absolute necessity for us to add Saturday and Sunday, making four Keystone Days a week. Of course all of the back releases have been shown in the city many times before, however, they are always more than welcome by our patrons, and just as sure as the Keystone Day one sheet frame goes out in front, capacity business rules.

"In reference to the 'Speed Kings' I wish to say that the Stutz car that wins the race in the picture is a product of this city and through the courtesy of Stutz we were able to secure his Number Five racer, which is a duplicate of the Number Eight car, and the winner of the last Elgin, Ill., race. Mr. Stutz personally drove the car down to our theatre and allowed it to stand in front of the house throughout the entire performance of the 'Speed Kings,' the result was that the crowds were so in excess of our capacity that we have booked it for a return engagement.

"You may not believe this statement; however, it is the truth.

"Very truly yours,
GRANT & HEATH, Managers
"E. G Soubrier Amusement Co."

Establishing Definite Days

One thing stands out above all others in this communication—the good results obtained by having definite days set apart for definite pictures. Then the lover of those pictures knows just when and where he can see them.

Plan Found Effective

The plan runs parallel to establishing departments in a publication. When a man opens a newspaper he turns to the part which interests him. He turns to the sporting page, the theatrical page or the financial page, according to his fancy. He knows just where to find what he wants.

So with motion pictures. The patron goes where he thinks or hopes he will see what he wants. If he likes comedies and knows that Thursday is the comedy night at a theatre several blocks away, he will go to that theatre instead of to the one around the corner. This is not theory. It is fact according to Mr. Heath, who has put the idea into actual operation.

G. D. P.

ADVERTISING AN AUTO-RACE FEATURE

Motion Picture Display at Frisco Exposition

Exhibit in Palace of Liberal Arts Will Embody Latest Wrinkles in Photography and Projection

IN addition to the great number of photographs that will be used to exhibit processes and results in the various displays that will be seen at the Panama-Pacific International Exposition, the subject of motion photography will be exploited as it never has been before in the Palace of Liberal Arts when the nations assemble in San Francisco, California, in 1915 to celebrate the completion of the Panama Canal begun by the French but finished by the United States.

The art of photography has never been given in any exposition as important a place as it will occupy in 1915, because the last decade has marked tremendous strides in the perfection of this high craft, which is so rapidly encroaching on the domain of fine art that some doubts have been expressed whether it should not be given space in the Palace of Fine Arts.

The display of cameras, lenses, latest inventions in the realm of motion pictures and the mechanical nature of this material argue in favor of its placement in the department of Liberal Arts where process and product, camera and developed picture will attract the attention of the hundreds of thousands who will come to the exposition.

Responding to the United States Government's invitation to participate, the producers of photographic apparatus all over the world have been immediate and enthusiastic in application for space, so that the problem which Theodore Hardee, chief of the department of Liberal Arts of the exposition, is facing is to provide ample and proper accommodations for all the exhibitors. The number of applications for space presages, through the process of judicious elimination, an exhibit of "the cream" of the world's photographic product.

The plan of the chief of the department of Liberal Arts in locating such exhibits as that of motion photography, contemplates an interesting competitive arrangement. On one side of the beautiful Palace of Liberal Arts will be displayed the American-made articles, together with America's achievements in photographic printing. On the other side of the building will be the exhibits from England, which promise to be very extensive, France, Germany, Japan and all the other nations that are concerned in motion pictures.

In the schedule of exposition exhibits, motion photography is listed under Group 33.

All classes of cameras will find a place in suitable environment and all classes of pictures will be revealed in an advantageous manner.

A display of the latest inventions that seek the transmission of photographs over telegraphic wires will be of particular interest and importance, and in this line should be unique in the history of expositions.

Another feature of the photography display that will add importance to the exhibit will be the assembling of the most recent processes in motion picture making and projecting.

This agency will be of enormous attracting power in the Palace of Liberal Arts. So that this single department of photography, related as it is, in Group 23, to the department of Liberal Arts, will, singly and by itself, be an epitome of the progress of the world in the last decade as shown, not only in the development of the mechanics of photography, but mainly in its product—the pictures.

H. J. Ward Here from Australia

He is One of the Managing Directors Now in Charge of J. C. Williamson, Ltd., and He Wants Features

SINCE the death in Paris last summer of J. C. Williamson, the Australian theatrical magnate whose name it bears, the firm of J. C. Williamson, Ltd., has been in the hands of three managing directors, Hugh J. Ward, George Tallis and Clyde Meynell, who have succeeded to the business. Mr. Ward has just arrived in this country in quest of American plays for his many theatres in Australia and South Africa.

Mr. Ward is making his headquarters with the New York representative of J. C. Williamson, Ltd., Walter C. Jordan, of Sanger & Jordan, in the Empire Theatre Building, and is stopping at the Hotel Astor. He is a native of Philadelphia and visited his relatives there on Sunday, running over to Washington Monday and Tuesday to see George M. Cohan and his parents, and returning to Philadelphia on Wednesday. He is now back in New York, where he will probably now remain for some time.

HE HAS GAINED FAME BY HIS ENERGY

In Mr. G. Callaghan, the Radium Gold Fibre Screen Company has a young New York representative of singular energy and agreeable personality. Although only two or three

G. CALLAGHAN

years in the motion picture business, he has achieved great success in popularizing the Radium screen amongst exhibitors. He is intelligent and progressive in his ideas. The Radium Company is about to enter the motion pictures supply business and Mr. Callaghan should be a valuable aid in spreading success for the new venture.

POST CARD TRADE LIVELY

The Kraus Manufacturing Company, of 14 East Seventeenth street, New York City, have been having a lively trade in their post cards of photoplayers. In addition to this line the concern handles advertising and souvenir specialties of all kinds, among these being hand-colored pictures as well as real photographs of prominent Association players. Photographs of all Mutual features can be furnished by the Kraus Company ten days ahead of date.

A. M. Eisner, for several years connected with the Chicago and Kansas City offices of the General Film Company, has now gone with the Mutual Film Corporation as manager of its two Chicago exchanges. He fills the place left vacant when R. S. Seery was appointed district manager of the Northwestern territory with headquarters in Seattle.

SCENES FROM "FANTOMAS," "THE MYSTERIOUS FINGERPRINT"—4-REEL GAUMONT FEATURE

Edison Players Return

AFTER touring Europe for the Edison Company for the past seven months, Miriam Nesbitt, Marc McDermott, Charles Brabin and Otto Brautigan, camera-man, returned to the United States on the Carpathia and will now remain in this country for some time. During the period they were abroad, the Edison players visited England, Ireland, Wales, Belgium, France, Switzerland and Italy.

Many interesting dramas, comedies and scenic pictures have been produced by them during this time, having as their backgrounds many spots of historic interest and picturesque beauty, among them "Keepers of the Flock," "The Foreman's Treachery," "The Stroke of the Phoebus Eight," "A Daughter of Romany," "Flood Tide" and "The Coast Guard's Sister."

When Captain Rostrom, of the Carpathia, learned that the Edison players were aboard his ship he immediately made their acquaintance and spent much time with them. When the first dance was held after leaving Naples the Captain introduced Miss Nesbitt to a very polished gentleman of most affable manner, with whom she danced the tango and other of the modern dances. When the vessel reached Quarantine four detectives came aboard and, after closely scrutinizing the passengers, fastened their eyes upon the dance partner of Miss Nesbitt. He was taken into custody and then it was discovered that he was wanted in Austria for stealing $10,000 worth of diamonds from one of the leading jewelry houses there.

European aviation experts who declared that 4 a. m. and 8 p. m. or thereabouts were the only periods in

MIRIAM NESBITT—EDISON PLAYERS

the day when flights could be made with safety had their opinions discounted by MacDermott. As these hours were not exactly ideal for photographic purposes, MacDermott insisted upon flying at 11 a. m. He made seventeen flights in all during the course of the day, the first few flights being made expressly for the production "The Stolen Plans."

TARRYTOWN FIRE DEPARTMENT AT WORK IN "ACROSS THE CONTINENT" —PILOT

WHEN PLAYERS GET PEEVISH AND UPSET

The untoward eccentricities of the camera are often a source of much exasperation and hard feelings on the part of the players in front. Sometimes a particularly effective bit of work has apparently been registered, when suddenly the camera man ascertains that the record is deficient and it all has to be done over again. This is one of the trials of the motion picture artist.

An occurrence of this sort nearly put V. A. Potel and Lee Willard, of the Western Essanay forces at Niles, Cal., out of commission during the making and the taking of an exciting story recently. It was up in the canyon. The director had picked out a particularly steep and a particularly long and bumpy hill, down which, locked and fighting in each other's embrace, Potel and Willard had to roll. It was half a mile to the bottom, but they got through. They presented a pitiable spectacle at the end, but they had done their duty and smiled at the accomplishment of a deed well done. And well done it was.

The only drawback to the performance was the fact that, unknown to them, the camera had bucked. It was too late to make them hear the sad news, so thoroughly were they engrossed in their terrific and ever-rolling struggle. But when they climbed the hill again, the dreadful tidings were broken to them gently. It had all to be done over again. And it was. The struggle was not so strenuous but the progress downhill, over the fearful rocks, was, if anything, accelerated.

This time the record was perfect and so were the wrecks of Willard and Potel. They have not recovered fully yet. Willard says he feels something akin to a beefsteak after it has been through a meat-chopper.

MUTUAL ARC LAMPS READY FOR DISTRIBUTION

The Mutual arc lamps heralded by the Mutual Film Corporation as "The Sign of the Wing-éd Clock," will be ready for distribution within a week or ten days. They are special lamps with two Mutual clocks arranged opposite each other so that the rays of light will pass through them and attract attention to their brilliantly lighted faces.

The Solar Light Company is manufacturing the lamps and will forward them to the exchanges in lots of ten thousand. They will be distributed immediately to the theatres running the Mutual program, as will also the special banners which are being turned out in large numbers for the use of Mutual exhibitors.

SPECIAL FILM REVIEWS

"FEDORA." (Trans-Oceanic Films, Ltd.)—There is plenty of action in "Fedora," the new Aquila five-reel production to which the Trans-Oceanic Films, Ltd., 145 West Forty-fifth Street, New York City, has just acquired the American rights. In spite of its length, which includes a prologue and four parts, the film has not a moment that drags. From an artistic view-point the production is also superior, particular attention having been shown to the trifling details that often make or mar a subject otherwise of the best.

"Fedora" is not based on the French play of that name. Instead it deals with the illegitimate daughter of an English lord, his adopted son, the nobleman's tragic end and the love affair of the two, whose paths are cast together after his death.

The theme is handled in a fashion that is admirable. The acting is excellent and the direction of a character that shows a mastery of technique.

Among the scenes in the production that are worthy of note are a horse race, a duel, a battle underground between police and anarchists, and the rescue of Fedora when about to take poison upon the stage of the theatre where she is acting. The suicide of the English lord, father of Fedora and foster-parent of her lover, is an example of the artistic attention given to the scenic effects of the production, which has already been noted, and contains none of the grewsome details usually attending such portrayals. The nobleman is seen to enter a totally dark room, there is a flash of a revolver and all is over. The audience is made aware of his suicide by his adopted son's discovery of the body through the parted curtains of the room, although no glimpse is given of the dead lord.

"In Peril of His Life." (Kalem, Nov. 29.)—A conventional "Western" which is not up to the Kalem standard. The story is not very clear.

Bud, a cowboy, swears off drink at the girl's request. The foreman tempts him, but the boy, remembering his pledge, refuses to drink. The bottle is thrown from the window and kills the foreman.

"The Hand of The Law." (Warner's Features. Three reels.)—Made by the Colorado Motion Picture Company, and featuring "Tom" Tynan, the new warden of the Colorado state prison and the founder of the prison honor system.

Joe, a convict, escapes, but after a long chase is recaptured and brought back. Here he endures many punishments until finally Tynan's administration places him on the honor squad. He is finally able through a girl's assistance to prove his innocence. "Joe" Ryan, Jr., plays the convict and Josephine West the girl.

"A Daughter of Pan." (Warner's Features. Three reels.)—Made by Helgar Corporation and featuring Helen Gardner. Her clever work as Dusa, the girl of the woods, is the life of the play.

The tale itself is one full of fantastic and fairy story scenes and makes a most desirable break from the usual run of pictures. The girl of the woods has had a spell cast on her by the gods so that she appears homely. The wise man tells her the cure and she lifts the curse and returns to her woodland lover, forsaking the wicked courtier.

"The Unsigned." (Nestor. Two reels.)—Francis Ford and Grace Cunard play the leading parts. The story is weak and in places inconsistent. A boy, believing he has killed another, runs away. His sweetheart appeals to his father to help her, and he, to save the honor of the girl, marries her. The son returns during a strike and is killed.

"Bloodhounds of the North." (Universal. Two reels.)—James Neil, William Lloyd and Pauline Bush play the leads in this interesting picture of the Canadian woods. It tells of the fights between a party of crooks fleeing from justice and the mounted police. The mountain settings are beautiful.

"The Magic Veil." (European Feature Film Corporation.)—This is a dramatic story of love and intrigue of a character which constitutes the best type of melodrama. It has many powerful scenes, which are effectively staged and well acted. Throughout the story, which deals with the power possessed by a beautiful woman to ruin those of the opposite sex, runs the secondary theme, the love and then the bitter, uncompromising hatred of a Hindoo servant.

Irma Vallon, an adventuress, entices the high minister of the cabinet, Dauban, to fall in love with her in order to bring about his downfall. Leuvor, his enemy, who has promised her a large sum of money to accomplish this, does not figure in the story after she has effected the ruin of Dauban.

With this money, the woman leaves Paris, where she has gained her ends, and goes to Spain in search of other victims. Unfortunately, however, her charms are such that she has aroused the love of Ali, her Hindoo servant. Learning of this, she dismisses him

SCENE FROM "THE MAGIC VEIL"—EUROPEAN FEATURE FILM CORPORATION

immediately and in such fashion as to gain his undying enmity.

In Spain she poses as a wealthy widow and, meeting the Duke of Gervan, soon wins him by her wiles. Their engagement is announced. Dauban, who is still living, though disgraced, in Paris, hears of her attachment and sends her word that he will expose her before her marriage as a revenge for her treatment of him. Ali, her former servant, now selling rugs for a living, suddenly appears, and, recalling his love for her, she begs him to go to Paris and obtain the letters and picture from Dauban, by means of which he has threatened her exposure. Ali weakens and accepts her mission, but once away from her treacherous eyes, his hatred flames again and he determines to revenge himself upon her. He obtains the letters and picture, and, returning, places them in the hands of the Duke, who in the meantime has wedded the adventuress.

Seeing how he has been duped, the nobleman takes his wife to his ancestors' palace, which contains the magic veil that brings revenge to those who have been wronged by a woman.

"The Shriner's Daughter." (American.)—Like the recent release of this company, the American again has taken advantage of a situation and built up a strong story around it, giving us a splendid production. Their other film, "Trapped by the Forest Fire," was built around one of the conflagrations that occasionally sweep through California forests. The assembling of the Shriners in that state in their "Hands Around the State" tour, plays a big part in this film, not only from the story standpoint but also from the scenic and setting viewpoint. The view of hundreds of Shriners detraining at the station, the marches and band concert on the lawn of the Hotel Arlington, the drills, etc., all form an interesting part of the production. The story is not weak, as often happens in building a film around an event of this kind. It is well written, well staged and well played.

William Lambert and George Goodrich are partners in business and rivals in love for the hand of Anne Cortell. Goodrich's jealousy is inflamed after Lambert marries Anne, and he becomes morose, vicious and dissipated. A few years after the marriage Anne dies. Goodrich, passing the house a short time after Anne's death, sees Lambert leaving to go to a meeting of the Shriners, his child remaining in care of the maid. Watching his chance, Goodrich steals the child away and goes to a Western country. Lambert tries every possible means to find his daughter, but his efforts are unrewarded.

Goodrich, in the meantime, posing as the father of Helen, becomes sick and is visited by mission workers, one of whom, pitying the child, adopts her. Goodrich later tries to prevail on the woman to give the child back. Her love for the child has grown, and rather than part with her, she tries to buy him off and pays him a sum of money. During ten years Goodrich keeps on imposing his toll on the woman.

The girl, now grown into a beautiful young woman, enters a hospital as a trained nurse, where she meets a young doctor. He falls in love with her, but Helen refuses to marry him, giving no reason. The foster-mother also refuses her permission. Goodrich, skulking, appears in the background, and, beckoning to Helen, tries to secure more money from her. She is frightened but gives it to him and tries to hurry him off. He goes, but the doctor has seen him, so upon Helen's return, when he questions her, she tells him the story. He tries to overcome her objection by saying that he loves her for herself alone, but she still refuses.

Lambert, after all these years of grieving for his daughter, has found no means of consolation except through his devotion to the Shrine. He embarks for Santa Barbara to attend the convention of the Shriners. While attending the festivities, he is overcome by the heat. The young doctor, Helen's lover, who is also a Shriner, is the first at his side, and has him taken to the hospital, where he is placed under the care of Helen.

While Lambert is convalescing and being wheeled through the grounds by the doctor and Helen, he sees Goodrich and recognizes his former partner and rival, even through all the lines of age and dissipation. He asks the girl who Goodrich is. She tells him that he is her father. Looking into her face, he sees there the likeness between this girl and his dead wife. He takes his daughter into his arms and tells her the story. Goodrich is disposed of by due process of law, while Helen, the young doctor and her real father make a pretty picture as they happily piece together the story which has made up their lives. C. J. V.

"The Master of the Garden." (Selig. Two reels. Dec. 8.)—A story which has a strong appeal. As in the "Master of the House," the term "Master" refers to Christ. The action tells of a girl ruined by a young lawyer. She prevents a young girl from suffering a similar fate. The final scene of the girl's death and of her meeting with the Master possesses much strength. The court scene is also accurately portrayed. The scenes are not in the least enigmatical.

"Having a Good Time." (Essanay. Dec. 6. General Film Co. Exclusive Service.)—An impossible comedy which will amuse. A burlesque in the broadest sense. A sprained ankle and the town gossip cause lots of trouble.

"The Mirror of Death." (Lubin. Dec. 6. General Film Company. Exclusive Service.)—A few feet of exquisite scenery add much to this picture. The story itself is bright and interesting. The story deals with a girl stopping some revolutionists from killing her, with the aid of a mirror and the sun. The shooting scenes were poor, as were also the backgrounds.

RACING SCENE IN "FEDORA"—TRANS-OCEANIC FEATURES

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"THE Birthday Ring." (Biograph. Dec. 4.)—A clever picture, which is not, however, true to life. A baby ring brings together a husband and wife after some years of loneliness. Plenty of action throughout.

"When Mountain and Valley Meet." (Lubin. Dec. 4. Two Reels.)—Romaine Fielding has a difficult role to play in this picture, and he is to be congratulated on the admirable way in which he portrayed his part. He is supposedly in love with many girls and is engaged to them all. His only purpose is a sinister one. He meets the girl from the hills and nearly succeeds in effecting her ruin. Her lover foils him.

"A Romance of the Hills." (Essanay. Dec. 4.)—A very conventional picture, containing little that is new or original. Fred Church plays the lead. A girl and a boy are engaged, when the former meets an artist and breaks with her first lover. They are reconciled later.

"For Another's Crime." (Reliance. Two Reels.)—Paul Scardon, Anna Laughlin, Irene Hunt and Harry Spingler play the leads. The story is very conventional and tells of two men so alike that one is accused of the other's crime. There is no need of the romance at the end, as it rather spoils the story.

"Romance and Duty." (Majestic. Two Reels.)—A drama which somewhat resembles "Beverly of Graustark," in which Belle Bennett and Ernest Joy are the principals. What the prince refused to do for his father he does for his country. A very fascinating love story, with excellent atmosphere.

"A Woman's Mission." (Melies. Dec. 4. Split Reel.)—The members of the Women's Political Union would not care about this picture. Woman's mission is "to love and be loved," if this picture is taken as a criterion.

"The Swan Girl." (Vitagraph. Dec. 4.)—A very dainty little love story that should meet with approval everywhere. A millionaire and a country girl meet; he aids her to get an education and finally weds her. Very prettily played by Anita Stewart and E. K. Lincoln.

"Big Bob Waits." (Vitagraph. Dec. 3. General Film Company. Exclusive Service.)—There is not a great deal of real story to this picture, but it is very pretty and will make a favorable impression. Big Bob, the sheriff, realizing that to arrest a man will send his parents mad with grief, decides to wait.

"Fat and Fate." (Kalem. Dec. 3. General Film Company. Exclusive Service.)—A Ruth Roland and John Brennan comedy. Ruth will not marry John until he reduces weight. He tries, and much fun ensues.

"Eileen of Erin." (Domino. Two Reels.)—A very pretty Irish romance. It is laid during the time of the Irish-English wars, and some very good fight scenes are pictured. Dennis and Eileen, after being in danger, escape and leave the country.

"The Cave-Men's War." (Kalem. Dec. 3. Two Parts.)—With the exception of one or two inconsistencies, this picture is very good and presents a new field of work. The makeup was realistic, except that one or two of the warriors showed their "tan" in spots only. The story deals with prehistoric times when the cave-men and shell-men were constantly at war with one another. There is a neat little love story woven into the main theme.

"Kitty's Knight." (Essanay. Dec. 3.)—A corking good comedy, with just sufficient slapstick work in it to make the action lively. Two rivals fight for the hand of their lady fair at a masquerade ball. The costuming is very appropriate.

"A Break for Freedom." (Patheplay. Dec. 3.)—An Indian story that does not possess any unusual features. A white man is promised the hand of an Indian girl if he will catch a murderer. He does this, but the girl escapes from him, liberates her lover, and together they go away.

"Magic Skin." (Victor. Two Reels.)—After the novel by Balzac of the same name. J. Warren Kerrigan and Jessylyn Van Trump play the leading parts. The action follows the story as written, and is of the semi-fairy story variety.

"Within the Hour." (Selig. Dec. 3.)—A very good story that will be sure to interest all. The casting is good and the photography practically perfect. The story demonstrates that much can happen within an hour.

SCENE FROM "TURNING THE TABLES"—LUBIN

"The Coliseum at Rome." (Vitagraph. Split Reel. Dec. 3.)—Same reel with "A Pair of Prodigals." Many views of these interesting ruins are given.

"A Pair of Prodigals." (Vitagraph. Dec. 3. Split Reel.)—Robert Thornby and George Stanley in their Sandy and Shorty tramp impersonations are exciting much favorable comment. In this comedy they go through a number of adventures, find a million and lose it again. Pretty girls add to the effectiveness of the picture.

"A Trip to the Famous Picnic Grounds at Arashyama, Japan." (Melies. Dec. 4. Split Reel.)—On the same reel as "A Woman's Mission." The "trip" is very interesting. Some very good pictures of the little yellow ladies at close range are obtained.

"Story of David Greig." (Imp. Two reels.)—A McNamara picture dealing with capital vs. labor. David, a newsboy, is adopted by Rossini, a political refugee. Later he becomes a great leader of men and is able to control the strikes. He inherits a large sum of money and buys half interest in the factory he had worked in. Joseph Moore and Jane Gail play the stellar roles.

"Beauty Unadorned." (Vitagraph. Two reels. Dec. 6.)—The best vehicle Sidney Drew has had in months. He evidently knows what he is capable of doing, as he is the author of the piece. A rollicking, clean farce comedy that would make a hit even in a morgue. Two adventurers try to arrange advantageous marriages in Newport, but a clever father outwits them. False hair, teeth and limbs play prominent parts.

"Pathe's Weekly." No. 74. (Dec. 10.)—A number of foreign items by way of change. Opossume in a parade in Grapeland are very amusing as well as instructive. The comic section of Bud Fisher was received with roars of laughter.

"A Lesson in Jealousy." (Vitagraph. Dec. 5.)—A story of the army that is very witty. Sidney Drew, Clara Kimball Young and Harry Morey constitute the cast. A woman wants a jealous husband and when she gets one she regrets it.

"The Padrone's Plot." (Kalem. Dec. 5. Two reels. General Film Co. Exclusive Service.)—As the name implies, Italians play the leading parts. It serves in a measure, as an expose of the modern methods of obtaining labor on a percentage basis. The story is well told and makes a good subject. The details are well taken care of. Black hand bombs figure in the action.

"Two Christmas Morns." (Gaumont. Four reels.)—A beautifully hand-colored release that will please all with its pretty colors and ingenious story. The character work of the two old tramps is particularly good. The story covers a period of approximately twenty years, beginning with one Christmas and ending with another. A human interest film.

"Her Father." (Lubin. Dec. 6.)—Should a person's relations stand in the way of an otherwise happy marriage, is the theme of this picture. The action is not, however, strong enough throughout to carry out the thought in entirety. Velma Whitman and Ray Gallagher play the girl and boy, respectively.

"The Octoroon." (Kalem. Three parts. Dec. 1.)—After the well-known melodrama of the same name which has been produced in numberless stock companies. The Kalem Company deserves great credit for this good work. The story is of the old slave days in the South and deals with the actions of a white man who loves an octoroon. The burning of the ferry-boat was presented in very dramatic fashion.

"Leah Kleschna." (Famous Players. Four parts. Dec. 10.)—The story of a woman's regeneration as so capably told by the Famous Players Company is far too well-known to need any retelling. With a most capable cast and good photography the drama "gets over" in a most emphatic manner.

"Baseball's Peerless Leader." (Patheplay. Two parts. Dec. 4.)—Frank Chance, though not as good an actor as he is a ball player, does very well indeed. A good supporting cast and an excellent vehicle are of great assistance in covering up what he may lack in technique. One or two small inconsistencies do not materially mar the action. Altogether it is a very satisfactory production.

"Voice of Angelo." (Lubin. Two parts. Dec. 4. General Film Company. Exclusive Service.)—A very pretty love story, well intermixed with a cleverly acted story. Arthur Johnson is here seen in a new part for him, that of a singer, who having arrived at the top of the ladder of fame scorns friends and becomes dissolute. He returns later, having lost his voice.

"Northern Hearts." (Selig. Dec. 5.)—Similarity in uniform and a general facial resemblance is apt to confuse the audience. The drama itself is one of considerable strength. An officer is ordered to arrest his best friend and he does so, even though it costs him his sweetheart's love.

"While Father Telephoned." (Kalem. Split reel. Dec. 5.)—A change of setting once in a while by way of variety would be most acceptable in these clever comedies featuring Ruth Roland and John Brennan. While father 'phones from a booth the door is nailed and the lovers elope. Same reel with "Andrew Carnegie's Gift to the World."

"Andrew Carnegie's Gift to the World." (Kalem. Dec. 5. Split reel.)—Same reel with "While Father Telephoned." Poor photography rather hurts the effect of these pictures of the Hague, floods at Newcastle, hop picking and the St. Leger races.

"The Footprint Clue." (Kalem. Dec. 6.)—A good drama showing the dangers of accepting circumstantial evidence as conclusive proof. The photography and casting is good.

"What Shall it Profit a Man." (Edison. Dec. 6.)—"If he gain the world and lose his own soul," would be the full title of this drama did space allow. A man steals all from his partner, mistreats his own wife, but finally repents. A very strong play.

"In the Elemental World." (Biograph. Dec. 6.)—The theme in this production is so tenuous that it is never apparent. The audience actually tittered in the serious parts.

"Broncho Billy's Squareness." (Essanay. Dec. 6.)—G. M. Anderson has one strong point in his favor. He brings realism into his interpretations. His reckless riding always wins applause. The story is on a par with former productions, being full of excitement. A reformed highwayman is the principal figure.

"Col. Heeza Liar in Africa." (Patheplay. Split reel. Dec. 6.)—Ingenious drawings by J. R. Bray, aided by witty sub-titles, make this a most acceptable offering. Very good as a novelty. Same reel with "Glimpses of Pond Life."

"Glimpses of Pond Life." (Patheplay. Split reel. Dec. 6.)—Same reel as "Col. Heeza Liar." A good educational production which was favorably received.

MARY AND HER DOLL

Here is Mary Fuller, Edison leading woman, with a doll which she dressed for the Christmas bazaar for the Children's Hospital in Birmingham, Ala. The doll represents Miss Fuller as "Billy" in "A Light on Troubled Waters." Of course, the energetic Mary made the dress for the doll.

MARY FULLER—EDISON PLAYERS

ESSANAY ACTRESS NOT TO RETURN TO STAGE

Marguerite Clayton, of the Western Essanay Company, denies with the utmost emphasis the story printed about her in one of the Hearst newspapers recently that she was anxious to quit the pictures in order to play a part in G. M. Anderson's new San Francisco playhouse, the Gaiety The story created a lot of gossip, accompanied as it was with a big picture of the pretty Essanay actress and a story that had about it many of the earmarks of the truth.

Miss Clayton asserts there's not one word of truth in it. "The pictures are my sole and only ambition," she says.

A CORRECTION

In the construction number of the Motion Picture News the Columbia Theatre at Portsmouth, O., was reported to be using a Mirror Screen. This was a mistake, as Mr. Fred N. Tynes, owner of the Columbia Theatre is very well pleased with the Radium Gold Fibre Screen he has installed. E. H. Hulsey, one of the most prominent exhibitors in Texas, has installed a Radium Gold Fibre Screen in his Houston theatre. Mr. Hulsey uses these screens in all his houses.

J. W. Ritchey on Posters

WITH valuable experience as an exhibitor in Chicago to his credit and an enviable record as a manufacturer of motion pictures, J. V. Ritchey, formerly manager of the Reliance Company, and now associated with Worthy Butts in the Greenwich Lithographing Company, knows whereof he speaks on the poster question.

While Mr. Ritchey admits that some of the "paper" used to advertise "special" pictures is not all that it should be, both in the nature of the subjects presented and their sensational treatment, he claims that the amount of objectional posters is small compared with the large majority of high-class and even artistic posters used in connection with the pictures produced by the legitimate feature companies and the manufacturers on the regular programs.

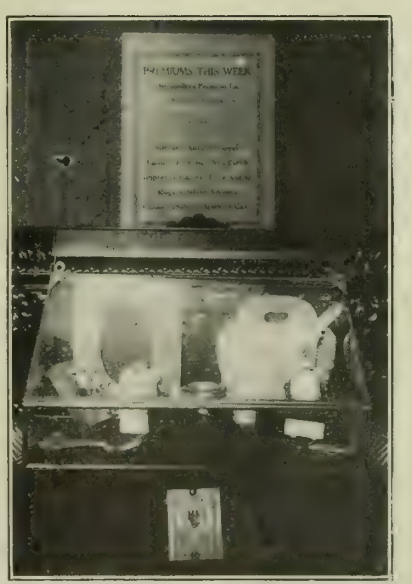
Since becoming active in the poster end of the motion picture art Mr. Ritchey has had an opportunity to study the ideas, not only of the leading manufacturers of regular weekly releases, but also of the leading feature producers. He finds that almost every poster produced is a reproduction of a still picture taken of an actual scene at the time of the making of the film.

The films are produced with the thought of the National Board of Censors requirements acting as a standard for the director. The subjects of the "still" pictures are selected with even more care, if possible, than is exercised in the making of the film. In fact, the very method used for the selection of the subjects presented upon the posters makes a separate censorship for them a repetition of the film censorship already exercised.

Premiums Bring Business

ONE of the most novel distributing ideas which interest motion picture houses is in vogue in the Metropolitan Premium Company in the Woolworth building, New York City.

Stanley A. White, who has charge of this distributing station in the East, is supplying more than one hundred houses throughout the States of New York and New Jersey. His idea is to interest motion picture proprietors with a class of premiums of a standard value which tend to increase the receipts of any house using them.



METROPOLITAN PREMIUM COMPANY SHOW CASE

This line of premiums has been of great value to those using them. In several instances, houses which have been run down by bad management, are now among the leading amusement houses of their locality.

This proposition is one that should be considered by everyone in the motion picture business who owns or leases playhouses. Many of those now handling the premiums are having such an overflow during the evening performance that they have been compelled to give matinee performances each day in the week and distribute premiums at these performances.

There are many dull nights in the motion picture business, as all proprietors know, and it is the plan to hand out these premiums on those evenings. The owners or managers of show houses get these premiums a week in advance so as to show the patrons the kind of articles to be distributed.

Mr. White, in an interview said: "On several occasions my proposition was not made plain, but after a short talk with the proprietor of a picture house, I soon had him asking questions, and soon afterwards had him signing a contract for the use of the premiums." J. F. F.

The State Board of Control of the State of Arizona has purchased through the California Film Exchange of Phœnix, Arizona, two Simplex projectors. These are of the latest model and are for use in the prison at Florence, and for the State Insane Asylum.

PATENTS SUIT CONTINUES

(*Continued from page* 14)

IN the afternoon several more managers of General Film branches were on the stand. They were: Alton Tredick, Oklahoma City, Okla.; Elmer R. Pearson, Omaha; William C. Preller, Minneapolis; Samuel H. Shirley, Wilkes-Barre, Pa.; Herbert C. Wales, Albany, and Chester W. Sawin, Washington, D. C.

On Tuesday the first two witnesses were exhibitors from Washington, D. C. They were William P. Herbst, of the Circle Theatre, at 2105 Pennsylvania avenue, and Joseph P. Morgan, of the Princess Theatre, at 119 Eighth street, Northeast.

Then came W. F. Kinson, manager of the Pittsburgh General Film Company Calcium branch. He was formerly associated with Richard A. Roland and James B. Clark in the Pittsburgh Calcium Light and Film Company, which was sold to the General Film Company. Then came Harry E. Nichols, manager of the Columbia branch of the General Film in Pittsburgh.

Tuesday afternoon the first witness was Fred C. Aiken, a special representative of the General Film Company, whose territory includes the Minneapolis, Omaha, St. Louis and Indianapolis offices. He was the president of the Theatre Film Service Company, of Chicago, which was sold to the General Film Company.

Next came several branch managers. They were Albert W. Goff, of Cleveland, with a sub-branch at Columbus; Stanley W. Hatch, Cincinnati, and Ralph LeBeau, Milwaukee.

Two witnesses on Wednesday were W. C. Brandon, of Atlanta, Ga., and C. S. Edwards, of Kansas City.

Oh, It's an Interesting Life

(*Continued from page* 26)

ing on a plan for the marketing of several exceptionally long subjects which the firm will soon spring on the market.

William C. Dowlan, late of Lubin and Essanay, is playing opposite Dorothea Farley, leading woman of the Albuquerque Film Manufacturing Company.

The thirty-two Sioux Indians of the Broncho motion picture camp at Santa Monica Canyon are said to have taken up the tango craze.

Thomas H. Ince, managing director for the New York Motion Picture Corporation at Edendale, has signed up the clever Japanese actress, Miss Tsuru Aoki, whose work with the Majestic company in "The Oath of Tsura San" stamped her as a real star. Mr. Ince has in preparation five dramas in which she will be featured.

E. D. Horkheimer, secretary of the Balboa Amusement Producing Company, will soon leave the studio at Long Beach, Cal., and take a business and pleasure trip East. He will not return to California till the middle of January.

George Field, the classy villain of the American Film Manufacturing Company, is reported as badly wounded by Cupid. The name on the arrow will be announced later.

Reaves Eason, also of the "Flying A" forces, has a mania for losing his top coats. Then he has to buy new ones, so the process is rather expensive.

Our Mutual Girl is getting busy. Recently she attended the races at Piping Rock with millionaires, among them August Belmont and Otto Kahn, director of the Metropolitan Opera House and a prominent member of the firm of Kuhn, Loeb & Co. These notables will be seen on the screen. Mayme Kelso has been engaged to play the society woman who is the aunt of Our Mutual Girl. Miss Kelso did the impersonation of Mrs. Jackson Gouraud, formerly Aimee Crocker, at the Folies Bergere, New York.

Gaston Bell, leading man with Majestic and Kinemacolor, has joined the Lubin forces. He will play leading roles in several of the Charles Klein plays which Lubin is now producing in motion pictures.

Now the secret is out. The editors of the Betzwood Lenz, the clever Lubin comic sheet, are George Terwilliger and Bennie from Lubinville.

William "Castle Walk" Bailey, of the Essanay forces, is receiving many inquiries from young ladies who want to learn the new dance.

The "making time fly" Mutual ad got the goat of the editor of West Side Men, a Y. M. C. A. house-organ. So he printed an editorial philippic against the phrase. Now the Mutual's advertising expert, Ingalls Kimball, of the Cheltenham Advertising Service, replies in kind via Phil Mindil, and the merry war is on.

Herbert Brenon, Imp director, will take a company to Florida to produce a feature starring Annette Kellerman. Billy Shay plays the male lead and Capt. Peacocke impersonates a fish.

M. E. Hoffman, publicity man for the World Special Films Corporation, was instrumental in landing a story, "The Influence of the Modern Motion Picture Drama on the Styles," in the current issue of a fashion magazine. Not being an expert on woman's dress, he enlisted the services of Agnes Egan Cobb, of the Eclair Company, to supply the technical terms. This is the first time a ladies' magazine of fashions has been used to exploit the motion picture drama.

Frank Bannon, formerly a New York exhibitor, has taken up his duties as one of Horace G. Plimpton's asistants at the Edison studio. He will be on hand to welcome all visitors to the studio and will preside over the sessions at 10 Fifth avenue.

Signor Novelli, who plays the part of the marshal in "The Two Sergeants," which the World Special Films Corporation is marketing, received his training for the stage under the eyes of the late Alexander Salvini.

STRANGE AUDIENCES SEE KLEINE'S "POMPEII"

Two strange audiences in the far West witnessed exhibitions of George Kleine's "The Last Days of Pompeii." The State School for deaf mutes at Vancouver, B. C., were recently guests of Mr. Kleine, and the same company, in charge of O. R. Henkel, also projected the big masterpiece several days later to the inmates of the Idaho State Penitentiary.

At this performance the governor, and many officials were present.

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ESSANAY PLAYERS IN BASE-BALL GAME

The baseball season is never over in California. It doesn't have to be. Thus it was that there was a big game played at the Niles diamond between the Essanay Company and the members of G. M. Anderson's Gaiety Theatre "Candy Shop" company.

The latter suffered defeat, despite the fact that three of the leading ladies in the cast donned uniforms and proved that when it came to registering a bit they were quite as much at home on the diamond as they are upon the stage. These stars that shine in a double firmament are Maude Fulton (of the famous team of Rock and Fulton), Kitty Doner and Mazie Kimball.

PHILIP LEWIS ON TRIP

Philip Lewis, general manager of Lewis Pennant Features, of Chicago, has begun his homeward trip after a stay of two weeks in New York. He is calling upon the feature buyers and exchanges in Boston, Montreal, Toronto, Buffalo, Toledo and Detroit. On his journey East he stopped off at Indianapolis, where he made tentative arrangements with the Peerless Feature Film Co. to handle the Lewis output.

In Baltimore Mr. Lewis arranged with Mr. Steen, of the Tri-State Feature Film Company, for the Lewis features, beginning with "Taxicab 1098," to be followed by "My Boy," "Decreed to Die," and "The Sign of the Secret Nine."

CLEMENTS JOINS ESSANAY

One of the oldest and best known stock theatres on the Pacific Coast has lost a valuable personality in Roy Clements, who has just joined the staff of the Western Essanay Company at Niles, Cal., where he will act in the capacity of producer and director. Mr. Clements played the heavy for many years at the Alcazar Theatre, San Francisco.

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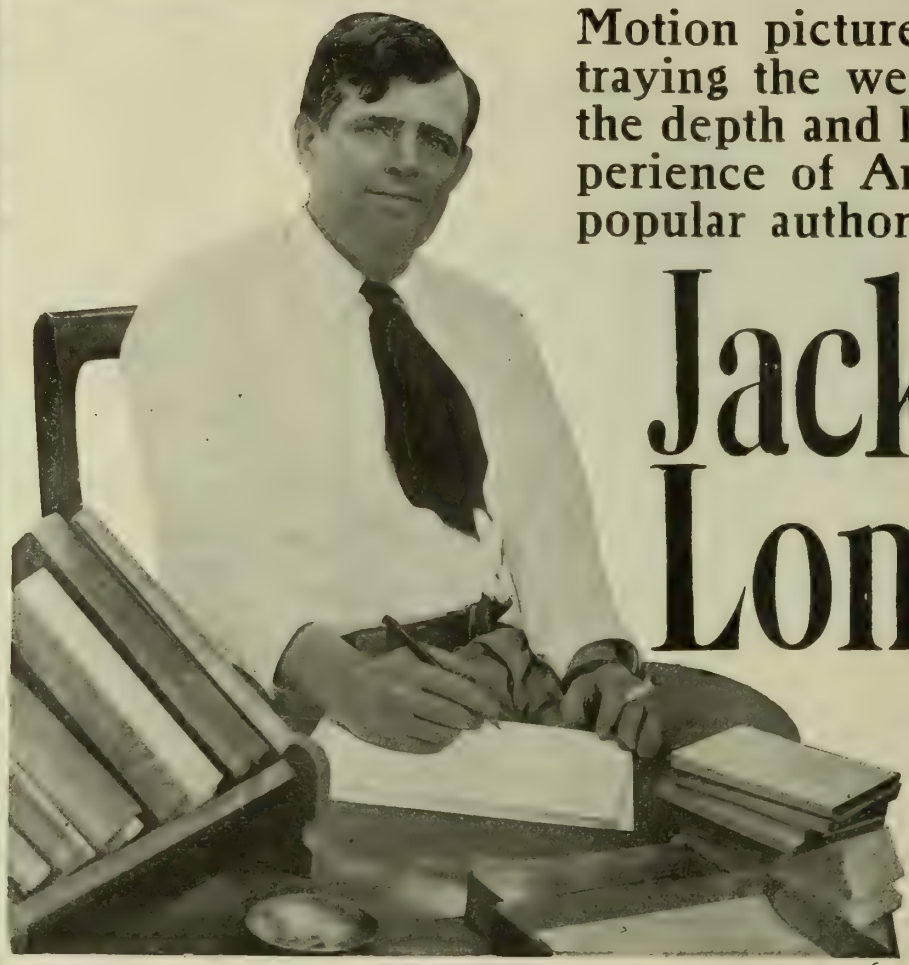

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OFFER FOR "THE BIRD OF PARADISE"

Oliver Morosco is considering an offer from Thomas H. Ince, vice-president and general manager of the New York Motion Picture Corporation, for the motion picture rights to Morosco's Hawaiian drama, "The Bird of Paradise."

Mr. Ince is also negotiating with David Belasco for the motion picture rights to several of the former Belasco successes, including "The Darling of the Gods" and "Madame Butterfly."

SHRINER'S TOUR PICTURED

The California Shriners' tour of that state has been made a feature of the two-reel subject, "The Shriner's Daughter," produced by Thomas Ricketts, of the American Film Manufacturing Company.

The story was written by Julius Frankenberg and Thomas Ricketts, and has a strong vein of human interest told in a very forceful and convincing manner. The photographic quality is of the usual "Flying A" standard with Winifred Greenwood and Ed Coxen playing leads.

"THE ROSE OF SAN JUAN"

The customs of unscrupulous landgrabbers of early California days are vividly portrayed in the "Flying A" subject, "The Rose of San Juan." The story was written by Sydney Ayres, who also plays the lead, supported by Vivian Rich and an able cast. The production of the subject is by Lorimer Johnston.

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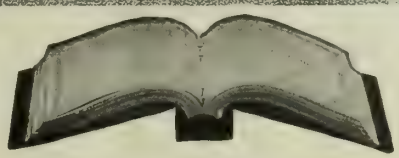

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"The Three Musketeers" in six reels produced by the Film Attraction Company required three months to complete. An indication of the care taken in staging this production was the long search required to locate a horse for D'Artagnan to ride on his journey to Paris. Dumas's description of the equine was followed religiously.

According to the story, D'Artagnan's father was a poor country nobleman, and the only steed he possessed was an antiquated white horse that had been in the family for years doing general utility work. This was the animal D'Artagnan rode to fame and fortune. That Dumas' conception of the animal was adhered to is evidenced on the screen, and it is hardly possible that such another quadruped exists to-day.

The horse seemed to enjoy his debut, for on days when he was not cast he would wander up to the studio and visit the many friends he had made. The old, spavined, wind-broken animal won the love of all the company by his almost human intelligence. His owner paid $10 for him and would gladly have sold him for that sum, but since the horse has become an actor, like other stars, his price has gone soaring.

NEW EDISON SERIES

In addition to the Cleek series, in which Ben Wilson is starring, Edison announces a third series featuring Mary Fuller. It will be called "Dolly of the Dailies," Miss Fuller appearing as a newspaper reporter. Acton Davies, out of the fullness of his twenty-one years of newspaper work, will write twelve of these "Dolly" stories, each one to be released on the last Saturday of the month.

William Wadsworth is to be featured in a series telling the near-matrimonial adventures of an over-anxious young swain. Mark Swan, famous for his comedies, will write these stories, the first of which will be released Dec. 29, under the title "Her Face Was Her Fortune." The series, each of which will be a Monday release, will be entitled "Wood B. Wedd."

Mark Swan is also writing another comic series, the "Andy" pictures, in which little Andy Clark will star. The first of these, called, "Andy Gets a Job," is to be released Dec. 31.

GOVERNOR AND MAYOR SEE KLEINE "POMPEII"

Among the distinguished guests attracted by George Kleine's "The Last Days of Pompeii" at Lincoln, Neb., recently were Governor and Mrs. Morehead and Mayor and Mrs. Zehring.

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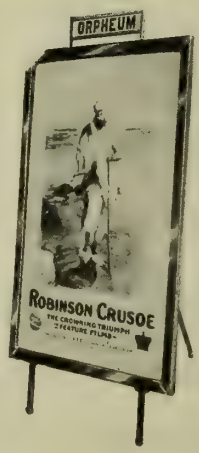

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Betty Nansen, one of the most distinguished actresses of Scandinavia, will shortly appear in a series of multiple reel subjects presented by the Great Northern Film Company, of 110 West Fortieth street, New York City. All of the productions will be subjects dealing with the dramatic art which has made her famous throughout continental Europe, where she has long been known as the "Bernhardt of Scandinavia."

The first two productions in which Madame Nansen will appear on the screen in this country are "Princess Elena's Prisoner," and "A Paradise Lost." Both are four-reel subjects and will be released by the Great Northern Film Company on December 20 and January 20, respectively. Plenty of advertising matter of superior quality has been prepared, including photographs, elaborate lithographs and attractive heralds.

Madame Nansen has played many roles in her time and it was with difficulty that the distinguished artist was first induced to appear before the motion picture camera. Possessed of a stately type of beauty, she has sufficient versatility to present herself in parts requiring the winsome as well as the serious qualities of dramatic art. She comes from an old family of actors and followed early in the footsteps of her histrionic forbears. After many years of experience on the stage, she finally decided that tragedy was best suited to her abilities.

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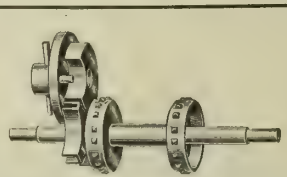

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 22—Griffard's Claw (2 parts—Dr.).....
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.) .....
Dec. 6—A Tragic Experiment (Dr.).....

AMERICAN

Dec. 1—American Born (2 reels—Dr.).....2000
Dec. 6—A Divorce Scandal (Dr.).....1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.).1000
Dec. 11—His First Case (W. Dr.).....1000
Dec. 13—Armed Intervention (Com. Dr.)....1000
Dec. 15—Where the Road Forks (2 reel Dr.).2000
Dec. 18—Personal Magnetism (Com.).....1000
Dec. 20—Fate's Round-Up (W. Dr.).....1000
Dec. 22—The Shriner's Daughter (2 reel Dr.).2000
Dec. 27—The Rose of San Juan (Spanish Drama) .....
Dec. 29—In the Firelight (2 reel Dr.).....2000
Jan. 3—The Miser's Policy (Dr.).....1000

AMMEX

Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister.....2000
Dec. 15—The Lucky Nugget.....3000

APOLLO

Nov. 2—His Nobs the Plumber (Com.)....
Nov. 9—Freddy Loosebelt from Africa (Com.) .....
Nov. 16—Fred's Waterloo (Com.).....
Nov. 23—The Mexican Sleep Producer (Com.)

BISON

Nov. 18—The Raid of the Human Tigers (3 reel Dr.) .....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) .....
Dec. 6—The White Squaw (2 reel Dr.)....
Dec. 13—The Werewolf (2-reel Dr.).....
Dec. 20—The God of Girsah (2 reel Dr.)....
Dec. 27—The Water War (2 reel Dr.).....

BLINKHORN

Dec. 1—David Copperfield (Hepworth — 7 parts—Dr.) .....
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)..
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)....
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.).....
Dec. 29—Vicar of Wakefield (Hepworth 3 parts) .....

BRONCHO

Nov. 26—The Reformation (Dr.).....
Dec. 3—The Buried Past (Dr.).....
Dec. 10—The Woman (Dr.).....
Dec. 17—The Open Door (2 parts—Dr.)....
Dec. 24—Her Father's Story (2 parts—Dr.)
Dec. 31—The Woman (2 parts—Dr.).....

CRYSTAL

Nov. 30—The Convict's Daughter (Dr.)....
Dec. 2—That Awful Maid.....
Dec. 2—The Installment Plan Marriage....
Dec. 7—A Woman's Revenge (Dr.).....
Dec. 9—Pearl's Hero (Com.).....
Dec. 9—Baldy is a Wise Old Bird (Com.)..
Dec. 14—First Love (Dr.).....
Dec. 16—The Soubrette (Com.).....
Dec. 16—The Trained Nurse (Com.).....
Dec. 21—The Heart of an Artist (Drama)..
Dec 23—My Brudder Sylvest.....
Dec. 23—The Baby Question.....
Dec. 28—The Lure of the Stage (Dr.).....

DOMINO

Nov. 27—Belle of Yorktown (3 parts—Dr.)..
Dec. 4—Devotion (2 parts—Dr.).....
Dec. 11—The Filly (2 parts—Dr.).....
Dec. 18—The Curse (2 parts—Dr.).....
Dec. 25—True Irish Hearts (2 parts—Dr.)..

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage.....3000
Sept. 24—Her Last Ride.....3000
Oct. 8—Daredevil Rodman Law (Special)..
Nov. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Nov. 30—When Pierrot Met Pierrette (2 reel
Dec. 7—Trouble on the Stage..... Dr.) .....
Dec. 7—Trouble on the Stage.....
Dec. 7—Magnetism—Magnets .....
Dec. 10—Over the Cliffs (3 reels).....
Dec. 14—He Likes Things Upside Down.....
Dec. 14—Nutty Has a Romance.....
Dec. 17—The Serpent in Eden (2 reel Dr.)..
Dec. 21—Loaded .....
Dec. 21—Sunset in Many Lands.....

Feet

Dec. 24—The Highwayman's Shoes (2 reel Dr.) .....
Dec. 28—Apply to Janitor.....
Dec. 28—Nutty is Dead; Long Live Nutty..

ECLECTIC

Nov. 13—The Fatal Plunge.....3000
Nov. 27—Toils of Villainy (3 parts).....
Dec. 11—His Fateful Passion (5 parts).....

F. R. A.

Nov. 28—Secret of Adrianople.....3600
Dec. 12—Demonyte 3000
Dec. 19—Vengeance Bequeathed 3000

FRONTIER

Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.) .....
Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.) .....
Dec. 13—Out of His Class (Dr.).....
Dec. 18—Slim and the Petticoats (Com.)....
Dec. 20—His Better Self (Dr.).....
Dec. 25—Slim and the Bandit (Com.).....
Dec. 27—His Father (Dr.).....

GAUMONT

Dec. 9—Dolly Saves Her Grandmother.....1000
Dec. 11—Poupette's Mean Revenge.....1000
Dec. 13—Two Christmas Morns.....3000
Dec. 16—A Terrible Dream.....1000
Dec. 18—Oscar in Search of a Wife.....1000
Dec. 20—The Broken Heart.....2000
Dec. 23—Dollar Bills at a Cent Apiece....1000
Dec. 25—Leonce and His Guardian.....1000
Dec. 27—The Angel of the House.....3000
Dec. 30—Simple Simon Has a Fright.....1000

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature) .....
Dec. 9—Red Margaret, Moonshiner.....
Dec. 16—Bloodhounds of The North (2 reel Dr.) .....
Dec. 23—Bloodhounds of the North (2 reel Dr.) .....

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 28—In the Bonds of Passion.....3000
Nov. 21—Baptism of Fire.....3000
Nov. 29—By Whose Hand.....3000

IMP

Nov. 27—Night Shadows of New York (3 reel Dr.) .....
Dec. 1—Love versus Law (2 reel Dr.).....
Dec. 4—Plain Jane (Dr.).....
Dec. 8—The Return of Tony (Dr.).....
Dec. 11—Time (2-reel Dr.).....
Dec. 15—The Story of David Greig (2 reel Dr.) .....
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.) .....
Dec. 22—The Actor's Christmas (Dr.).....
Dec. 25—Love or a Throne (2 reel Dr.).....

ITALA (Features)

Nov. 27—Leap of Despair.....3000
Dec. 4—At Death's Door.....3000
Dec. 18—Victory or Death.....3000

JOKER

Dec. 10—Mike and Jake in Mexico (1-reel Com.) .....
Dec. 13—The Joy Riders.....
Dec. 13—Waterfalls of Yosemite Valley.....
Dec. 17—Mike and Jake as Heroes (Com.)..
Dec. 20—For Art and Love.....
Dec. 20—Impressions of Corsica.....
Dec. 24—Mike and Jake as Pugilists (Com.).
Dec. 27—She Should Worry.....
Dec. 27—St. Milo to Dinan.....

KAY-BEE

Dec. 5—The Long Portage (Dr.).....
Dec. 9—Her Legacy (Dr.).....
Dec. 12—Soul of the South (Dr.).....
Dec. 19—The Pitfall (Dr.).....
Dec. 26—Harvest of Sin (Dr.).....
Dec. 30—Prince (Dr.) .....

KEYSTONE

Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Com.).....
Dec. 11—The Horse Thief (Com.).....
Dec. 15—The Gusher (Com.).....
Dec. 18—Fatty's Flirtation (Com.).....
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Com.).....
Dec. 22—A Bad Game (Com.).....
Dec. 25—Some Nerve (Com.).....

KOMIC

Feet

Nov. 27—A Method In His Illness (Com.)..
Nov. 27—The Man with a Razor (Com.)..
Dec. 4—How He Won (Com.).....
Dec. 4—The Actor Book Agent (Com.)....
Dec. 11—How It Worked (Com.).....
Dec. 11—The Wild Indian (Com.).....

LACLEDE

Dec. 10—Pale Face Squaw.....3000

LEWIS PENNANTS

Nov. 1—Taxicab 1098 .....
Nov. 15—Decreed to Die.....
Dec. 4—Sign of the Secret Nine.....3000
Dec. 20—Taxicab 1098 3000

LUX
By Prieur

Nov. 14—Tommy's Camera (Com.).....
Nov. 14—The Auvergne Mountains, Central France (Sc.) .....
Nov. 21—Mabel's Rival (Com.)..... 590
Nov. 21—Gems of Brittany (Sc.)..... 390
Nov. 28—Bill and the Missus (Com.)..... 460
Nov. 28—How Bob Got Married (Com.).... 500

MAJESTIC

Nov. 30—The Hendricks' Divorce (Dr.)....
Dec 2—The Padre's Sacrifice (Dr.).....
Dec. 6—The Helping Hand (Dr.).....
Dec. 7—Rick's Redemption (Dr.).....
Dec. 9—Romance and Duty (2 parts—Dr.).
Dec. 13—(No release this date).....
Dec. 14—The Rival Pitchers (Com.).....

NESTOR

Dec. 3—The Brothers (Dr.).....
Dec. 5—Locked Out at Twelve (Com.)....
Dec. 10—Retribution (1-reel W. Dr.).....
Dec. 12—Her Friend the Butler (Com.)....
Dec. 17—A Woman's Way (Dr.).....
Dec. 19—Teaching Dad a Lesson (Com.)....
Dec. 24—The Lightning Bolt (Dr.).....
Dec. 26—A Tale of the West (W. Dr.).....

POWERS

Dec. 5—Cross Purposes (Dr.).....
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2-reel Dr.).....
Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Dr.)...
Dec. 22—What Happened to Freckles (Com.)
Dec. 26—The Unhappy Pair (Com.).....

RAMO

Nov. 26—Fangs of Hate.....3000
Dec. 10—The Devil Within.....3000

PRINCESS

Nov. 28—Her Right to Happiness (Dr.).....
Dec. 5—The Little Church Around the Corner (Com. Dr.).....
Dec. 12—His Imaginary Family (Com. Dr.).

RELIANCE

Nov. 29—The Reporter's Scoop (Dr.).....
Dec. 1—Tony's Sacrifice (Dr.).....
Dec. 3—A Woman of Sin (Dr.).....
Dec. 6—For Another's Crime (2 parts—Dr.)
Dec. 8—Two Girls of the Hills (Dr.).....
Dec. 10—Four $100 Bills (Dr.).....
Dec. 13—A Man's a Man (Dr.).....

REX

Nov. 30—The Boob's Dream Girl (Com. Dr.)
Dec. 4—Thieves and the Cross.....
Dec. 7—James Lee's Wife (Dr.).....
Dec. 11—By Fate's Decree (1-reel Dr.).....
Dec. 14—The Mask (Dr.).....
Dec. 18—The Jew's Christmas (3 reel Dr.)..
Dec. 21—A Wife's Deceit (Com. Dr.).....
Dec. 25—The Dream (Dr.).....
Dec. 28—His Faithful Servant (Dr.).....

SOLAX

Nov. 28—Ben Bolt 4000
Dec. 26—The Shadow of Moulin Rouge.....4000

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Nov. 28—Curfew Shall Not Ring To-night (Dr.) .....
Nov. 30—The Henpecked Hodcarrier (Com.)
Dec. 2—The Problem Love Solved (Dr.)....
Dec. 5—What Might Have Been (Dr.).....
Dec. 7—The Milkman's Revenge (Com.)...
Dec. 9—A Beauty Parlor Graduate (Dr.)...
Dec. 12—Uncle's Namesakes (Com. Dr.)....
Dec. 14—Lawyer, Dog and Baby (Com. Dr.).

VICTOR

Nov. 24—Back to Life (2 reel Dr.).....
Dec. 1—The Barrier of Bars (Dr.).....
Dec. 8—The Dread Inheritance (2-reel Dr.).
Dec. 12—Hydraulic Mining (Edu.).....
Dec. 15—Incognito (Dr.).....
Dec. 19—A Girl and Her Money (2 reel Dr.)
Dec. 22—Rory of the Bogs (3 reel Dr.).....
Dec. 26—Miracle Mary (2 reel Dr.).....

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BIOGRAPH

Feet

Nov. 26—The Somnambulists (Com.).....
Nov. 29—The Blue or the Gray (Dr.).....
Dec. 1—How the Day Was Saved (Com.)..
Dec. 1—Bink's Vacation (Com.).....
Dec. 4—The Birthday Ring (Dr.).....
Dec. 6—In the Elemental World (Dr.).....
Dec. 8—The Capturing of David Dunne (Com.) .....
Dec. 11—A Foul and Fearful Plot (Com.)..
Dec. 11—The Troublesome Mole (Com.).....
Dec. 13—The House of Discord (Dr.—Parts I and II).....
Dec. 15—Oh, Sammy! (Com.).....
Dec. 15—Riley's Decoys (Com.).....
Dec. 18—Beyond All Law (Dr.).....
Dec. 20—The Conscience of Hassan Bey (Dr.)

CINES
George Kleine

Oct. 21—The Wheels of Justice (Dr.) Parts I and II .....
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special) .....
Nov. 11—The Penalty (2 part Dr.).....
Nov. 18—For the Love of a Toreador (2 part Dr.) .....
Dec. 9—The Stolen Legacy (2 parts—Dr.)..
Dec. 16—The Sunken Treasure (Dr.) (Parts I & II).....

EDISON

Nov. 19—The Girl in the House-boat (Com.).1000
Nov. 21—A Good Sport (2 parts—Com.)....2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.) 1000
Nov. 24—From Durban to Zululand (Sc.).... 500
Nov. 24—Enoch and Ezra's First Smoke (Com.) 500
Nov. 25—The Vanishing Cracksman (Dr.)....1000
Nov. 26—A Sense of Humor (Com.).....1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.) 2000
Nov. 29—A Royal Romance (Dr.).....1000
Dec. 1—The South African Whaling Industry (Ind.) 500
Dec. 1—Wanted, a Burglar (Com.)..... 550
Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Com.).....1000
Dec. 5—Alexia's Strategy (Dr.).....2000
Dec. 6—What Shall it Profit a Man? (Dr.).1000
Dec. 8—The Manicure Girl (Com.).....1000
Dec. 9—The Stolen Plans (Dr.).....1000
Dec. 10—The Joining of the Oceans (Sc.).... 500
Dec. 10—Greedy George (Com.)..... 500
Dec. 12—Peg o' the Movies (Dr.).....2000
Dec. 13—The First Christmas (Dr.).....1000
Dec. 15—A Pious Undertaking (Com.).....1000
Dec. 16—The Actress (Dr.).....1000
Dec. 17—Falling in Love with Inez (Com.)..1000
Dec. 19—Within the Enemy's Lines (Dr.)....2000
Dec. 20—The Haunted Bedroom (Dr.).....1000
Dec. 22—Products of the Palm, the Banana and Cocoanut Industries, Jamaica, W. I. (Ind.)..... 350
Dec. 22—Teaching His Wife a Lesson (Com.) 675
Dec. 23—The Upward Way (Dr.).....1000
Dec. 24—Mary's New Hat (Com.)..... 585
Dec. 24—The Janitor's Quiet Life (Com.)... 415
Dec. 26—A Tudor Princess (Dr.).....2000

ESSANAY

Nov. 27—The Naming of the Rawhide Queen
Nov. 28—The Brand of Evil.....
Nov. 29—Sophie's Hero .....
Dec. 2—Autumn Love (Dr.).....1000
Dec. 3—Kitty's Knight (Com.).....1000
Dec. 4—A Romance of the Hills (Dr.).....1000
Dec. 5—The Pay as You Enter Man (Special—2 parts—Dr.) 2000
Dec. 6—Broncho Billy's Squareness (Dr.)..1000
Dec. 9—The Heart of the Law (Dr.).....
Dec. 10—Smithy's Grandma Party (Com.)..
Dec. 11—Children of the Forest (W. Dr.)..
Dec. 12—The Three Gamblers (W. Dr.—Parts I and II).....
Dec. 13—Sophie's New Foreman (W. Com.)..
Dec. 16—Life's Weaving (Dr.).....
Dec. 17—Hello Trouble (Com.).....
Dec. 18—The Trail of the Snake Band (W. Dr.) .....
Dec. 19—The Stigma (Dr.) (Parts I & II)..
Dec. 20—Broncho Billy's Christmas Deed (W. Dr.) .....

KALEM

Nov. 24—An Indian Maid's Strategy (Dr.)...
Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II.....
Nov. 28—The Good Old Summer Time (Com.)
Nov. 28—England's King at Liverpool (Top.)
Nov. 29—In Peril of His Life (Dr.).....
Dec. 1—The Octoroon (Special 3 parts—Dr.) 3000
Dec. 3—The Cave Men's Ware (2 parts—Dr.) 2000
Dec. 5—While Father Telephoned (Com.)..
Dec. 5—Andrew Carnegie's Gift to the World (Top.) .....
Dec. 6—The Footprint Clue (Dr.).....1000
Dec. 8—The Strike (Dr.).....
Dec. 10—The Chinese Death Thorn (Dr.—Parts I and II).....
Dec. 12—General Bunko's Victory (Com.)....
Dec. 12—Piano Manufacturing (Ind.).....
Dec. 13—The Invisible Foe (Dr.).....
Dec. 15—The Hunchback (Dr.) (Parts I & II)
Dec. 17—Uncle Tom's Cabin (Dr.) (Parts I & II) .....
Dec. 19—Frayed Fagin's Adventures (Com.)
Dec. 19—Ulster Day in Belfast (Top.).....
Dec. 20—The Electrician's Hazard (Dr.)....

LUBIN

Nov. 10—The Pride of Battery B (Dr.).....1000
Nov. 11—A Miracle of Love (Dr.).....1000
Nov. 13—The Sea Eternal (2 reel Dr.).....2000
Nov. 14—When the Clock Stopped (Dr.)....1000
Nov. 15—Whose Is It? (Com.)..... 400
Nov. 15—Badly Wanted (Com.)..... 600
Nov. 15—Whose Is It (Com.).....
Nov. 17—The Two Fathers (Com.).....
Nov. 18—Shadows (Dr.) .....
Nov. 20—Partners in Crime (Dr.).....
Nov. 21—His Chorus Girl Wife (Dr.).....
Nov. 22—The Harmless One (W. Dr.)....
Nov. 24—Just Cissy's Little Way (Com.)....
Nov. 25—Sick Father (Com.).....
Nov. 25—The Lost Switch (Com.).....
Nov. 27—A Waif of the Desert (2 reel Dr.)..
Nov. 28—The Scapegrace (Dr.).....
Nov. 29—Turning the Table (W. Dr.).....
Dec. 1—Melita's Sacrifice (Dr.).....1000
Dec. 2—The Hazard of Youth (Dr.).....1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.) 2000
Dec. 5—Some Flowers (Com.)..... 400
Dec. 5—An Interrupted Courtship (Com.)... 600
Dec. 6—Her Father (Dr.).....1000
Dec. 8—The Smuggler's Daughter (Dr.)....1000
Dec. 9—An Enemy's Aid (Dr.).....1000
Dec. 11—Hydraulic Works on the Adda.... 400
Dec. 11—His Best Friend (Dr.).....1600
Dec. 12—Life, Love and Liberty (W. Dr.)..1000
Dec. 13—The Real Impostor (Dr.)..... 400
Dec. 13—A Pill Box Cupid (Com.)..... 600
Dec. 15—When the Well Went Dry (Com.).. 400
Dec. 15—A Masked Mix-Up (Com.)..... 600
Dec. 16—When He Sees (Dr.).....1000
Dec. 18—A Son of His Father (2 reel Dr.)..2000
Dec. 19—Growing and Gathering Cocoa Beans 400
Dec. 19—Banty Tim (Com.)..... 600
Dec. 20—A Love of '64 (Dr.).....1000
Dec. 22—Through Flaming Paths (Dr.).....1000

G. MELIES

Nov. 6—Sydney and Its Harbor (Travel)..1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports).....
Nov. 20—A Lemon Plantation (Ind.).....
Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu.....1000
Dec. 4—A Woman's Mission (Dr.).....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Sc.) .....
Dec. 11—At Phnom-Penh, Cambodia (Travel)
Dec. 11—Beautiful Angkor-Vat, Cambodia (Sc.) .....
Dec. 18—Cities of Japan (Sc.).....

PATHE FRERES

Nov. 26—The Elusive Turkey (Com.).....
Nov. 27—The Faithless Friend (Dr.) Parts I and II .....
Nov. 27—Old Nurenberg, Germany (Travel)..
Nov. 27—Pathe's Weekly No. 71 (News).....
Nov. 28—Making Eight-Ton Ropes (Ind.)....
Nov. 28—The Capital of the Malay States (Travel) .....
Nov. 28—Fashion's Law in Swiss Cantons (Col.) .....
Nov. 29—The Blight (Dr.).....
Dec. 1—Pathe's Weekly No. 72 (News).....
Dec. 2—A Peasant Marriage in Hungary (Cus.) .....
Dec. 2—Edible Fish of the Mediterranean..
Dec. 2—The Geysers of New Zealand (Sc.)
Dec. 3—A Break for Freedom (Dr.).....
Dec. 4—Baseball's Peerless Leader (2 parts—Com.) .....
Dec. 4—Pathe's Weekly No. 73 (News)...
Dec. 5—A Bear Escape (Com.).....
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology)..
Dec. 8—Pathe's Weekly No. 74 (News)....
Dec. 9—The Stolen Inheritance (Dr.).....
Dec. 10—You've Got to Pay (Dr.).....
Dec. 11—A Modern Portia (Dr.—Parts I and II) .....
Dec. 11—Pathe's Weekly No. 75 (News)....
Dec. 12—Birds of the Inland Marsh (Bird Life) .....
Dec. 12—A Journey to the Environs of Naples (Sc.) .....
Dec. 13—Uncle John to the Rescue (Com.)..
Dec. 15—Pathe's Weekly No. 76 (News)....
Dec. 16—The Couple Next Door (Com.).....
Dec. 17—Insects that Sing (Zoology).....
Dec. 17—Nice and Its Environs, France (Travel) .....
Dec. 18—The Finger of Fate (Dr.) (Parts I & II) .....
Dec. 18—Pathe's Weekly No. 77.....
Dec. 19—A Scandinavian Scandal (Com.)....
Dec. 20—The Fire Bride (Dr.).....

SELIG

Nov. 7—The Schoolmarm's Shooting Match..
Nov. 10—Phantoms (2 parts—Dr.).....2000
Nov. 11—Movin' Pitchers (Com.).....1000
Nov. 12—Trying Out No. 707 (Dr.).....1000
Nov. 13—The Child of the Prairie (Dr.).....1000
Nov. 14—A Cure for Carelessness (Com.)....
Nov. 14—The Matterhorn, Switzerland (Travel)
Nov. 17—The Escape of Jim Dolan (2 part Dr.) 2000
Nov. 18—The Port of Missing Women (Dr.).1000
Nov. 19—The Touch of a Child (Dr.).....1000
Nov. 20—An Actor's Romance (Dr.).....1000
Nov. 21—Outwitted by Billy (Dr.).....1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II).....
Nov. 25—Mounted Officer Flynn (Dr.).....
Nov. 26—Cupid in the Cow Camp (Com.)....
Nov. 27—A Message from Home (Dr.).....
Nov. 28—The Supreme Moment (Dr.).....
Dec. 2—The Rustler's Reformation.....
Dec. 3—Within the Hour.....
Dec. 4—Grandaddy's Boy .....
Dec. 5—Northern Hearts .....
Dec. 8—Master of the Garden (Dr.—Parts I and II) .....
Dec. 9—An Equal Chance (Dr.).....
Dec. 10—Hilda of Heron Cove (Dr.).....
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.).....
Dec. 12—The Mysterious Way (Com.).....
Dec. 15—The Wolf of the City (Dr.) (Parts I & II).....
Dec. 15—When Father Craved a Smoke (Com.) .....
Dec. 16—With Eyes So Blue and Tender (Dr.) .....
Dec. 17—Buster's Little Game (Com.).....
Dec. 18—Until the Sea (Dr.).....
Dec. 19—The Lure of the Road (Dr.).....

URBAN ECLIPSE
George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)

VITAGRAPH

Nov. 12—Scenic .....
Nov. 13—Their Interest in Common.....
Nov. 14—Fanny's Conspiracy .....
Nov. 15—Miss Tomboy (2 part Special).....
Nov. 17—Tangled Threads .....
Nov. 18—His Last Fight.....
Nov. 19—Why I Am Here.....
Nov. 20—The Sale of a Heart.....
Nov. 21—The Schemers .....
Nov. 22—Whimsical Threads of Destiny (2 part Special) .....
Nov. 24—Mary Jane .....
Nov. 25—The Swan Girl .....
Nov. 26—An Elopement at Home.....
Nov. 27—The Cure .....
Nov. 28—Betty in the Lion's Den.....
Nov. 29—The Golden Pathway (2 part Special) .....
Dec. 1—A Game of Cards (Dr.).....1000
Dec. 2—The Wreck (3 parts—Dr.).....3000
Dec. 3—A Pair of Prodigals (Com.).....
Dec. 3—The Coliseum of Rome.....
Dec. 4—The Swan Girl (Dr.).....1000
Dec. 5—A Lesson in Jealousy (Com.).....1000
Dec. 6—Beauty Unadorned (2 parts—Com.).2000
Dec. 8—'Mid Kentucky Hills (Dr.).....
Dec. 9—Deception (Com.) .....
Dec. 10—That Suit at Ten (Com.).....
Dec. 10—Performing Lions (Edu.).....
Dec. 11—Sacrifice (Dr.) .....
Dec. 12—The Life-Saver (Com.).....
Dec. 13—Love's Sunset (Dr.—Parts I and II)
Dec. 15—The Uprising of Ann (Dr.).....1000
Dec. 16—Up in a Balloon (Com.).....
Dec. 16—Elephants at Work (Edu.).....
Dec. 17—Any Port in a Storm (Com.).....1000
Dec. 18—The Face of Fear (W. Dr.).....1000
Dec. 19—The Girl at the Lunch Counter (Com.) .....
Dec. 20—The Ancient Order of Goodfellows (part Com. Dr.).....2000
Dec. 22—A Christmas Story (Dr.).....1000
Dec. 23—Her Faith in the Flag (Dr.).....1000

SELIG SAYINGS

H. H. Buckwalter, that grand old scout who feels a sense of personal responsibility for the Panama Canal, having followed it faithfully with a motion picture camera even since the time of its beginning up to date, making a complete picture of the greatest enterprise the world has ever known, is again on the field of operation, grinding away as sunshine and fair weather permit. He writes from Ancon, Canal Zone:

"The rainy season is fierce. We can only get shots between showers and the thing that puts me on the bum is the moisture. An hour after I put in a new velvet it is wet, and the next morning it is mildewed. Film taken from the cans is soft, and in a couple of hours from the time it leaves the upper take-up box until it gets to the pressure plate it gathers enough moisture to be sweaty, like a glass of beer on a summer day."

Just to prove that there are herds of buffaloes still left and that a real buffalo hunt has not passed away, Eddie Kull, the camera man, has gone West armed with a double-barreled instrument of new make, and expects to return next week with a unique lot of film to show his adeptness as an artist and a hunter. The fortune of Selig in securing unique phases of life in the fast-vanishing West will be augmented with this addition.

Clifford Bruce, leading man of the Selig Polyscope Company in Chicago, now fully restored to health, is back at work.

Harry Jackson, one of the vaudeville entertainers, has joined the Selig force in Chicago as a producer, and will devote his attention to comedies.

Peggy Blevins, who has been associated with the Selig Company in California, has joined the stock company in Arizona.

William Farnum, the actor, was an interested visitor last week at the Selig Polyscope plant, where his brother, Marshal Farnum, has been installed as a producer.

Adrienne Kroell has returned to her work as leading lady with the Selig Polyscope Company, in Chicago, completely restored to health.

MANDELBAUM GETS "POMPEII"

E. Mandelbaum, president of the World Special Films Corporation, has just completed an arrangement whereby he assumes full control of the Pompeii Film Company, acquiring all rights for the United States and Canada of the Pasquali version of "The Last Days of Pompeii." From now on, this will be handled through the branch offices of the World Special Films Corporation as one of their features

FIVE-A-WEEK ESSANAY

Coming Friday, December 19th

"The Stigma"

(IN TWO PARTS)

An absorbing and extremely interesting love drama of the sea. Infinite love is the foundation of the story, and even though Jane is a victim of leprosy, Clifford continues to love her to the end.

Released Tuesday, December 16th

"LIFE'S WEAVING"

A drama of a father's false love and the undying efforts of the son to win the woman the father had so unmercifully discarded.

Released Wednesday, December 17th

"HELLO, TROUBLE!"

A comedy that smacks with the ridiculous. Purely a story of laughs and pleasing entertainment. Charles Stine, "Bobbie" Bolder, Ruth Hennessy and "Smiling Billy" Mason will please you.

Released Thursday, December 18th

"THE TRAIL OF THE SNAKE BAND"

A drama of the plains, interesting throughout. This story is unique and the exciting situations that prevail make it a strong box-office feature.

Released Saturday, December 20th

"BRONCHO BILLY'S CHRISTMAS DEED"

A feature Western dramatic attraction, especially adapted for the HOLIDAYS. Mr. G. M. ANDERSON will please your patrons in this superb and heart-interest story of Christmas spirit.

Coming Friday, December 26th

"The Great Game"

(IN TWO PARTS)

Scenario by Maibelle Heikes Justice

A startling up-to-the-minute political drama of importance. The political machine fails to accomplish their purpose—and the mayor laughs at their bribe. New and novel situations in this excellent story make it a worthy feature. Heralds and posters now ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

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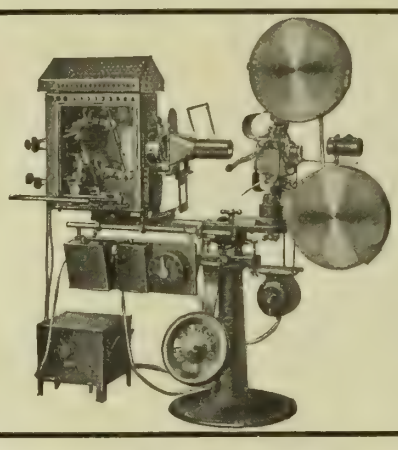

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Moving Picture News
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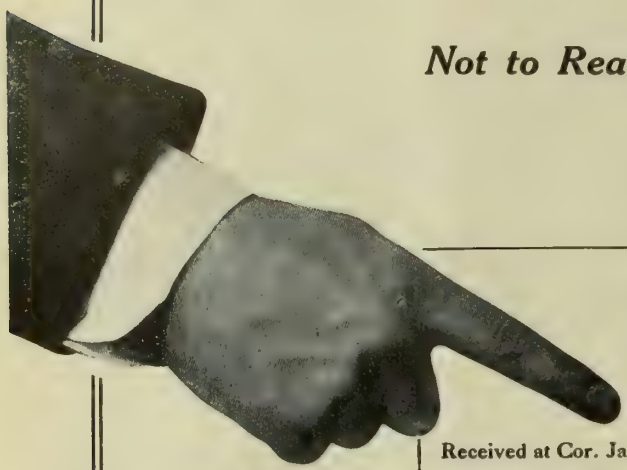

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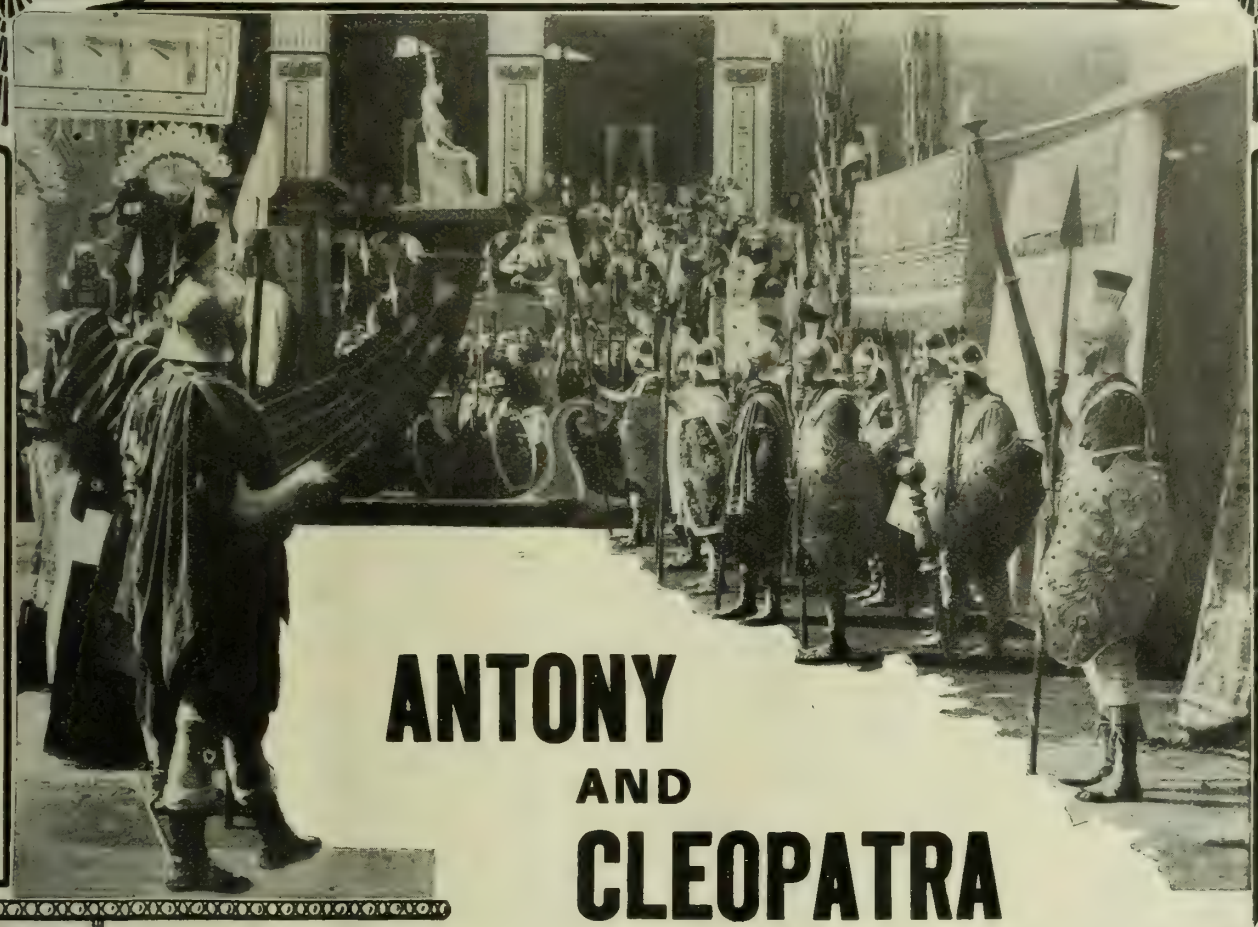

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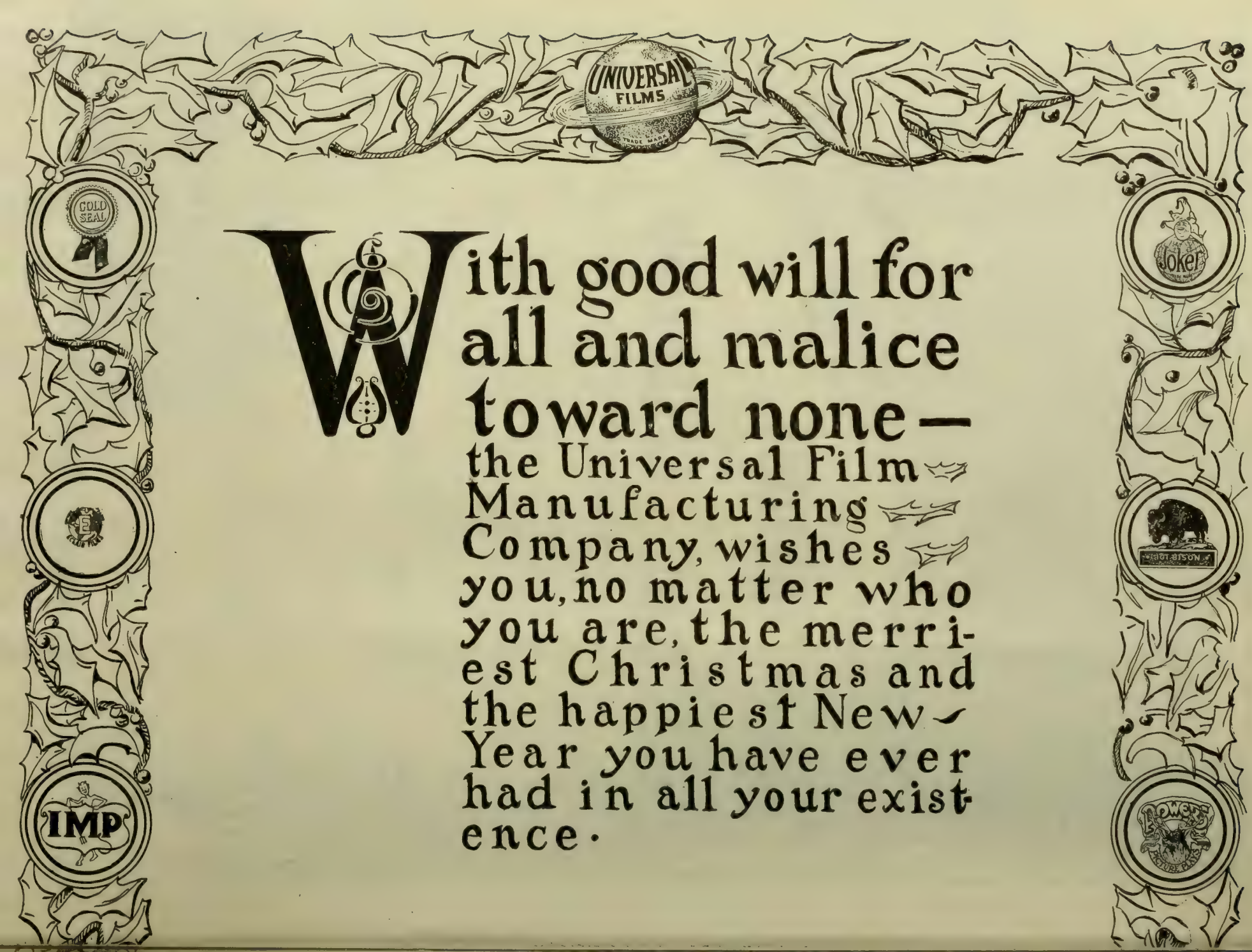

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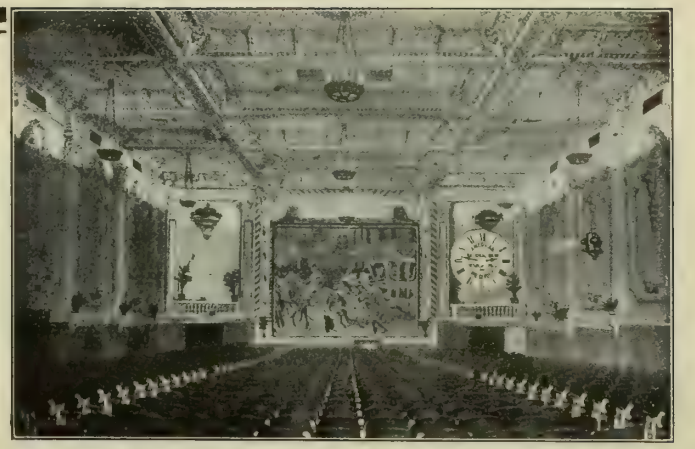

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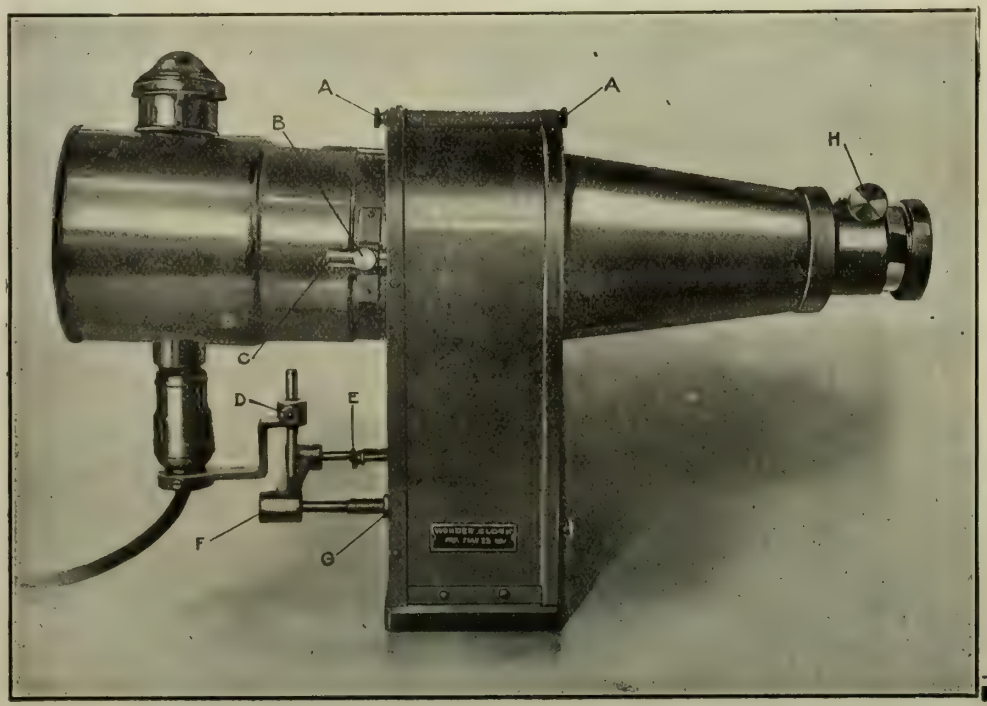

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INDEX TO ADVERTISERS

	Page
Acme Commercial Film Co	57
Allison & Hadaway	46
All Star Film Corpn	67
American Cinematograph Co	69
American Film Mfg. Co	61
Ammex Film Co	58
Balboa Amusement Co	8
Bennett, Chas. H	50
Birch-Field & Co	42
Blinkhorn, A.	64
Bosworth, Inc.	70
Calehuff Supply Co	42
Carey Safe Co	63
Commercial M. P. Co	52
Eagle Feature Film Co	54
Eastman Kodak Co	58
Eclair Film Co	11
Eclectic Film Co	9
Electric Fountain Co	35
Emby Feature Film Co	57
Essanay Film Mfg. Co	36-37-60
European Feature Film Corpn	57
Evans Film Mfg. Co	34
Ezo Mfg. Co	61
Feature Photoplay Co	57
Film Releases of America	59
Films Lloyds	56
Gaumont Company	43-57
General Electric Utilities Co	57-58
General Feature Film Co	57
General Film Co	14-15-72
General Sales Co	12
General Specialty Co	65
Genter, J. H.	13
Gloria-American Company	51
Great Northern Film Co	61
Greater N. Y. Slide Co	42
Gunby Bros.	46
Harding Photo Engraving Co	58
Hart Booking Bureau	46
Hotel Martinique	46
Horsley, David	44
Keystone Film Co	56
Kinematograph Weekly	46
Kleine, George	4-5
Kraus Mfg. Co	52
Lakeside Film Exchange	50
Lavezzi Machine Works	50
Lears, Sam	65
Le Courrier Cinematographique	65
Lifeograph Company	46
Lubin Mfg. Co	64
Mestrum, Henry	52
Metropolitan Premium Co	63
Mirror Screen Co	42
Motion Picture Apparatus Co	65
Motion Picture Camera Co	65
M. P. Information Bureau	57
M. P. Operators' Union	50
Mutual Film Corpn	10
New Jersey Feature Film Co	62
Newman Mfg. Co	46
Niagara Slide Co	65
N. Y. Film Co	57
N. Y. Motion Picture Corpn	71
Pan-American Film Mfg. Co	57
Pathe Freres	3
Phantascope Mfg. Co	53
Photoplay Co.	50
Picture Theatre Equipment Co	50
Precision Machine Co	2
Preddey, G. W.	52
Reeves, Herbert	50
Royal Film Exchange	50
Ryno Film Co	57
Schneider, Eberhard	65
Sherry, Wm. L., Feature Film Co	11
Sociological Research Film Co	34
Special Event Film Mfg. Co	46
Steele Furniture Co	65
Sterling Camera & Film Co	52
Supreme Feature Film Co	62
Theatre Specialty Mfg. Co	50
Trans-Oceanic Films	54
Universal Film Mfg. Co	6-7
Warner's Features	38
Wedepict M. P. Corpn	55
Wentworth, Courtney	46
Williams, Brown & Earle	52
World's Best Film Co	57
World Special Films Corpn	57
Wurlitzer Co.	52

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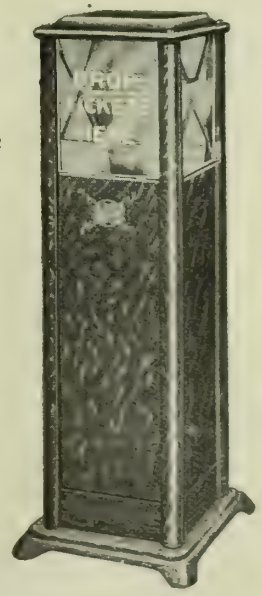

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REVELRY ON THE EVE OF BATTLE. SCENE FROM GEORGE KLEINE'S "ANTONY AND CLEOPATRA"

The
Motion Picture News

MOVING PICTURE NEWS — EXHIBITORS' TIMES

Established 1913

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A Prophetic Christmas

THE year just past has not only been the biggest, but—what is more important—the most prophetic in the history of the motion picture.

A rather brief and very wonderful history it has been! And a very big year! Naturally. But what of its prophecy?

It needs little imagination to answer this. The signs are too apparent to any thoughtful person. But so stimulating are they that it is difficult not to observe the future as bewildering.

To take first the amusement field of the picture, let us briefly recount:

RIGHT now four leading theatres in Times Square—the centre of the country's metropolis—are contracting for an exclusive bill of motion pictures. Others, including the most prominent vaudeville houses, are hurrying tentatively into the field.

Some recent presentations in New York have definitely shown that from every artistic standpoint the motion picture can and will take rank with the drama and opera.

Throughout the country theatres costing from ten to fifty thousand dollars are being erected or projected at the rate of more than ten a week.

THERE has recently been produced what is obviously a flickerless stereoscopic picture; and there are notable improvements all ready to be launched in lenses, color photography, light, and many other important branches of the art and science of motion photography.

In the educational field motion pictures are already a part of the curricula of a number of universities, colleges, and high schools.

Appropriations being rapidly made by state and city school systems are in advance of the films and equipment they call for.

IN the industrial field: At an advertising men's dinner in New York the past summer—men controlling the huge appropriations of national advertisers—the sole topic of discussion (and it was impromptu) was "how to use motion pictures in advertising."

Many of the biggest concerns are already showing their processes and selling their products through the motion picture. That the field will be tremendously developed, that it has only started, that it will be worked out along the same legitimate lines as journalistic advertising is certain.

Here are three great fields of expansion, only one of which has been at all developed!

IT is now claimed that a non-inflammable film has been produced and that it is practicable.

What is more to the point, it is claimed that a substitute for cellulose, from which this film is basically made, will reduce the cost to one cent a yard.

All of which has led one leader of the picture world to state that the motion picture will soon become the daily journal, for the masses, of the world's happenings.

THE future is bewildering. No one of us can say what it will be.

Simply we know that this is the Christmas of prophecy, of untold significance for the New Years to come, of the picture's art and industry. W. A. J.

NEW YORK EXHIBITORS BALL A GREAT SUCCESS

Terrace Garden Filled to Capacity with Merry Crowd—Business Session Earlier in the Day at Which Delegates to Chicago Session Are Appointed

TERRACE Garden, in Fifty-eighth street between Lexington and Third avenues, New York City, was filled to overflowing Monday night when the third annual entertainment and ball of the Motion Picture Exhibitors' Association of Greater New York, was held.

Previous balls have established this occasion as the gala night of all the year for metropolitan exhibitors, and many from up-state cities in New York as well, but Monday night's affair eclipsed its predecessors. From eight o'clock until an unbelievably late hour in the morning there was no slackening in the festivities. The exhibitors of New York, their friends and women folk, were gathered there and the result was very much worth while. A ball such as is seldom seen was held without a jarring note. The attendance taxed the capacity of both floors of the great hall.

Important Business Session

The ball proper was preceded by a business session of the executive committee of the New York state organization. This was held at the Hotel Imperial. One interesting feature was the taking of motion pictures of the delegates. At two in the afternoon the delegates were photographed in the street near the hotel. At seven o'clock three reels of pictures taken earlier in the day were shown at Terrace Garden. One showed the delegates grouped in front of the hotel, one of them entering the building and a third was of the crowds at Broadway and Thirty-first street.

The meeting was accompanied by a luncheon. Among the matters discussed were the ventilation of theatres, better fire prevention, a higher grade of pictures and uniform state laws. James G. Wallace, Jr., chief of the Bureau of Licenses, and Samuel Martin, chief inspector, were among the guests. It was also voted to send Samuel H. Trigger, president; Harold W. Rosenthal, secretary of the organization, and William Doque, of Utica, as delegates to the session of the executive committee of the International Motion Picture Association which was held in Chicago on December 18 and 19. Mr. Trigger and his associates left early Wednesday. This meeting was held in the Hotel LaSalle, Chicago. More than 100 delegates were expected to be present.

Coming back to the ball proper, let it be said in all fairness that it was a grand success. There was never a dull moment. One feature of the evening was the presentation of screen notables to the crowd by Len Spencer, announcer-extraordinary. All the available actors and actresses present were introduced on the platform as well as several magnates and notables.

Among those who made their bow were King Baggot, John Bunny, Harry Benham, Ben Wilson, Clara Kimball Young and James Young, Pearl White, Mignon Anderson, Irene Hunt, Glen White, W. T. (Pop) Rock, C. A. (Doc) Willat, Frank J. Carroll. Edward O'Connor, Joseph W. Farnham, and Fritzi Brunette. About fifty persons were introduced altogether. Representatives of film companies occupied many of the boxes.

Much of the credit for the success of the affair must be laid at the door of the ball committee, of which A. Coleman was chairman. The ball committee was really composed of several subsidiary committees, the roster of which is as follows:

The Committees

Arrangement: A. A. Corn, chairman; Peter Tisch, William B. Fulner, Harold W. Rosenthal, William Allen, E. Straus and Rudolph Saunders.

Reception: Adolph Weiss, chairman; Edward Valensi, William Hilkemeier, William Brandt, Rudolph Saunders, G. Koenigswald, P. Rosenson, M. Needle, William H. Hollander, T. L. Allen and A. A. Corn.

Entertainment: William Hilkemeier, chairman; J. A. Koerpel, L. Germain, Eugene Elmore and A. A. Corn.

Invitation: J. A. Koerpel, chairman; Rudolph Saunders, Eugene Elmore, Edward Valensi and William A. Landau.

Program and Publicity: William Brandt, chairman; A. A. Corn, William Hilkemeier and Adolph Weiss.

Printing and Badges: A. Bauernfreund, chairman; William Brandt, S. P. Weissman, J. King and William Landau.

Ticket distributing: L. Germain, chairman, and A. A. Corn.

Brooklyn branch ticket: L. Germain, William H. Hollander, Charles Fischer, Charles Henry, M. S. Feltenstein, William Hilkemeier, William P. Fulmer, M. Warshower, S. Frey, Irving C. Clement, R. Sanders, C. Koenigswald and M. Marias.

M. Needle was chairman of the floor committee and Frank A. Tichenor, floor manager. Assistant floor managers were Lee A. Ochs, Edward Valensi, Lee Lazarus, Hans Suckow, S. Echman, F. Goldfarb, M. Hirschfled, N. E. Block, Sidney Rothschild and F. Petters.

The officers of the Motion Picture Exhibitors Association of Greater New York are: President, Samuel H. Trigger; vice-president, Jack Koerpel; secretary, Harold W. Rosenthal; financial secretary, A. Bauernfreund; treasurer, Grant W. Anson and sergeant-at-arms, Robert C. Whitten

"Buster Brown" Comedy Series Coming

R. F. OUTCAULT, creator of "Buster Brown" and his dog "Tige," the famous cartoon characters, and probably the highest priced artist-advertiser and advertising business builder in the country, is the latest entrant into the motion picture business.

The Outcault Film Company, a $50,000 corporation, is now being formed to produce a series of one-reel comedies founded on the adventures of "Buster Brown" and "Tige." These will show "Buster Brown, the Cowboy," "Buster Brown in the Insane Asylum," and similar titles.

In producing the pictures carte blanche will be given the director. He may take the company wherever the action of the film dictates. Pictures which can be produced in New York will be taken until several are on the shelf, when the company will start its travels. The pictures will be released one a week.

The coming comedy series has a great asset in that it is well advertised by the daily press. "Buster Brown" and "Tige" appear in the Hearst papers in this country and in England, and are syndicated to other newspapers. So they appear in more than 100 publications.

Mr. Outcault, by his work as a cartoonist and advertising specialist, has an income rated at twice that of the President of the United States. He himself is backing the new concern, which is busy now negotiating for players and a director. The work of production was started Wednesday at the studio at 502 West Thirty-eighth street. Marketing affiliations have practically been consummated.

LATEST NEWS FROM CHICAGO

Operators Ball Well Attended

THE ball held by the Operators' Union of Chicago on December 10 at the Coliseum Annex proved to be the most successful affair from a financial and social viewpoint ever attempted by this organization. Practically every operator in Chicago and its neighboring towns and a few from nearby cities were there to participate in the evening's pleasure.

Everybody who was anybody in the business in and around Chicago attended. A number of exchange men and theatre owners were present. It is claimed that more theatre owners attended this year than ever before, which is another evidence of the harmony that exists between the operators and the managers.

R. C. TRAVERS

A number of the Essanay players were in evidence during the evening. Richard Travers, leading man of the Essanay Film Manufacturing Company, not only tangoed, but dream-waltzed, doing all these fancy steps with Miss Irene Warfield. Occasionally there was a glimpse of Don Meaney, the advertising manager, among the floating couples. Miss Sykes,, Miss Dale and Mr. Mainhall, of the Essanay Company, also helped to swell the crowd.

"Jack" Miller, Hal Johnstone and Morey Cohen directed the affair, while Al Stange looked after the comfort of the guests as they arrived.

The affair was very well conducted and capably managed. It marked the fifth annual ball of the Chicago Operators' Union and will not soon be forgotten. A very neat program was issued, which contained much good material, and also the pictures of many of the members of the union.

Richard Travers—Non-temperamental

Those who know him well call him "Doc," because at one time he carried a sheepskin about with him that entitled him to do first-class bone-setting. Perhaps the medical profession lost a good member when he gave up that line of endeavor, but it is certain the motion pictures gained a valuable asset. Besides being an actor Travers is a regular fellow, minus all those temperamental foibles that usually accompany a successful actor. He has played many parts, from carrying a spear to playing Shakespeare, and he has had his trials in the one-night stands and his glories in the metropolis.

Gertrude Spoor at Dinner-Dance

Mr. and Mrs. George K. Spoor will present their daughter, Gertrude Spoor, at a dinner-dance to be given at the Blackstone Hotel on Saturday, January 3. Miss Spoor was recently graduated from Miss Mason's school at Tarrytown, N. Y. It is said that the novelty of the affair will be a motion picture of Miss Spoor from the time she was a tiny tot up to the present day. Miss Spoor's coming out is attracting wide attention in the society world of Chicago. Since her return from school she has been the center of many social activities among the younger set, with whom she is a prime favorite. Miss Spoor is strikingly beautiful, and is already noted on the North Shore because of her musical accomplishments.

Entertained with Pictures

The electrical inspectors of Chicago were entertained after their banquet on Wednesday evening, December 10, with motion pictures, which were put on by Mr. B. W. Beadell, local representative of the Edison Company. The seventh reel of "Quo Vadis" and the second reel of "Love of a Toreador" were offered for the occasion by George Kleine; "The Terrors of the Jungle" by Mr. W. N. Selig, and "A Trip to Havana" by Edison. Mr. Fred A. Clark, of the Kinetograph sales department of Edison, projected the pictures.

George L. Cox Goes East

George L. Cox, general manager of the Advance Motion Picture Company, has gone East to close up a number of important contracts and other business in connection with his firm. Mr. Cox's present trip will include Pittsburgh, Philadelphia, Atlantic City, Buffalo, Boston and New York City.

I. M. P. A. Give Dutch Luncheon

The third annual Dutch luncheon given under the auspices of the Illinois branch of the International Motion Picture Association in honor of the visiting board and directors of the association will be given at the Hotel La Salle ballroom on Thursday evening, December 18. It is expected that members from New York, Indianapolis and Minneapolis will be present.

Another Commercial Film Company

The Acme Commercial Film Company recently opened offices in the Fairbanks building. They have found in the few weeks they are established in their present offices that the floor space they have will not accommodate them. About January 1 this concern will move into new quarters, which will give them a floor space of about six thousand feet. They state that they have already secured contracts from several railroads and also from a number of industrial concerns. Members of this company are: James Cochrane, president; W. A. Baier, of Milwaukee; T. W. Combs; M. G Watkins, secretary and manager of sales and publicity, and D. A. McKinney. Mr. McKinney has long been associated with the motion picture business and is thoroughly familiar with the field he is entering.

CANADIAN FILM EXCHANGE IN ST. JOHN

Philip Kaufman, general manager of the Canadian Film Company, Ltd., visiting in New York this week, announces the opening of a new exchange at St. John, Canada, at 96 Charlotte street. The company, known throughout Western Canada as the Canadian Film Exchange, are the exclusive distributers of Universal films in Canada.

SCENE FROM "PRINCESS ELENA'S PRISONER"
Great Northern Preferred Feature Attractions (Four Parts).

FIRST REVIEW OF "ANTONY AND CLEOPATRA"

BY C. J. VER HALEN

THERE are times when we all feel the inadequacy of word description to tell of some great thing that we have beheld. Something that the mind's eye can view over again in all its wonderful details and cause the same throbs of pleasure, excitement, awe and the many other emotions that assail the human breast when its agent, the eye, receives the impression of something mighty, something noble and inspiring.

In this newly formed creation, "Antony and Cleopatra," an emotion creeps over one, flooding the whole being, that makes

THE LOVEMAKING OF ANTONY AND CLEOPATRA

it plain that one is witnessing something constructed to thrill the finer senses of man, that is wide in its scope and strong in its appeal. A realization comes that here is a production that will live and be enjoyed by the generations yet unborn.

Works such as these George Kleine attractions mark a great epoch in motion picture making and motion picture exhibition. They establish a turning point for the art and business of the motion picture and place it on a higher level, setting it well forward on the high road which leads toward the pinnacle of man's greatest endeavors. Mr. Kleine's efforts so far have given the world three big and powerful spectacles—"Quo Vadis," "The Last Days of Pompeii," and now "Antony and Cleopatra."

By the presentation of these photoplay marvels he has made possible a wider latitude for the motion picture. He has registered it in the world of amusement on that plane where it has long belonged. These efforts serve as an opening wedge, and without a doubt he will hereafter be guided by his far vision and offer photoplays of similar superiority, but of different appeal and different text.

"Antony and Cleopatra" has been built on the same large scale that its predecessors were. It, however, is different in its making. Its appeal is different, and its story centers toward different action, giving more of an individual interest to its two central characters. The acting of these two, their doings, their whims, their wishes, create the magnet around which the entire production whirls.

The play is big and bulky, employing several thousand people in its making. They are used to splendid advantage, but not to the point where they become boresome. We get flashes of vast armies and vast assemblies, of gorgeous palaces and beautiful women. Everything, in fact, that one might expect to find in the court of a mighty ruler.

THE storming of the city of Alexandria is a splendid big scene. The warriors, with their spears and ancient missiles of destruction, bombard the inhabitants of the city, tear down the massive walls that surround it and create havoc as they press forward in their eagerness to capture Antony. This fighting has been with both fire and sword. The battle is so intense that it is not noticed that the city is aflame. The populace begin to stream through the arched gateway, which looms high in the heavens, alone in its majesty. Back of it the flames and smoke belch forth and seem to scorch the very heavens, telling of a city's destruction that cannot be described in words.

The oration of Octavius at the death-bier of Antony is a splendid piece of acting. Antony, lying still in death, with his royal guard about him, is gazed upon by Octavius, now the conqueror, and brother to Antony's wife, who in this big moment forgives the sinner and salutes him as a brave man.

The action of the picture is supposed to take place between 30 and 40 B. C. It is produced by the Cines Company in the country where this history was made. It is correct in every detail, as we know it, and is a piece with history as it has been handed down to us. It is Roman history and it is made by natives of that city. The costuming is rich and the settings are elaborate. It is all, and more, than one might expect in the staging of such a bulky theme.

The cast is strong. Mark Antony is played by Anthony Novelli, the actor who played the big rôle in "Quo Vadis." Cleopatra is interpreted by Jeanette Trimble, whom we have so often seen in the big Cines productions. Matilde Di Marzio acts the part of Octavia, Mark Antony's wife. While her part does not call for a great deal of appearance before the camera, the time that she is on the stage is used to good advantage. Octavius is played by Lorenzo Lupi, a strong character, who stands out in all his scenes, especially in the Senate and at the bier of Antony. Charmian, a slave girl, is played by Ella Lenard convincingly. The titles in the film are very well constructed and appropriately placed.

THE film opens showing Mark Antony marching gloriously into Egypt after his victory at Philippi. He lands in Egypt and receives the messengers of Cleopatra, who arrive with presents to explain the recent depredations on Roman borders by Cleopatra's order.

Antony's arrival near Cleopatra's court is marked by much display on the part of Cleopatra, who promptly sets her feminine traps to capture the mighty Roman. This proves an easy task, for Antony, tired of his years of war and hardship, falls easily into the voluptuous ease that reigns in the Palace of the

(*Continued on page* 53)

FLEEING FROM THE BURNING CITY OF ALEXANDRIA

DIOGENES PLEASE WRITE

Romaine Fielding, of the Lubin studio at Las Vegas, New Mexico, while directing a scene employing 600 supers, missed his wallet which contained $247 and some valuable papers and checks. The following morning's mail brought the following letter:

"Dear Friend: I call you a friend, as you were a good friend to me. Sorry you lost your pocket-book, but very glad I was the lucky one to find it. Your money came in very handy. Enclosed you will find your checks and papers which may help you buy some Christmas presents, and I shall use your $247 to buy mine. I know you have lots of dough or you would not carry so much with you. I never had so much before, but I hope it will not break you. Well, I wish you a very happy Christmas, as I am going to have the same.

"THE LUCKY GUY."

ECLECTIC FEATURE AT ORPHEUM, CHICAGO

The biggest motion picture theatre in Chicago, the Orpheum Theatre on State street, owned by Jones, Linick & Schaefer, booked and have shown on Tuesday, December 9, the three-reel Eclectic feature, "The Doom of the Ocean."

It is said that it is the first time in the history of this theatre that they have booked an independent feature. The film did a phenomenal business.

BALBOA STUDIO NOTES

Mollie McConnell, formerly of the Majestic and Universal companies, is now with the Balboa company of players. Miss McConnell was a member of the Frohman companies for many years and is considered one of the best known character actresses on the American stage.

Ground for the new Balboa studio at Long Beach was broken last week with appropriate ceremonies. H. M. Horkheimer, Edward Langley, Charles Dudley, Henry King, Madeline Lenard, and the other members of the Balboa company took an active part in the program, which consisted of brief speeches and patriotic music. The new studio will have a stage 50 x 100, a scene dock 50 x 75, and a property room 50 x 75. Work of construction will be under the direction of Mr. Langley. Adjoining the studio will be a garage large enough for five cars.

Frank Erlanger, formerly with the Majestic company, is now with the Balboa company. Mr. Erlanger is well known on the legitimate stage, having been for many years a member of the leading stock companies throughout the United States. Mr. Erlanger has made a special study of character roles.

A NEW PHOTOGRAPH OF THE FAMOUS "BRONCHO BILLY," OTHERWISE G. M. ANDERSON, OF THE ESSANAY FILM MANUFACTURING COMPANY

BELASCO SEES "THE GOOD LITTLE DEVIL" FILM

Great Master of Stagecraft Views S. L. Rothapfel's Presentation of the Famous Drama Produced for the Screen by the Famous Players Film Company

"THE Belasco of the Screen" and "The Belasco of the Stage" met face to face last Tuesday, and, after a short decisive struggle divided the honors of their respective positions. The engagement took place at the camp of the latter on Forty-fourth street, and was witnessed by a large gathering of celebrities. S. L. Rothapfel, who has earned his right to the name "The Belasco of the Screen," deserves a great deal of commendation for the admirable manner in which he staged the exhibition. A short description of his method will not be out of place.

WOMAN GIVES AND FORGIVES: MAN GETS AND FORGETS

The large stage at the Belasco Theatre was crowded with floral decorations, where were seated a large orchestra, composed entirely of women, who rendered appropriate music that harmonized with the picture. In certain scenes the orchestra was silent and the audience was regaled with singing by an excellent quartet. The effect of the whole was one of much beauty.

If there are still any persons existing who do not acknowledge that the film can portray practically all that the legitimate stage can show, he or she has but to see this production. The original cast throughout serves to keep this play forever fresh in the memories of those whose pleasure it was first to witness it on the stage. Of course the possibilities of the film production are much greater than in the original and several scenes are added without in any way altering the tenor of the story.

The theme of the play is so well known to everyone as scarcely to need retelling here. The principal's tender love and care for his only friend, the little blind girl, will bring the tears to the eyes of all who see it, while the mirth-producing tricks of the boys at the school will make one's sides positively ache. Nothing is overdone, and, except for one or two small effects which might have been strengthened, the film deserves a place on a high pinnacle in the realm of artistic production.

Fairies in the popular belief are supposedly semi-visible only, and might have been shown that way. If, on their entrance, they had appeared by the double exposure process, instead of on wires, the picture might have been somewhat improved. The original production used the wire method because there was no other possible, but the film might have improved on this. To see the spirit of Charles, which at best should be evanescent, come bounding over the window sill, and then resume ghostly appearances was not effective. The settings in one or two places also might have been improved. The use throughout of trick photography in greater quantity surely would have helped.

The work of William Norris as Mrs. MacMiche was excellent. The expressions and character work were absolutely natural. Arthur Hill, as Rab the dog, was also very good. Of course Little Mary Pickford was perfect. That goes without saying. Ernest Truex as "The Good Little Devil" looked the part and registered some very excellent service.

The wonderful and beautiful love of Juliet for Charles, as shown in the legitimate production was for some reason not sufficiently emphasized in the film. But all in all it was the very finest thing that has been shown on the screen in a long time. The criticisms made are not of faults; they are simply suggested improvements.

A. D. M.

ONCE UPON A TIME

Noble to Direct "Our Mutual Girl" Series

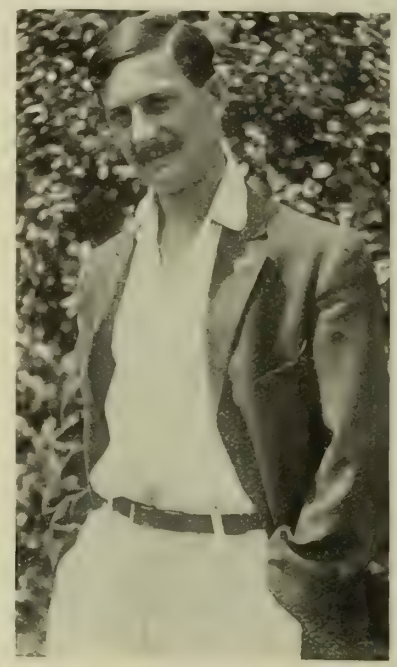
JOHN W. NOBLE, a veteran motion picture director, whose life has been as thoroughly punctuated with thrilling episodes as have any of the dramas he has directed, has been secured by the Mutual Film Corporation to direct the production in motion pictures of the "Our Mutual Girl" series. The character of this series is now well understood. "Our Mutual Girl," played by Norma Phillips, is the leading figure in a series which will show her arriving in New York from her country and visiting all the places of interest in the metropolis and mingling with prominent persons in all walks of life.

Round Mr. Noble, who will direct the series, is gathered the halo of a romantic career. A West Point man, he went into the Army, very naturally, and served through the Chinese and Philippine campaigns after the close of the Spanish war, as first lieutenant. At this time he collected an array of scars which make him look like a tattooed man when he goes swimming.

He laid aside the sword to labor with the pen and has to his credit several plays, among them an adaptation of "Divorcons," "In Old Manila," and an adaptation from the Hungarian of "The Marriage of Valeni." He has written several other successful plays and vaudeville sketches.

Entering the realm of motion pictures, one finds that Mr. Noble has left a long trail behind him. He started in stock with Thanhouser. Then he became a director. He followed this by directing pictures with Imp, Solax and other concerns, his latest connection having been with Ramo.

Among his best-known productions are "The Medal of Honor," "The Amulet," one of the first productions made in exposition of the Mahatma theory of reincarnation as introduced by Madame Blavatsky, "Cadet Life at West Point," "The Ticket-of-Leave Man," "Crime," "Two Men in a Boat," and "The Doll Makers." These are only a few and, in addition, he has many short stories to his credit.



NOTHING OSTENTATIOUS ABOUT HIM

Such, in brief, is "Jack" Noble, ex-army officer, actor, author and playwright. The productions which he will make in the "Mutual Girl" series will now be watched with a double interest by those in the motion picture art.

THE "WONDER" CLOCK

Many exhibitors have found the "Wonder Clock," which is manufactured by the General Sales Company of America, 347 Fifth avenue, New York City, to be a most effective device for attracting business. In many cases it also pays the exhibitor a handsome income, being used for advertising purposes as well as that of informing the audience of the time.

In reality the "Wonder Clock" is a unique combination of a stereopticon and a clock, which is put on a small bracket or shelf in some convenient part of the theatre and projects the clock dial upon a screen. The dial may be as large as is desired.

Over thirty-five "Wonder Clocks" have been in operation in New York City alone for a considerable period, while hundreds of others have been installed in motion picture theatres in other sections of the country.

"PREFERRED FEATURE ATTRACTIONS"

Betty Nansen, the distinguished tragedienne, will hereafter be featured by the Great Northern Film Company and will appear in a series of multiple reel subjects to be known as "Preferred Feature Attractions." The first of these will be "Princess Elena's Prisoner," a powerful dramatic subject in four parts, replete with thrilling situations.

Miss Nansen has been referred to as the "Bernhardt of Denmark," and she has appeared in the principal theatres of all the European capitals. Considerable urging was required to induce her to enter the motion picture field, but she has already become an enthusiast.

GONDOLFI JOINS LASKY ORGANIZATION

Alfredo Gondolfi, for five years camera-man with Pathe Freres, has joined the Jesse L. Lasky Feature Play Company as principal cameraman and left for Wyoming this week to aid in the production of the "Squaw Man" which is to be the first production of the Jesse L. Lasky organization in which Dustin Farnum is to enact the leading role.

Oscar Apfel, formerly with Pathe and Edison, joined Cecil B. de Mille at Butte, Montana, this week, from which point they will endeavor to locate Maverick, the town in which Mr. Royle based the original locale of his play "The Squaw Man."

Tany A. Wamby, the original Nat U. Rich in the "Squaw Man," has been discovered by Mr. Royle and will be used in the picture.

"PROTEA" LETTER WINS PRIZE

The Cleveland Plain-Dealer runs a contest every week in which they offer a prize of $5 for a letter on the best motion picture offering of the week. The following letter which the World Special Films Corporation is very proud of, carried off first honors:

"The motion picture I best liked last week was 'Protea.' The picture moved with a great rush from the moment it began and there was never a dull moment in any of the 'mile of film' it was described as containing.

"The scene is laid in one of the small fictitious kingdoms which abound in modern fiction. 'Protea' is an extraordinary woman who intrigues with the police of Gottenberg to gain information about a treaty which means much to her country.

"Protea encounters and overcomes many perils in her quest; she seems at times hopelessly to lose, but in the end she triumphs.

"I liked this picture best because it was interesting all the way through, and that, I believe, is the 'first duty of a motion picture.'

"FRANK O'NEILL,
"4336 Archwood Avenue."

WORLD SPECIAL SUCCESSFUL

Three months ago the World Special Films Corporation commenced opening branch offices throughout the United States to handle nothing but large special film productions.

At the time many disparaged the idea and said the motion picture exhibitor would not and could not pay the prices demanded for long reel subjects. Since that time they have not only demonstrated the feasibility of their plan, but have proven that the exhibitor is anxious to get this kind of service.

THE GREATER LESSER

WAY back in the days when they were just beginning to do big things on the screen—between seven and eight years ago, to be exact—there was a youngster in a small San Francisco "picture" house, whose principal job it was to clean the films. Everybody called him "Sol," one reason being that Sol happened to be his first name and the other that it was just as easy to say as "Here, boy!" or "Kid," or any of the familiar forms of address, which are especially reserved for the small boy. And Sol is the name which almost everyone calls him to-day, although many things have happened since he spent those weary hours furbishing up the endless strips of celluloid in that antiquated photo-playhouse in the city of the Golden Gate.

SOL LESSER

To-day Sol Lesser, to give him his other name, is one of the biggest figures in the motion picture game in the West. He controls directly a big string of theatres on the Coast and indirectly through the Golden Gate Film Exchange, Inc., which he owns, perhaps three or four times as many more. Recently he invaded New York. In his offices in the Candler Building, 220 West Forty-second street, in that city, he has a well-organized, thoroughly equipped buying, advertising and managing force under the name of the Golgate Feature Service force, whose business it is to purchase territorial rights on the best features made, as rapidly as they are produced.

Before he opened this office, Mr. Lesser, or Sol—it depends on how well you know him, which you use—was wont to send telegrams to his New York agents reading something like this: "Ship at once via P. D. & Q. all big features released in New York this week." Sometimes this plan worked all right; sometimes it didn't. The accent is always on the "big" in the Lesser scheme of things, and occasionally his ideas and his agent's didn't gee in this respect. The New York office was the result.

Through it is precluded the possibility of bad investment. In future every feature purchased will be examined by the Lesser buyers, whose report will govern their employer's action. The establishment of this office will also facilitate shipping the films, lithographs, etc., and will ensure prompt deliveries to the clients of the Golden Gate Exchange. Doubtless the saving in expensive and trouble making delays and the superior opportunities afforded for obtaining desirable productions will be worth much.

TO go back to that film-cleaning period already referred to in the early days of the greater Lesser. As a start he acquired a small share in a failing motion picture house, made it pay, sold out, and from that as a beginning opened a small exchange, which handled principally "junk." Now he controls exclusive booking rights on the greatest number of the big features in California, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Wyoming, Utah, New Mexico and Colorado, with offices in Los Angeles, San Francisco, Portland, Seattle, Butte, Denver, and Salt Lake City, which, by the way, is "going some," considering the fact that Sol Lesser is still this side of twenty-four.

His weekly film purchases have for some time past averaged $5,000. What they will be now that he has his Golgate Feature Service working in New York is problematical. It is a matter which concerns Lesser not a whit.

Quality is the determining factor in all the films purchased by him. The length of the subject is of no consequence—the bigger the better—and the cost is a secondary consideration. His equipment enables him to book successfully the most mammoth productions. He has his hand steadily on the pulse of the public demand and he stands ready to give the exhibitors whom he serves through his exchange the best that the camera turns out. He handles, among other things, the Exclusive Program products and his success with them has been of a character little short of phenomenal.

AS nearly everyone who is anyone in the motion picture business knows, Lesser is a quiet-mannered, slender little man, who gives scant indication of the organizing genius which is the underlying secret of his wonderful success.

Someone, by way of a joke, once called him "the greater Lesser." Perhaps the humorous person could have hit him off in no better way, if he had tried a week. He is all this and then a trifle besides. So we'll let it go at that.

M. C.

CONSIDER THE CENSORS

OUT in Ohio a battle is being waged which deserves the attention of all interested in the motion picture business. The authority of the first legally appointed censor board is at stake. The Ohio legislature, at its last session, appointed a board to censor motion pictures. This move came after much agitation in Ohio headed by M. A. Neff, president of the Motion Picture Exhibitors' League of America. So Mr. Neff and most others regard the present board as a protege of Neff's.

Now the question is whether a board so appointed and so constituted can long exist. The Board had hardly started getting in its work when the Mutual Film Corporation slapped a Federal injunction on it, tying up its work. Arguments have been made on the injunction but the final decision has not yet arrived. To the Mutual must be given the credit for carrying the banner in the fight.

But the fight is all too apt to have just started. Of all the problems which confront and vex manufacturer, exchange man and exhibitor,. probably no other has as many ramifications as has that of censorship. What with the national board, state boards, city boards and police censors, either a couple of police officers doing duty for the city, or the officer on the beat acting as censor, long vistas of persons vested with authority to make trouble confront the film man.

But why censorship anyway?

* * *

MOST persons feel with William Howard Taft, ex-president, and William Gaynor, the late mayor of New York, that censorship is unconstitutional. All are bound to feel a thrill at the phrase "any censorship is un-American." Think it over. We have no censorship of the press, of books or of plays except when they run afoul of Anthony Comstock or violate the laws of the land. Then why pick on motion pictures? The freedom in other lines was not obtained without a struggle. The fight for freedom of the press took centuries. Russia has not freedom of the press yet. But America has.

In many ways the censors are illogical. They lay down unwritten rules, like those of the Medes and Persians, barring the portrayal of certain things, mostly crimes, on the screen, or the exposition of certain indelicate situations and relationships. That is—these things are barred when they appear in the ordinary motion picture. But when the motion picture is an adaptation of a literary or theatrical work the producer can "get away with murder." Possibly the reason is that the censors fear ridicule if they set themselves up to alter recognized works. But where lies the moral difference between the screen production of a book or play and an ordinary photo-play? Why should one have more latitude than the other?

The censors themselves may not be of the proper mental calibre. Chicago film men regard the police censor situation there as intolerable. One argument is that film adaptations of famous plays have been cut without rhyme or reason. That returns to the question of adaptations vs. the common or garden variety of motion picture.

* * *

MULTIPLICITY of censor boards makes for confusion. First there is the national censor board whose action is legal in Massachusetts though the board sits in New York City. Then comes the Ohio Board, the first legally appointed board. Then police boards are springing up like mushrooms. The more boards the more trouble. The ratio is a direct one.

The idea of a censor board for every state is not one which will be enthusiastically received. The idea of making over an entire production for every state in the Union is not very pleasing to the film man. But this is a logical development if the Ohio board is decided to be qualified legally to proceed, as the national board is not an official and legally appointed one.

The hue and cry of the ignorant is responsible, at least partly, for this. The daily press used to delight in giving a petty thievery story or a childish crime a news angle by attributing it to motion pictures. Then along came the demagogue who cried for censorship. If the Ohio state board is legal there will be plenty of solons who will refuse to see their own state lag behind Ohio in the matter and more state censor boards will follow.

Again, why should there be censorship anyway? The manufacturers who are in the business to stay are big enough to look ahead and realize that clean pictures build for the future. The man who puts out a "smutty" picture ranks with the publisher of an immoral book or pamphlet. The police and Mr. Comstock will attend to him.

G. D. P.

SCENE FROM SHAKESPEARE'S "A WINTER'S TALE"
Three Part Warner Feature.

CONCERNING THE VANOSCOPE

By W. F. Herzberg, Director of the International Research Company

Editor's Note—So much has been said and written about the Vanoscope optical projector, some affirming and some denying the possibility of optical projection by reflection, that The Motion Picture News some time ago authorized the International Research Company to undertake a thorough investigation of the machine and make a report of their findings on the facts for the benefit of our readers. The standing and authority of the International Research Company in the world of science and commerce, alike, is such that The Motion Picture News submits this report to its readers without further comment.

The Motion Picture News,
220 West Forty-second Street,
New York City.

Gentlemen:

In compliance with your request of some months since, we have made an exhaustive investigation of motion picture machines manufactured and offered for sale at the present day, and at this time beg to submit a summary report which is but a synopsis of the great mass of detail which has been collected in the course of our investigation.

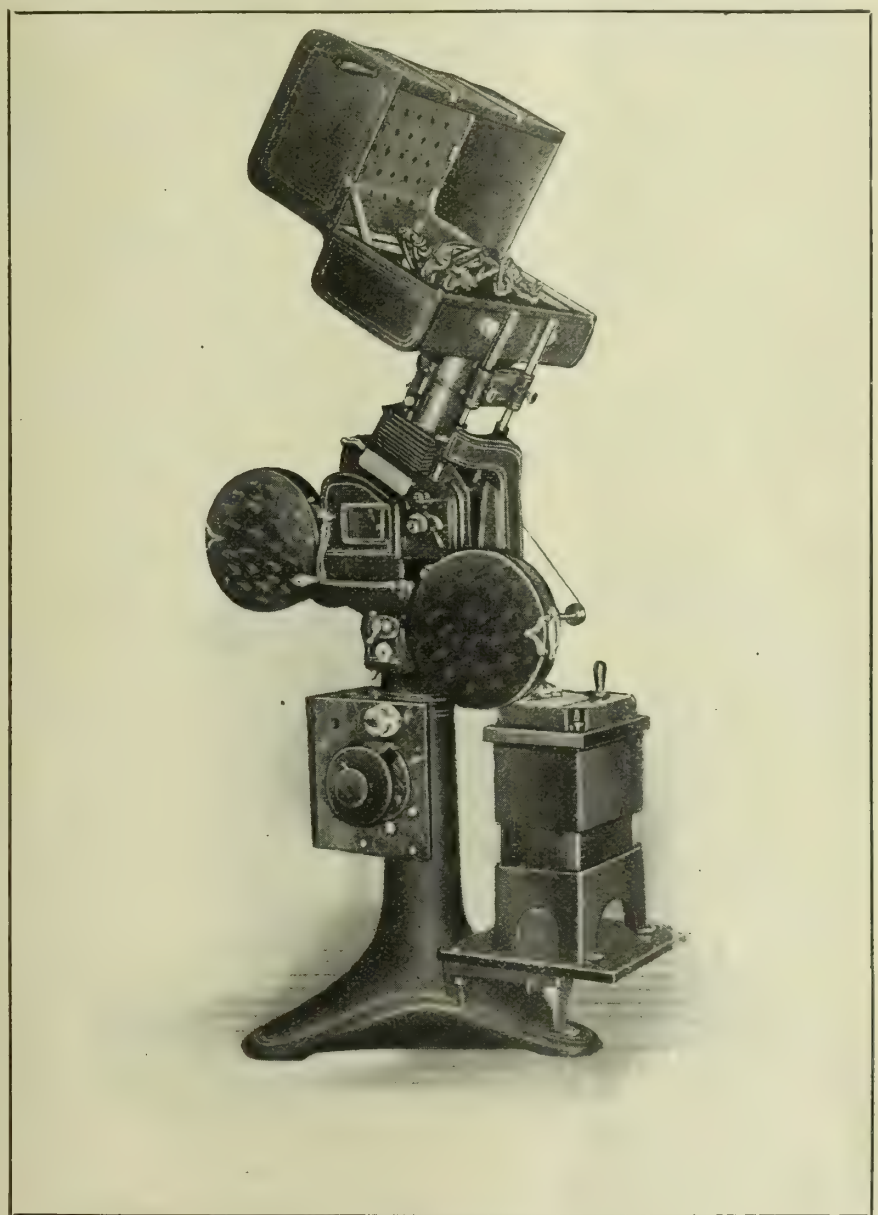
Our findings in the above can be summarized under a few general headings, viz.:

Mechanical Principles

The mechanical principles used in projecting a series of pictures intermittently at a speed of approximately sixteen per second, are, in all types of machines on the market to-day, dependent upon what is known in machines as the "Geneva movement" (in Cinematography termed the "intermittent movement"). This movement, variously adapted in connection with a revolving sector or series of sectors (termed "the shutter" or "shutters") is the basis of all existing motion picture machines.

In short, the film, on which is imprinted the series of pictures, is drawn across a standard aperture in the path of the light rays from an optical lantern; each picture stopping momentarily before this aperture by reason of the film having imparted to it a "start" and "stop" motion by means of the Geneva movement. During the travel period of the film the sector or shutter cuts off the light rays from the aperture, thus eliminating the film movement on the screen.

To realize the ideal in this principle of projection each picture should be projected for the longest possible period, and the changing from one picture to another should occupy the shortest possible period of time. When these conditions are fully met the result would be a brilliant picture without "flicker" (a term used in the art to denote the dark period produced by the sector cutting off the rays of light during the interval in which the change from one picture to another is made). Therefore these two functions in conjunction with an optical lantern, condenser system and projecting lens, variously assembled, constitute what is termed "the machine" and is either hand or motor driven.



THE VANOSCOPE

The Vanoscope's Construction

With the great volume of data before us, which our complete research into every phase of cinematography produced, we proceeded to investigate the Vanoscope, both as to its mechanical construction, soundness of optical principles involved, its adaptability for the purpose intended, wherein it meets the requirements lacking in projecting machines of the period, and its possibilities on the market.

We herewith summarize our conclusions and findings under a few general headings.

Both the large commercial machine

and what is termed the "Junior" or "Home" Vanoscope were carefully inspected part for part and a careful study of the duty required of each part and its fitness both as to performance and durability.

The general design has been well thought out; and the parts of ample section to ensure rigidity in operation and perform with the least motive effort the function for which they are designed. The machine assembled as a whole consumes a surprisingly small amount of space in comparison with other machines of similar purpose.

The mechanical and optical principles involved in the construction and operation of the Vanoscope are absolutely foreign to any machine manufactured to-day, which precludes the possibility of paying royalty to a patent company in which the patents covering the essential features of present-day motion picture machines are pooled and for the use of any one or more of these patents the manufacturer pays royalty to the holding company. This feature alone represents a saving in manufacture figuring into thousands of dollars per annum.

Principles and Operation

First—As the machine operates without the usual shutter there is absolutely no interruption or diminution of the light projected through the film onto the screen. The elimination of the shutter precludes all possibility of flicker and the eye-strain resultant therefrom.

Second—The Vanoscope operates without an intermittent movement, therefore there is not present the jar and noise which is usual where non-reciprocal movements are in use. The absence of these in a machine eliminates the usual mechanical tremor which is transmitted to the screen in a magnified state and is evidenced by a blurring of the picture.

Third—As the film in the Vanoscope travels in a continuous, unbroken motion, the wear and breakage of the film are reduced to a minimum, thereby greatly lessening the cost of same and also the annoying stoppage and interruptions which at present exist by reason of the film being subjected at all times to the sudden strain and pull of an intermittent movement. A continuous moving film is a feature absolutely new.

Fourth—In view of the fact that all parts are continuously running, greatly reducing the friction in the machine, thereby consuming less energy to operate.

Fifth—As the projection of the arc is not brought to a focus on the film, it is possible to stop the film at any point without fear of ignition. This is a feature that is absolutely new and could not be accomplished on any other machine.

Sixth—In the Vanoscope the picture does not move off the screen from top to bottom, but one picture is dissolved into the other directly, thus always insuring a full picture on the screen 100 per cent of the time. Travel ghost cannot exist, as it does not become necessary to move the pictures off the screen at a speed of 16 per second or greater in order to maintain the persistence of vision. The Vanoscope projects pictures at eight per second and even slower without any visual perception of change from one picture to another. This feature insures an initial saving in the length of the films of 50 per cent and over, which in turn effects a saving in material, labor, bulk and transportation almost beyond estimate.

Seventh—The Vanoscope projects pictures with distinctly stereoscopic effect. This result is evidently obtained by the dissolving principle, by which one picture is dissolved into its succeeding picture, and projected through a common source of light. The pictures on the screen have great depth and stereoscopic roundness and completes the illusion of the existence of the object projected, which seems to be actually seen rather than pictured. When the Vanoscope projects one, two or three pictures per second it is impossible to see the change from one picture to the other because of this dissolving effect, and the more slowly the pictures are projected the more evident is this remarkable stereoscopic principle demonstrated.

The Market for the Vanoscope

Leaving out entirely the use of projecting machines for amusement purposes, there remains a vast untouched field in commercial and educational use. The use of the machine of to-day in these fields is at a standstill by reason of its being inadequate to meet the requirements demanded for these purposes. As the Vanoscope removes all the objections above tabulated and entails improvements and economies not as yet broached, we have no hesitancy in saying that in gauging the period of improvement in projecting machines of the past that the Vanoscope is about 20 years ahead of the times

Our full report, including all data collected and results of tests, is now in course of preparation and will be submitted as soon as it can be properly tabulated and reduced to writing.

Respectfully submitted,
The International Research Co.
W. F. Herzberg,
Director.

A Christmas Trio of Vitagraph Plays

In keeping with the Christmas spirit, the Vitagraph Company of America is releasing three Christmas pictures this month: "A Christmas Story," "The Spirit of Christmas" and "The Ancient Order of Goodfellows."

This Christmas trilogy, somewhat on the order of the ancient Greek idea of developing a great dramatic episode in a series of three plays or dramas, portrays the Christmas idea from its three-reel, well-established and well-beloved aspects, namely, the dawn of Christmas in the birth of Christ, the spirit of Christmas, manifested through the lives of little children, coupled with the sympathetic desire of grown-ups to join them in their love of the open-hearted season, and the beneficent power of the Christmas spirit over the lives of everyday folk.

In "A Christmas Story," the first of the three productions, the birth of Christ in the manger is allegorically portrayed in a scene in which a daughter comes back to her father's house with her husband and their little child on a cold Christmas eve, and finding all the family asleep, spend the night in the stable, where they are found in the morning, asleep on a little pile of brush and straw.

The loving mother is clasping her baby in her arms, and it is through the child that she is forgiven for having married against her father's wishes and welcomed back into the family circle for this happiest of all Christmases.

In "The Spirit of Christmas," the second of the three, a daughter of the poor commits a small theft to buy presents for her little brothers and sisters. She confesses to the rich woman from whom she took the money. Her confession is overheard by the woman's brother, in whom there dawns a new spirit of Christmas. The girl is forgiven, and a happy Christmas is arranged for the little tenement youngsters when the two with all their wealthy guests go from their home with the girl and bring her brothers and sisters many pretty gifts. A thread of sympathy runs throughout this play which admirably suggests the ennobling spirit of Christmas.

In "The Ancient Order of Goodfellows," the last of the trio, it is shown how a man who spends his life among the poor performing his daily services as an officer of the law awakens to a realization of all the good men of his class and age may bring about by simply being kindly to those who need their assistance.

In all three plays there is a bright light of good cheer and gladsome Yuletide spirit, which is entirely in keeping with the idea of peace on earth, good will towards men.

THE NEWEST OF MOTION PICTURE PLANTS

Willat Film Manufacturing Corporation Is Building at Fort Lee, N. J., a Model Studio and Factory as Result of a Study of Leading Plants Here and Abroad

TO the practical producers in the motion picture business, to the persons who are constantly on the look-out for improvements and innovations in studio and factory construction, the large factory and studio buildings which the Willat Film Manufacturing Company is erecting in Fort Lee, N. J., are of great interest and importance.

To the person who is interested in the development and solidity of the industry and its every forward movement the new plant is also of interest. Its size alone guarantees that.

FRONT VIEW OF STUDIO

The factory, for instance, in which commercial work will be done in addition to the work of the Willat Film Manufacturing Corporation will have a capacity of a million feet of film a week. It will be the largest in the country with the possible exception of the new Lubin plant at Betzwood.

C. A. (Doc.) Willat, until a few months ago the head of the factory and laboratory end of the New York Motion Picture Corporation, is the head of the Willat Film Manufacturing Corporation. In fact, he IS the corporation. Mr. Willat is rated as the best technical expert in the country. In his own factory and studio he will embody his own ideas. He will do more than that. He will adapt for his own use what he considers the best features of the important plants of the world.

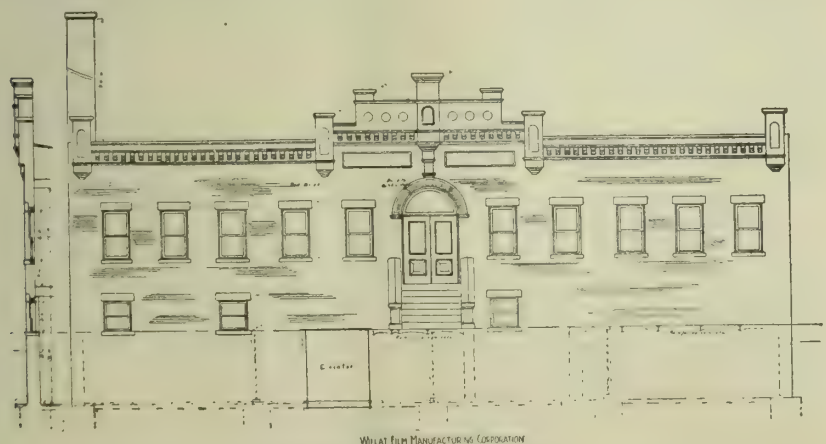
Trip Abroad for Ideas

Mr. Willat did not get his ideas of what the best features are of the foreign plants by sitting in a swivel chair. He went abroad and looked them over for himself. Mr. Willat visited the Hepworth, London Film Company, Ambrosio, Cines, Milano, Pathe, Eclair, Gaumont and other plants, in fact, practically every big concern on the other side. Like Kipling "what he thought he might desire, he went and took." In this country Mr. Willat has been familiar for years with all the big plants. So his knowledge of studios and their construction is both far-reaching and practical.

Now, at Main street and Linwood avenue, Fort Lee, N. J., he is erecting two buildings, a studio and laboratory. Each is 80 by 120 feet in size. The studio building is apparently larger, for running along one side is a smaller structure, 120 by 15 feet, which houses the dressing-rooms, scene loft and carpenter shop. This leaves the studio with unobstructed floor space 120 by 80 feet for the production of pictures.

WILLAT FILM MANUFACTURING CORPORATION

SIDE ELEVATION OF FACTORY



WILLAT FILM MANUFACTURING CORPORATION

FRONT VIEW OF FACTORY

Taking up the factory end first, many new departures are found. In the first place Mr. Willat will build his own cameras and his own printing machines. The rest of the mechanical equipment, including Bell and Howell perforators, will be especially selected.

In the printing of the positives comes the first new plan, and one which is directly opposite to way things are done at other plants in this country. In the printing Mr. Willat will put the strain on the positive, rather than on the negative.

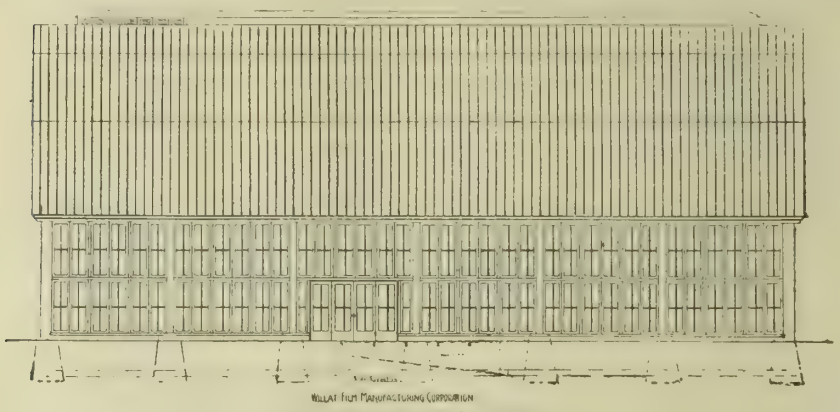
To explain this technical difference is not so hard. It has been the custom in this country to make the perforations on the negative stock slightly further apart than those on the positive stock. Then when the two strips of films pass together through the printing machines, the sprocket engages with the negative stock, and the positive stock simply follows along. By reversing the process and making the positive perforations further apart than the negative perforations, the strain will come on the positive stock in all films handled at the Willat plant.

Wash Films by Spraying

The advantage of this is two-fold. It saves wear and tear on the negative which must be run through the printing machine every time a positive print is run off, and Mr. Willat feels that this process makes steadier prints, pictures which show less vibration on the screen. This plan of putting the strain on the positive in printing Mr. Willat secured abroad where he says it is in use at most of the large plants.

In the washing-room there is another important change. The washing will be done by sprays, not by the tank method. The ceiling of the washing-room, which will hold seventy or seventy-five racks of films, will contain many spray nozzles. Through these the water will be forced at high pressure, filling the room with fine spray such as an atomizer

sends. The great objection to washing films in tanks is that the water is bound to retain some of the hypo and thus upset the relationship of the chemicals. With the spray method, new and clean water continuously reaches the film. This Mr. Willat believes of considerable importance, especially in tinted or toned films.



SIDE ELEVATION OF STUDIO

The drying-room will be far different from any other anywhere in that the films will be dried in an atmosphere controlled by an ice plant. This feature is not found in any other factory in the world, according to Mr. Willat. The air will also be washed before it is admitted to the drying-room which, when in use, will be practically a sealed room.

The air before it enters the drying-room is washed by apparatus installed by the Carrier Air Conditioning Company, of 30 Cortlandt street, New York City. The washing process forces the air through water which cleans it of all dust particles, and also eliminates all water from the air, thus making it clean and dry. By this process the air is reduced to a temperature of 60 degrees Fahrenheit or less. It is then warmed to 70 or 75 degrees and turned into the drying-room.

Hot Air Makes Films Brittle

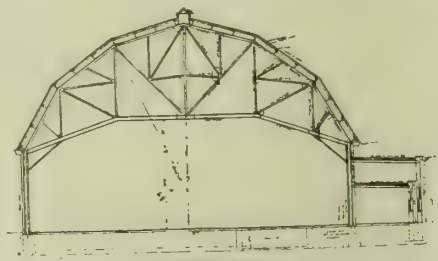
In this method Mr. Willat sees several advantages.

"We duplicate natural conditions," he says. "Films dry in the best possible way out of doors on a moderately warm summer day when the air is clean and the humidity is low. By artificial means we secure the same conditions in the drying-room. Thus we get ideal conditions.

"Many plants dry films by hot air which they keep circulating fast enough so that the celluloid does not take fire This method I do not believe in. I believe it makes the films brittle and apt to tear. Celluloid is a chemical compound subject to changes. A few hours drying in heated air ages the film as much as several months in the tin cans will. Thus the hot air method robs the film of so much life. By drying the film as I will do it the celluloid is not rendered brittle, and the quality of the film is always the same. That is to say that the fortieth print from a negative will be exactly the same as the first."

The printing and perforating-room at the plant of the Willat Film Manufacturing Corporation will be very large. This is for two reasons. The first is so that the operators may have sufficient air. The second is that it is easier to control humidity and temperature in a large room than in a small.

Another feature, and one which Mr. Willat worked out himself, is a revolving door between the developing and washing-room. Various methods of entrance and exit for these two rooms have been designed. Double doors with an intermediary chamber are in common use. The revolving door has been experimented with, but with no startling degree of success. Now Mr. Willat has perfected a revolving door which he feels will be successful and a time saver.



STEELWORK OF STUDIO

The capacity of the factory is a million feet of film a week. This is greater than any other motion picture factory in the country unless the new Lubin plant at Betzwood equals or passes it.

Big Tank in Studio Floor

"I do not expect to do a million feet of film a week," says Mr. Willat. "If I do half of that right along I shall consider myself fortunate. But my plan in building so large a factory was to be prepared for emergencies, especially rush orders. Now if a man wants 100,000 feet of film turned out in a day I can do the work."

The studio building, where the Willat Film Manufacturing Corporation will produce features, has a working floor space 120 feet by 80 feet. The studio is an all-glass structure equipped with light diffusers. On bright or moderately bright days artificial lighting will not be necessary. On dark days and if evening work is necessary, artificial lights will be employed. Plenty of Cooper-Hewitts will be installed and also arc lights.

The studio has one innovation not found in any other studio in this country. It has a big tank set in the working floor. This can be used for water scenes and also for trap-door work.

Such are the factory and studio being built by one of the master workmen of the motion picture business after years of study. They represent the most improved and approved in their respective lines. G. D. P.

POWELL BENT BUT NOT BROKE

Frank Powell, director for Pathé Frères, had an experience last week which he will not soon forget. He was looking for a location with suitable backgrounds for the finding of pirate treasures, and Crane Wilbur, the leading man, suggested his own birthplace, Athens, N. Y., a quaint old town on the Hudson. Mr. Powell shipped to Athens sacks of pieces of round metal to simulate money, but they went astray on the way up and the director was up against it for money to bury. He finally went over to the nearest bank and cashed a check for $450, all in silver dollars, and buried the sacks of real money on the river beach.

Mr. Powell, like most people, did not know that the Hudson for a good many miles up has a tide of considerable rise and fall. Busy with the details of the play no one noticed the water steadily creeping up the beach, and when it was time to dig the treasure up the spot was covered with water.

It was impossible to locate the place and Mr. Powell and his camera man had a long and lonely vigil of hours before the beach was bare enough for them to dig. Their identification marks of the spot had been swept away and the two men wearily dug up about a quarter of an acre of beach before they finally found the sacks. As they hobbled away from the scene of their labors Frank Powell said just two heartfelt words: "Never again!"

The Solax plant is rapidly expanding. A new two-story building is being erected and in it, when finished, will be housed the factory and laboratory. The added facilities will make it possible to turn out about 200,000 feet of positive film weekly instead of 100,000 feet as at present.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

JOT it down in your mental notebook, lads, that the ball on Monday of the Motion Picture Exhibitors' Association of Greater New York was the big social event not only of the week but of the season in film circles. It makes a fellow feel good to look over a crowd like the one that gathered in Terrace Garden and then be able to get off in a corner and whisper to himself, *sotto voce,* "I know that bunch. We are a part and parcel of the same great industry."

But there was more doing than showed on the surface Monday night. Secret envoys and ambassadors plenipotentiary were busy running back and forth with peace overtures between the hosts of the evening, Sam Trigger, Frank A. Tichenor, Harold Rosenthal *et al.,* and the handful of Neff men who were present. It now looks, so the grapevine telegraph says, as if definite propositions for a cessation of hostilities may soon be expected.

Trigger, Rosenthal and Doque, of Rochester, were appointed as representatives to attend the meeting of the Executive Committee of the International Motion Picture Association, which was held in the Hotel La Salle, Chicago, Thursday and Friday. This meeting is the logical time for the International bunch to put their side of the case in tangible form and make a definite peace proposal. This proposal will tell whether or not Trigger's "Let us have peace" plea was sincere.

The suit of P. A. Powers against the Universal Film Manufacturing Company and Carl Laemmle, involving the ownership of the Horsley stock, to which everybody but Horsley has a negotiable claim, has been referred to Morgan John Gray O'Brien, formerly presiding justice of the Appellate Division of the Supreme Court. Hearings will go on before him at No. 2 Rector Street, commencing December 22nd.

One actor who is rapidly and consistently gaining in favor with the fans is Darwin Karr, now with the Vitagraph Company of America. Darwin, who was playing leads with Solax up to a few months ago, is well equipped by nature to be a matinee idol. He stands more than six feet in his holeproofs and is blessed with an expressive face. At the Vitagraph studio he has been given good parts, including a prominent one in the six-part production of Mr. Barnes of New York. When it comes to the "regular fellers" of the game, Darwin may be counted in, too. So there you are. As actor and man he is one of the best.

The Gaumont Company is getting out attractive lobby displays along entirely novel lines. They are hand-colored layouts, twenty-four by twenty-eight inches, giving nine portraits or still pictures. The result is very fine. The color effect is soft and the whole thing makes a

ONE OF OUR BEST LITTLE IDOLS

high-class display, good enough for a marble lobby inset with gold. The sheets will be prepared for future releases, but the number will be limited, as Sir Lorimore says they will be supplied to the trade below cost.

Charles Pathe, head of Pathe Freres, and Charles Jourjon, head of Eclair, are both expected to arrive from Paris within the week.

A halt has come in the taking of testimony in New York by the defense in the Federal suit against the Motion Picture Patents Company. Hearings will be resumed in Chicago January 6th and will run probably for two weeks or so. Then the scene will shift back to New York for the last words.

Augustus Carney, the famous "Alkali Ike," late of Essanay pictures, has gone with the Universal Film Manufacturing Company. He signed the papers over in Europe, where he is taking a little vacation.

Society saw itself in motion pictures recently. The polo championship films, taken by Edison, were run off recently at Sherry's before the real "400"; also the pictures of the baseball world's series, taken by the Commercial Motion Pictures Company. Washington society is going in for the same stunt and the leaders in the nation's capital have been showing each other pictures of themselves.

J. Stuart Blackton, secretary of the Vitagraph Company of America, who has been commodore of the Atlantic Yacht Club, Brooklyn, for three years, was re-elected for another year at the last meeting, held at the Waldorf-Astoria.

The Nicholas Power Company has an exhibit at the International Exposition of Safety and Sanitation at the Grand Central Palace, New York, from December 11th to 20th. It is the only representative of the motion picture industry at the exposition.

Winnifred Greenwood and George Field, two leading players at the plant of the American Film Manufacturing Company, at Santa Barbara, Cal., were married quietly recently. For a wonder the camera man was not on the job. Both will continue in "Flying A" productions.

George J. Cooke, Adam Kessel, Jr., and a party of friends sailed Wednesday for Bermuda by way of a little vacation.

Bert Angeles, who put on comedies for the Vitagraph for several years, is getting a lot of kind words on the four-reel feature, "Across the Continent," he produced for Pilot.

Andreas Dippel, the Chicago impresario, is getting into the motion picture business. He recently bought the rights to all Europe except Germany and France and rights to all the tropical countries for All Star productions for twelve months to come. Then he sailed away, ready to do business.

Enter Joe Hopp, of Chicago, among the country's biggest feature buyers. Joe, who has just been on a trip to New York completing arrangements, is furnishing a feature a day (some contract that) through his Union Film Company, at 166 West Washington Street, Chicago. Among the brands he is taking are: Ambrosio, Union Features, Features Ideal, Great Northern, Great Northern Pre-

ferred Attractions, Solax, Blache, Itala, Film Releases of America, Eclectic, American Kineto, Inter-Ocean and Apex.

With the erection of his new studio in Italy, George Kleine is now in the market for applications for the better grade of American talent to appear in his big productions. Mr. Kleine is willing to enter into contracts with the right sort of American artists to spend a part of the year on the continent in photo drama work for him. He is open to proposals from well-known American actors and actresses.

One of the envelopes it is a pleasure to open every week for the press agent's communications is the one coming from the World Special Films Corporation, containing Milton E. Hoffman's stuff. The Hoffman person has the rare faculty of "good copy." More power to him and his secretary, Dolly Ellisberg.

Among women in the film business who are making good in their own right count Anna Goldman, private secretary to Eddie Roskam, head of the Commercial Motion Pictures Company. Seven years in the business is her record and she is real head of things, Eddie says.

David Horsley, the American agent for Lumiere stock, is distributing among his camera men friends, of which he has a large number, strips of focusing film. There are, of course, quite a number of camera men in the country with whom he is not personally acquainted, but he will gladly forward a strip to any who desire it. This film should prove extremely useful and should form a part of every camera man's equipment.

The song, "My Movie Girl," by G. Warren Landon and S. S. Cassard, is being put out in attractive form by the Nicholas Power Company.

Acton Davies, by the way, is not the Edison scenario editor. He reads all scripts which have been passed by the staff and makes suggestions. Scenario editors should send all scripts to the Edison studio, as heretofore, not to Mr. Davies.

Changes are going on at the Lubin studio. Barry O'Neil, director, is no longer with them, his place having been taken by George Terwilliger, now a full-fledged director. The leading man is Earl Metcalfe, who has been working with Harry Meyers since his return from Florida. This first picture is a Charles Klein play, on which work has just been started.

This move is an advancement for both Metcalfe and Terwilliger. Both of these fellows and their talents are highly appreciated at the Lubin plant.

Stanley Lowrie, brother of Ira Lowrie, general manager of the Lubin plant, is receiving the sympathies of all over the death of his wife. The studio forces sent floral offerings.

Joe Smiley and Gaston Bell, of the Lubin forces, have just been elected to membership in the Screen Club. This makes an even dozen Lubinites who belong. Arthur Johnson bought a new suit for the Screen Club housewarming and is expected to buy a new hat for the ball.

Abe Siegel, of the Novelty Poem-o-graph Company, of Cleveland, is in New York. His company has just produced in motion picture, to be accompanied by the human voice, that famous poem, "Christmas in the Workhouse." It has already produced H. A. D'Arcy's poem, "The Face on the Barroom Floor." This met with great success.

Edward Schnaubert, Jr., will take over the Dreamland Theatre at Jamaica avenue and Oxford street, Richmond Hill, N. Y., on December 22.

The American Kineto Corporation has still a few states open for their two latest money-getting features. "The Waters of Death," three reels, and "The Girl of the Sunny South," four reels. The number of repeat orders this firm have received speaks well of the booking and attractive qualities of both subjects, which are backed up by really excellent advertising matter.

The International Motion Picture Association has filed a certificate of incorporation with the Secretary of State.

The purpose for which it is formed is stated as being "to secure uniform customs and usages in the motion picture business, to obtain equitable laws, ordinances, and regulations, to adjust differences among its members, and to raise the standard of motion pictures and further the interest generally of those engaged in the motion picture business."

The incorporators are Samuel H. Trigger, J. A. Koerpel, Frank A. Tichenor, Rudolph Saunders, Harold W. Rosenthal, Eugene Elmore, Grant W. Anson, and Robert C. Whitten, of New York City, and Joseph B. Friedman, Buffalo, N. Y.; William J. Sweeney, Chicago, Ill.; Charles H. Phillips, Milwaukee, Wis.; A. P. Tugwell, Los Angeles, Cal.; Fred J. Herrington, Pittsburgh, Pa., and Thomas Furness, Duluth, Minn.

Brevity is the Soul

Louis Goldstein, the head office boy of New York, has joined Sol Lesser at his Colgate Feature Service office. Louis will be remembered from his connection with Reliance, Eclair and Warner's Feature. He threatens to be a real magnate some day.

Jane Gail, Imp leading woman, sailed Wednesday for England where she will join George Loan Tucker's company, with the London Film Company.

Frank Crane will go with the Universal to direct the pictures in which Irving Cummings will appear.

A new publication has arrived, the editors of which do not aspire to be "oricles." Never heard of an "oricle." Maybe it's a cross between an oriole and a barnacle.

Herbert Brenon and his Imp company, headed by Annette Kellerman, have left for Florida. In the company are Leah Baird, William Shay and William Welch.

Frank E. Woods, scenario editor for the Mutual, says the best and most prolific script artist is Miss Anita Loos, the eighteen-year-old daughter of a San Diego, Cal., publisher.

The Mutual is sending a company to the old Kinemacolor studio on Sunset Boulevard, Hollywood, Los Angeles. Christy Cabanne is director, Joseph Altschuler in charge of the factory and Samuel Landers head camera man. Among the players are Miriam Cooper, Raoul Walsh, Frank Bennett, Fred and Robert Burns, Eagle Eye and Dark Cloud.

Fred Stanhope is with the new Mutual Studio in Union Square.

Frank Bennett, former leading man with Florence Lawrence, has gone with the Mutual.

Tom Mills will play opposite Norma Phillips in the "Mutual Girl" series.

The scenario and publicity departments of the Mutual Film Corporation are now at 29 Union Square West, Sixteenth street and Broadway. This affects Frank E. Woods, Daniel Carson Goodman and Russell E. Smith, of the scenario department, and Phil Mindil and Hopp Hadley, publicists.

George Patullo, the novelist and magazine writer, will write a series of scripts for the Mutual.

Henry Walthall, Biograph star, has gone with the Mutual.

Got a postal from J. W. Johnston, of the Eclair company, in Tucson, Ariz.

A. L. Haining, of the Gaumont Company, has just returned from South America after a very exciting time. He has visited most of the danger spots of Mexico, but looks none the worse for his trip.

Mary Fuller is writing an article for The Woman's World on "Thrilling Moments in the Life of a Picture Star." No one is better qualified to write upon such a subject than this gifted Edison player, who has made the courting of danger part of her daily life.

The Feature Photoplay's "Great Lure of Paris" is booked at Hammerstein's for an indefinite period through the Film Exchange. Hammerstein is advertising it as the biggest picture of direct importation from Paris.

Owing to the enlarged radius of action of the Selig Stock Company, with headquarters at Prescott, Ariz., the leading man, William Duncan, will, hereafter, confine his attention strictly to producing plays. The company will be very considerably strengthened and enlarged, as some big productions are nominated for this winter in the picture-land of Arizona.

The Countess de Marstini has joined the Pathe Southern Stock Company at St. Augustine, Fla.

For its release of January 1st, the Famous Players will present Cecilia Loftus in the famous novel and play, "A Lady of Quality," by Frances Hodgson Burnett.

Instead of the customary trailer reading "Mutual Program," the "Flying A" productions are being supplied with the Winged Clock with the hands quickly rotating and the now very popular wording "Mutual Movies Make Time Fly." It will probably only be a very short time when all subjects on the Mutual program will use the improved end piece.

In honor of the members of the Kalem and Edison Stock Companies who are wintering in Jacksonville, Fla., the Lubin Comedy Company tendered them a "Poodle Roast" and dance, which was held at the Lubin studio.

Those present from the Edison studio were: Herbert Prior, Mabel Trunnelle, C. J. Williams, William Wadsworth, Alice Washburn, Arthur Housman, Richard Ridgley, Richard Tucker, Bigelow Cooper, Elsie MacLeod and several others.

Kalem was well represented with Robert Vignola, Tom Moore, Guy Coombs, Alice Hollister, Marguerite Courtot, Harry Milliard, Ben Ross and Jack Macklin.

"THE BIG HORN MASSACRE" STANDS OUT AS AN EXAMPLE OF "HONEST INJUN" FIGHTING OF THE MOST REALISTIC CHARACTER

This great Kalem masterpiece in two parts will be released in the General Film Company's regular programme.

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¶Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your service for the careful handling, developing and printing of your negatives and positives. ¶Prices as reasonable as is consistent with first class work.

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SAMUEL H. LONDON, the U. S. GOVERNMENT INVESTIGATOR'S PICTURE

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THE PRE-ARRANGED RESCUE

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A Graphic and Thrilling Film on the Subject That Has Aroused the World

'A Great Moral Lesson"—New York Times. "Realistic Demonstration of Lurking Dangers to Our Girls"—New York Herald.

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For detailed particulars see page 46

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SCIENTIFIC PROJECTION OF THE FILM

By J. E. Robin, Sales Manager of Simplex Projection Machines

WITH the exception of projection, every branch of the motion picture industry has developed to a high state of perfection. This has been accomplished by taking each individual problem as it arose, and by known rules and formulas scientifically arriving at a correct solution.

Difficulties encountered with the present-day type of projectors, as well as problems arising in connection with the projection, may be solved in the same manner.

Carbon Carrying Capacity Limited

To project a good picture properly, it is essential first that the designers of the projecting apparatus have a thorough knowledge of what is required of a machine and under what conditions it will work at its highest efficiency.

There is a lack of sufficient technical and practical data and authorities for the architects, exhibitors and operators.

Nothing can emphasize this greater than the conditions which the writer has observed by personal investigation and practical experience since the birth of the motion picture art.

During the year of 1912 and the early part of the present year, more than 40,000 miles were covered by the writer, and during this trip it was indeed surprising to find that the majority of theatres were using carbons five-eighths of an inch in diameter, disregarding the amount of amperage they were using at the arc.

It is not generally known that the carrying capacity of carbons is limited and somewhat similar to that of copper wire. The tips must reach a point of ineandescence in order to emit the greatest amount of light.

To substitute this claim, the carrying capacity of five-eighths of an inch carbons is 34 amperes on direct current, and if 60 amperes are used there is nothing to be gained as the angle of light emitted is no greater in degree or more intense, and the carbons will be heated to a length that will even reduce the temperature of the tips.

Question of Amperage

There is another serious objection to be considered. That is the undue heating of the carbon holders.

It is clearly set forth that in order to obtain the maximum results with a minimum waste of carbon and electricity, the proper size carbons should be used for the amperage for which they were designed.

Another important element in reference to light is the various opinions as to what amperage should be used per square foot of screen surface.

There are several things to be considered regarding the amount of amperage to be used with reference to the above which are:

First: The amount of light, artificial or daylight, falling upon the screen.

Second: The kind of screen, the

J. E. ROBIN

surface and also the position it is placed in with reference to the line of vision of the audience.

Referring back to the statement made in regard to the rules and formulas, it has been ascertained that when using direct current in a theatre illuminated while the picture is being projected, from .2 to .35 amperes per square foot of screen surface is necessary.

Condensing Problems

Alternating current has an illuminating value of about forty per cent direct and should not be used except through a rotary or mercury arc rectifier, as the amperage per square foot of screen surface varies from .3 to .4.

Another important element, which is a very interesting subject and upon which space will not permit a thorough treatise, is the condensing system and its relation to the motion picture lens.

The distance of the front condenser from the aperture plate should be set down in figures, as well as the focus of the front condenser.

In other words, the diagonal of the light must not be greater than the surface of the front condensers.

All of these various problems are related to one another and can be figured by proportion.

When the projecting machine is placed above the center-line of the curtain, the machine should be so arranged that the light rays will not strike the curtain at an angle greater than twenty degrees or thirty-five degrees on a throw of 110 feet.

At Right Angles to Screen

When possible, the machine should always be placed at right angles with the screen, as it will greatly assist in obtaining a perfectly flat field and a projected picture in equal proportions, bringing out the detail and perspective.

Space and time will not permit further details. Suffice it to say that cooperation on the part of operators and exhibitors and a knowledge of the subject will be of the greatest assistance in placing projection upon a better basis.

NOTABLES SEE KINEMACOLOR FEATURE

At the annual dinner of the American Museum of Safety, which was given in the grand ballroom at the Waldorf-Astoria to about five hundred guests Friday evening, December 12, the Kinemacolor three-reel subject "Steam" was a special feature, illustrating the development of this power from the tea-kettle to the locomotive.

Among the speakers of the evening were President Hadley, of Yale; Dr. Finley, of New York College; Surgeon-General Stokes, of the United States Navy, and Dr. Tolman, director of the American Museum of Safety.

Dr. Tolman, in introducing the Kinemacolor pictures of "Steam," laid particular stress upon the advantages of motion pictures both as an educational factor in the schools and as a method of teaching the very points for which the Museum of Safety was designed, i.e., the development and demonstration of all manner of safeguards to human health and lives.

A. A. Anderson, who is well known for his exhaustive work in connection with the educational movement, made some very timely remarks about the application of motion pictures in connection with public school work, emphasizing their value not only as an educational factor, but as a combination of education and entertainment.

The dinner committee, who arranged this novel program, included Dr. Geo. F. Kunz, chairman; Hon. Geo. B. Cortelyou, Hon. Elbert H. Gary, James Speyer and Dr. Tolman.

LOTTO JOINS BALBOA

Arthur A. Lotto, well known in the amusement world, has joined the Balboa Amusement Producing Company as personal representative to H. M. Horkheimer, president of the company. Mr. Lotto was for many years associated with the Kinemacolor Company and was responsible for a number of their great successes.

The
Motion Picture News

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ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. VIII December 27, 1913 No. 25

HO! FOR A GOOD POSTER!

THE plea for a good poster is almost universal. American films, on the average already of a quality distinctly superior, show a steady improvement, which is almost noticeable from week to week, yet the posters advertising them, with rare exceptions, are of a grade little better, comparatively, than those in vogue when the motion picture was in its infancy.

Every exhibitor, who thinks at all, recognizes this fact. In proportion as he does so, he resents it. Yet thus far he has been powerless to alter or improve the condition that confronted him. That good posters mean good business is a fact that is self-evident, providing, of course, the production is of corresponding excellence. But that a good production cannot have justice done it at the box office if the posters advertising it are inferior, is also apparent. The exhibition is the loser either way.

The first question that rises to the mind is, why, after spending a small fortune on production, and having produced a film of genuine artistic excellence, the poster which *makes the first appeal to the real client,* the public, only impresses one with its very obvious cheapness, and does little to create a desire to see the film? With competition getting keener every day, this appears to be one direction in which the enterprising producer can pull out ahead of his rivals.

Do producers look upon the poster as a necessary evil, an extra expense tacked on to the tail of production, and therefore get it done as cheaply as possible? It looks very much like it.

You can't do without posters! Then why not make them real live attractions; something that will *make* the public want to see your film?

* * *

THE theatrical producer has found it out long ago. He must have the best of posters. One has only to mention the beautiful productions of David Belasco to prove it.

The title of the film, though it is important to have a good one, is not a decisive factor. Take any dozen you like; they don't convey much to the public mind; but a poster picturing the dramatic moment, the heart of the plot, the sensational incident, that is the lure, the bait, that decides Mr. and Mrs. Smith and family to visit the house showing that film. With two, three, and four picture houses within easy reach of the home, the matter of immediate appeal becomes of vital moment to producer and exhibitor alike; their interests are the same.

American producers will ultimately come to it, and demand the best posters that money can buy. European film manufacturers are doing better than we are, and it is a matter of reproach that we are behind. To order your supply of posters two or three days before putting your production on the market, and allowing the printer to produce them from a square inch of film, and deliver them, not quite dry, in time to go out with the first order is one way of doing business, but surely a bad one for all concerned.

* * *

OF course, the printer wants to make as much out of his printing as possible, so he dispenses with a sketch altogether, and produces from the above-mentioned square inch of film, or at best he pays an artist $10 or $15 to make a sketch—and "Let me have it to-morrow" goes with the order. He gets what he is asking for. The renter is out to buy cheap and sell dear. So his influence does not tend to lift the standard.

One producer was bold enough to say he could not get good posters. Of course he can't at the price he is willing to pay. He knows he can't get leading actors at the price of third-rate men, but he doesn't apply the same knowledge to the matter of printing and posters. It is all a matter of price. Would it not be good business to pay it and get something that is worth while?

SCENES FROM "TWO CHRISTMAS MORNS"
Gaumont three-reel Christmas Feature. Released Dec. 13.

CALEHUFF SUPPLY CO.

INC.

CHAS. A. CALEHUFF, Pres. and Mgr.

1301 Race Street Philadelphia, Pa.

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Supply House in America

Bargain Machines Bargain

Order one for Emergency. Slightly used machines in first-class running condition. Powers No. 6, $135.00, Edison Model B, $150.00, Edison Exhibition Models, $50.00, $65.00 and $75.00. All complete with lenses and rheostats.

Ticket Choppers, Mirror Screens, Chairs, etc. Order at once. First come, first served.

Write for information on anything pertaining to the Motion Picture Business.

"FLYING A" IN LONDON

Popularity of subjects abroad has made it necessary for the American Company to erect its own home in London. A five-story structure is being erected in Wardour street, and is expected to be ready for occupancy about the first day of the year.

All machines and laboratory apparatus is being shipped from Chicago.

R. F. OUTCAULT

He created "Buster Brown," whose doings will shortly be shown on the screen under the auspices of the Outcault Film Company.

AMERICAN FILM'S RELEASE DATES

On Monday of each week the American Film Manufacturing Company will release a two-part feature, and once each month the two-part subject will be replaced with a three-part production.

PRODUCE DRAMA AT NIAGARA FALL

Daily newspapers at Niagara Falls, New York, report the staging there of a sensational motion picture play by the Sterling Camera and Film Company, of New York.

The plot of the play, which is a four-reel subject, centers around an attempt to smuggle Chinese across the border. In one scene a large touring car in which the smugglers are trying to escape the government detectives, is hit by a freight train.

The film will end with the girl closed in a barrel and sent over Niagara Falls. These scenes also show splendid views of the falls. Violet Stuart plays the girl. August Collette is the leading man, Arthur Donaldson is the director and Leon Wagner, the camera man.

NEW PILOT PRODUCTION

Director James Gordon of the Pilot Company has just completed assembling and putting in shape their latest feature production "Hoodman Blind," from Henry Arthur Jones' famous English drama, which was originally played by the well-known star, Wilson Barrett. The story is laid around London, and the English atmosphere is sustained throughout.

Miss Harbe plays a dual role, that of twin sisters, and one of the most interesting scenes, obtained by a double exposure, is where she enters a room and greets herself. Among other well-known artists in this production are Herbert Barrington, Mrs. Guy Standing, and Violet Stuart.

JUST PLAIN COMMON SENSE tells you when you want to **SEE** yourself you use a **Mirror.** Because you **SEE** yourself better with a Mirror than any other means in the world. Now the same thing applies when you want to **SEE** motion pictures, use a MIRROR SCREEN because you **SEE** the pictures so much plainer, better and clearer on a Mirror Screen than on any other surface under the sun. Besides, it tickles your patrons and makes picture fans. It's a fact. The difference between a motion picture on a MIRROR SCREEN and any other screen of any other kind is the same comparison between seeing your own reflection in a fine French plate glass mirror and in a mud puddle. The 'MIRROR SCREEN' is a Mirror. A magnificent mirror made from the finest polished plate glass that the world can produce. **Get Right** and **Write** to us to-day for our new Snow White Prismized Finished Surface.

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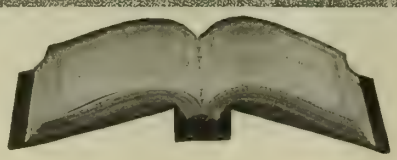

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The Day and Night Screen

Its Invention Opens New Field for Exhibitors and Will Prove a Means of Increasing Business

ALTHOUGH the "Day and Night" screen, so-called because it can be used effectively in daylight as well as in the dark, has been in the field here for only a short time, it has thus far so successfully demonstrated its merit, that many of the leading motion picture houses throughout the country have installed it. Hitherto there has been a certain prejudice against patent screens, due largely to the loss of clearness and detail in the picture when viewed from the sides of the theatre and also because it has been found necessary to use frequent applications of paint or some special preparation to maintain the screen's efficiency.

All these objections are obviated by the process under which the "Day and Night" screen is produced. The picture, when projected is quite as clear and distinct, when viewed from the sides of the theatre, as when seen from a point directly in front of it. In addition to this, as far as the tests have shown, the screen is practically unaffected by time, weather or house conditions.

One of the remarkable features of the screen is its almost entire failure to use up light by absorption, a characteristic which results not only in making daylight pictures possible, but also in a considerable saving of electric current. In Germany, where the screen was invented, the cost of electricity is much higher than it is here and this saving is so great, that a lease arrangement is made between the manufacturers of the screens and the exhibitor, whereby the latter pays half the amount saved in current as rental for the screen. The manufacturers obtain the electricity account for the three months prior to the installation of the "Day and Night" screen, on which they base their calculations, and the resultant saving is usually found to be between 50 and 60 per cent of the former cost of the electricity. This amount is divided, giving the exhibitor a comfortable profit and the screen company a substantial rent.

Although the "Day and Night" screen was invented in Germany, it was first introduced to the world by England, where it is now installed in practically all the leading motion picture houses in the United Kingdom. Germany and France speedily followed England's lead.

The American company, which was formed a few months ago under the name Day and Night Screens, Inc. with offices at 291 Broadway, New York City, has already had great success in of this screen—open air picture entertainment in the day time. Neither murky atmospheric conditions, nor bright sunshine interferes with its effectiveness.

placing its product in many of the leading theatres in this country. The Gaumont Company employed it when demonstrating their color photography at the Thirty-ninth street theatre in New York City last spring, bringing a "Day and Night" screen from their French studio especially for the purpose of the exhibition. The Kinemacolor Company used it in their demonstration theatre at the Exposition at the Grand Central Palace in New York City last July and many other film companies are using them in their private demonstration rooms.

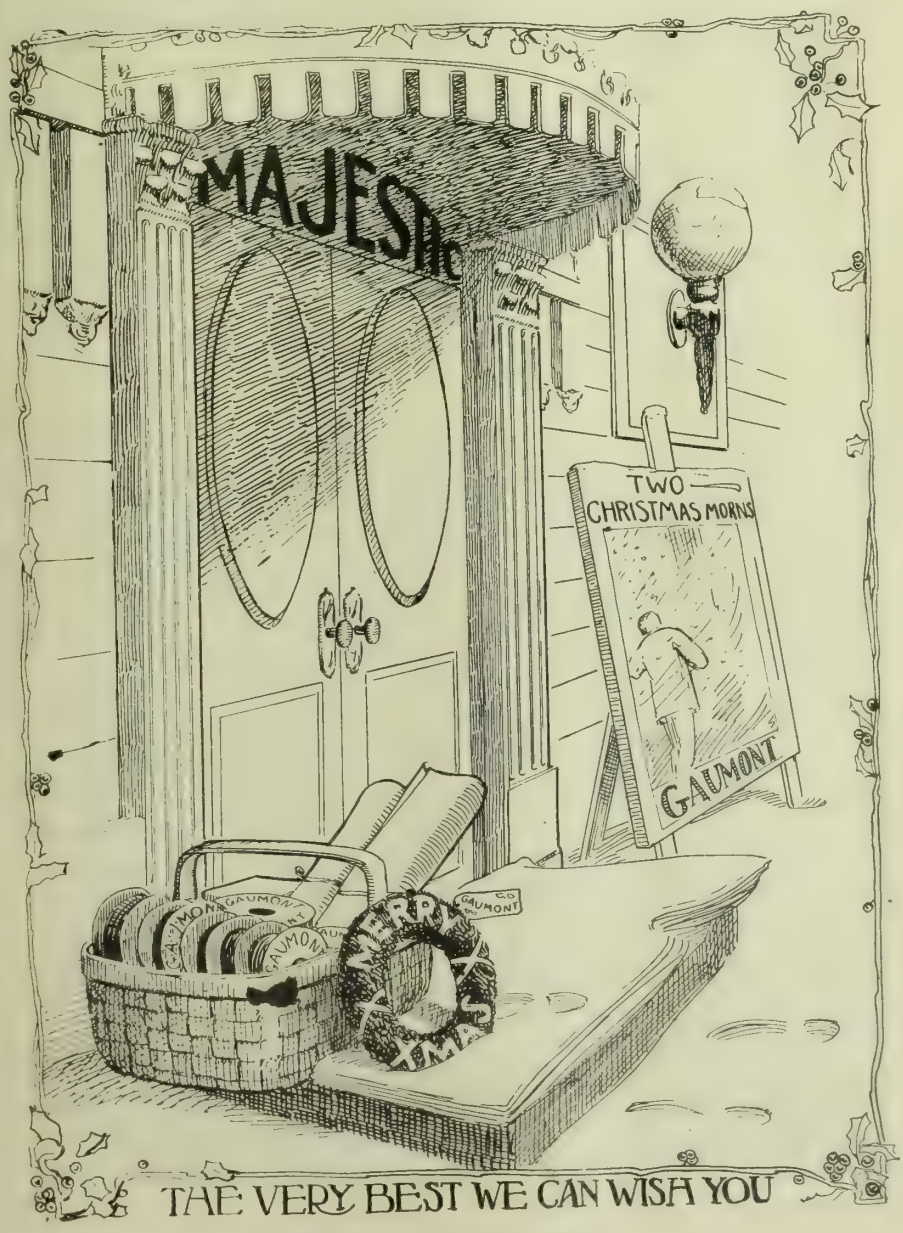
A new field is opened up by the use

PRIVATE WIRE FOR PATHE

A private wire has been installed for Pathe's Weekly in the main office of the company at Jersey City. Since the Weekly has been issued twice a week the number of telegraph messages has become so large that to get better and more prompt service the private wire became a necessity.

INSTAL FILTERS

The American Film Manufacturing Company has just installed a large battery of water filters in its Chicago laboratories. The capacity of the filters will allow the use of 10,000 gallons of filtered water per hour. The new equipment is calculated to improve the already high quality of the American pictures.



THE VERSATILITY OF THE MOTION PICTURE

By William Barry, Advertising Manager of the Nicholas Power Company

MOTION pictures have been in more or less extensive public use since 1895, but until 1905 their use was comparatively limited. They were for many years a part of the equipment of practically all vaudeville theatres, but were not featured as special attractions in the programs of these theatres, being used primarily to dismiss the audience. For this reason they were presented with little care and with less effort to supply scenes of great interest.

In addition to the use of the machines in theatres of this character, their only use up to 1905 was to add attractiveness and vitality to travel lectures or as adjuncts to the shows of itinerant showmen. Between 1905 and 1908, however, the motion-picture machine had developed into an instrument adapted not only for entertainment purposes, but also for educational uses, the latter being one which has steadily grown and is still growing.

The use of motion-picture machines by educational institutions is not due to the entertainment value of the pictures alone, as many facts of natural science can be presented by means of the motion picture far more effectively than in any other way. The value of the motion picture as a means of teaching surgery will be readily appreciated, as in no other way can the technique of a difficult operation, as performed by a master surgeon, be portrayed to innumerable students after the operation has taken place.

CONSIDERED as a commercial proposition alone, motion pictures as a means of entertainment may be counted on to yield handsome profits for many years, disregarding their increasing use for educational purposes. The motion picture is not a fad. Unlike fads and crazes, the motion picture enthusiasm is not based upon a single, unchanging source of pleasure, but represents an endless variety of themes.

As has been well said by an American student of sociology, the vitality of the motion picture as a means of entertainment is assured, because it gives to audiences, who cannot afford the pleasures of the theatre at regular theatre prices, practically the same emotions and interests as are presented by the ordinary play.

Another aspect of the motion picture as a form of entertainment which is worthy of mention is the uplifting influence upon the people who habitually attend the motion-picture theatre. The films which are now being presented are, almost without exception, entirely free from any objectionable element. The audiences catered to are composed largely of women and children, and it should be the aim of every exhibitor to present shows to which no exception can be taken by any one.

THE motion picture has been made an adjunct of the Salvation Army, the Y. M. C. A., and of many churches for the development of social intercourse. Perfect projection is the foundation upon which the development of motion pictures has been based. The effect on the human eye of a flickering picture has been found in some cases to be such as to cause illness, and this has been made a life study by Nicholas Power, of the Nicholas Power Co., with the result that the right to adopt the slogan, "Power's Perfect Projection" has been conceded.

Because of this, the Cameragraph manufactured by the Nicholas Power Company of New York has attained a degree of popularity so great that the best sources of information indicate that this company is now selling a large part of all the projection machines used on the western hemisphere. The popularity of the Cameragraph has resulted almost wholly from its superiority in workmanship, design, material and projecting qualities.

KLEINE BUILDS STUDIO IN ITALY

Cable advices from George Kleine tell of the building of a magnificent and costly studio in July which will be used to produce important Kleine attractions Mr. Kleine cables:

"You are now at liberty to announce formation of Photo Drama Production Company of Italy. Have bought beautiful estate permitting staging of fifty scenes simultaneously in natural and artificial settings. Policy is to combine artistic perfection of Italian with virility of American methods, taking the best from both schools. Big features only. Have engaged well-known American artists not previously in pictures."

IF YOUR TAILOR STUCK YOU

on a suit of clothes that fell to pieces in thirty days, I'll bet you would have something to say about the cloth he used in the next one he made for you. If the many exchanges and feature buyers of this country took as much interest in the wearing quality of their films as they do in their clothes, they would insist on having all their films printed on Lumiere stock.

DAVID HORSLEY

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AMERICAN AGENT FOR LUMIERE FILM.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

SOME years ago, when motion pictures were still considered as a novelty only, Dewey's on Fourteenth street, New York, ran a few reels a day together with cheap small-time vaudeville. There was practically no attempt made to follow the pictures by the pianist and his one assistant, the drummer. But the whole house was kept continuously convulsed in mirth by the latter, who had a clever fashion of passing witty remarks, supposedly in a stage whisper, but really so they might be heard all over the house. I have never been able to learn whether this was done with the consent of the management or whether the drummer did it on his own responsibility. At any rate it was a most successful experiment.

His remarks were confined to the comedies mostly, and were quite as humorous as the pictures. But once in a while he would make a noise as of two persons kissing each other at a critical time, and thus would invariably bring down the house. While this can hardly be recommended to-day, as a means of amusing an audience, dramas have reached their present state of perfection, but with the comedies the drummer can still be of great assistance. A word here or there mimicking the comedians will often help "get over" some humorous flash which the average person would otherwise lose.

THE present drummer at Loew's Broadway Theatre in New York City has the right idea. His outfit is very complete, and he seems to have the knack of getting in just the right sound at just the right time. The whole orchestra at this theatre, it seems to me, is as nearly in harmony with the productions shown as it is possible to be.

Several nights ago I was in this theatre when "The Yellow Slave," a three-part Melies drama, entirely enacted by Japanese was being shown. Throughout this film the orchestra played selections from "The Mikado," which naturally fitted in exceedingly well with the scenes on the screen, and at the same time pleased every one. People everywhere were humming the tune long after they had ceased to play it.

Our English contemporary, The Bioscope, in a recent issue suggests the advisability of having "request music." This subject has been much talked of in this country for several years, and a few theatres have taken it up. It is asserted that the houses in England, which have been playing the music requested by the audiences, have met with signal success.

On the other hand, it is said that the main objection to this is the difficulty of being able to follow the picture, if the orchestra is playing request music. That this objection is sound seems probable. It may be that our English cousins find that "request music" is a drawing card, but it is doubtful if this would ever work on this side of the Herring Pond.

THERE would be a small coterie of real music lovers, who would attend the pictures merely in order to hear a concert, but they would not come at all for the pictures in comparison with the music.

Their primary reason for attending at all would be the orchestration, and they would look at the screen simply because they would be unable to keep their eyes away from it.

But would the real picture lovers or "fans" stay?

It is, indeed, a big question. Personally I believe they would be very apt to go, when they could hear just as good music that was more in harmony with the pictures.

I shall be most pleased to hear the views of musicians on this important topic or on any other in this department. Letters will be given full publicity if available. A. D. M.

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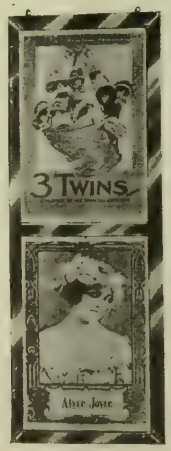

THE NEWMAN MFG. COMPANY
715-721 Sycamore St., CINCINNATI, O.

A PORTABLE ELECTRIC FOUNTAIN

A very beautiful as well as unusual decoration for motion picture theatres is the portable electric fountain manufactured and marketed by the Electric Fountain Company at 348 West Forty-second street, New York City. Not only does this fountain give unique and charming effects with its spray, which is changing color constantly, giving many novel effects, but it has a great advantage in that it may be installed in any theatre.

The portable electric fountain fills a want that has long been felt by the exhibitors who wish to make their theatre artistic and attractive, but who have felt they could not afford the luxury of having a fountain installed. Where the theatre has been built without due allowance for the ordinary fountain, installing a fountain necessitates tearing up the floor and other alterations which are both expensive and inconvenient, and making the change is apt to interfere with business.

The electric fountain manufactured by the Electric Fountain Company does away with all this, for it needs no water supply, drain or discharge pipe, because the same water is used over and over again by having a motor and pump concealed in the base. In fact, two quarts of water is all that is necessary to give a graceful spray.

The colored illustration on page 35 in this issue gives an idea of one of the many fountains manufactured by this company. This may be used as a center decoration if placed in the lobby or reception room or two may be used on the stage, one on each side of the screen. With a few ferns or plants around each fountain they make a very pleasing decoration.

In itself the fountain is a thing of beauty. The combination of electric light and falling water is very effective. Gold-fish in the water add to the effect. The water in the fountains may be perfumed or any mild antiseptic added.

The Electric Fountain Company makes many different styles of fountains, including large ones made to order to harmonize with any given scheme of decoration. They can be built of any material or size required.

The fountains are now being used in many motion picture theatres all over the country. A few of the users are: New York Theatre, New York City; American Music Hall, New York City; Strand Theatre, Buffalo; Colonial Theatre, Chicago, and Poli's, New Haven. Among the motion picture concerns using the fountain in their projection rooms are the Biograph and the Universal Film Manufacturing Company.

Many exhibitors, after once seeing the electric fountain in operation and having the simplicity of its operation explained to them, have placed orders at once for their theatres.

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Walter Chandler, Jr., Manager

SPECIAL FILM REVIEWS

"BEN BOLT." (Solax. Four reels.)—The story of this thrilling production, while taking its name from the song made famous by Du Maurier in "Trilby," presents so many elements of dramatic interest not to be found in the original verses as to make it entirely new. It is staged with a realism which is unusual even for a film of the grade commonly produced by the Solax Company. Photographically it is good, and the progress of its action never flags from beginning to end.

Among the most striking scenes is the wreck of the Ben Bolt, a schooner which takes its name from the hero of the piece. The crew, together with the band of cutthroats who have seized the schooner, are rescued in realistic fashion by the lifeguards. An especially dramatic part of the story is shown when Ben Bolt is bound to the wheel of an old mill by some of the pirate crew. As a thriller, this section of the film could hardly be excelled, although there are many other moments hardly less exciting as the piece progresses.

Ben Bolt is rescued just in the nick of time by Rolling Stone, the comedian of the production, and is enabled to outwit and confuse his enemies in the end, as all good heroes should do. Joseph Levering, the Solax Company's leading man, takes the part of Ben Bolt; Fraunie Fraunholz is Rolling Stone, and Miss Claire Whitney is Alice. Others in the cast worthy of mention are James O'Neill and Jack Burns.

Much credit is due Howell Hansel, under whose direction "Ben Bolt" was produced.

"When Ursus Threw the Bull." (Nestor. Two reels.)—One of the cleverest burlesque-comedies ever produced. The small town circus is "hit off" in great style. Al. E. Christie is to be congratulated. As the "bull" and his master strike, together with all the stage hands, it is necessary to recruit more. Local firemen and a stuffed animal do very well until an alarm is rung.

"The Mystery of Sydney Street." (Warner's Features. Three reels.)—Made by the Milano Company in Italy. A very good story of mystery and romance. The suspicion of a murder falls on the shoulders of a debtor and he is closely watched. The evidence becomes tangled by the introduction of another apparent murder. The true villain is caught at last, when he has gained the consent of the widow to marry her.

"The Yellow Slave." (Melies Three parts. Dec. 11.)—General Film Co. Exclusive Service)—One of the first productions by any company in which the characters are played by an entirely Japanese company. For this reason, if for no other, the drama is one of great interest, The Japanese style of acting is a peculiar combination between European, principally the French, and a style all their own. The faces of the actors are absolutely immovable. The story is of the Russian period, and tells of a young recruit parting with his sweetheart and going to the front. She, hearing that he is dead, and greatly needing the money, becomes a slave girl in a tea house. The lover returns later and, after much work, succeeds in freeing her. A very effective ending shows the two committing suicide, slowly walking together out into the water.

"The Heart of the Law." (Essanay. Dec. 9.)—Not worthy of the Essanay Company. A very tame detective story, similar to many that have gone before. Richard Travers and Ruth Stonehouse play the leads.

"The Stolen Plans." (Edison. Dec. 9.)—A story of the English army by Goring Cholsey, introducing aeroplanes. Marc McDermott and Miriam Nesbitt do some very good work. The atmosphere is especially good.

"The Harp of Tara." (Domino. Two reels.)—A pretty Irish romance, founded on the well-known poem. Rory, a young man studying for the ministry, loves Nora. The old priest has a dream in which he sees the soldiers demanding the taxes on pain of eviction. Rory finds the mythical harp and thus Ireland is freed. Then he awakes. The finish is somewhat enigmatical. Matches were not known in the time of the Georges.

"The Hour and the Man." Essanay—Mr. Roach, of the Essanay scenario staff, has written another splendid play. It is psychological. It is strong and it brings forth a big lesson. The theme of the photoplay is in these few lines which he dashed off, and from which rose the inspiration:

"We sin, and judge others. We transgress, and appoint authorities to punish transgression. We obey a distorted impulse, commit that which it recommends and contemplate the act with remorse. We ask Him to forgive our sins, and do not heed the prayers of other sinners. We make laws forbidding men to murder, and we murder those who disobey the law. The whole thing is just a little silly, isn't it? But over the frail structure of man's justice is the invisible and invincible Guiding Hand."

The situations are very good from

TAVERN SCENE IN "BEN BOLT"

the outset, and as the story ripens they grow stronger. Mr. Calvert in the producing of this photoplay made his selections with care. His scenic effects are of the right kind. His situations are introduced at the right moment. He built a splendid film around a splendid scenario. Francis X. Bushman as the young lawyer plays the role convincingly. William Bailey, Ruth Stonehouse and Clara Smith are well cast.

Two brothers, both young lawyers, love the same girl. Frank Maxwell is sincere in his affections, while his brother William is wooing the girl under an assumed name. She encourages the latter and is married to him. He does not change his habits, and his drunkenness brings his family to the poorest part of the city to live. The wife pleads with him for the sake of the child to cease in his ways, but he pays no attention to her. An old neighbor one day drops in to see the young mother and she offers her a cup of coffee. In pouring it out she accidentally spills some on the old lady's hand, burning her severely. She secures a bottle of medicine which is very poisonous and applies it, leaving the bottle on the table. The husband arrives home, pours himself a cup of coffee and knocks over the bottle. The fluid flows over the table top, and into his cup as he holds it, while he talks to his wife. The poison takes immediate effect and he dies a short time after. The wife is accused of murder.

The judges appoint a lawyer to defend her. This lawyer proves to be the not aware that he is defending his dead man's brother. He, however, is brother's wife as he married under an assumed name. He is victorious in his suit. While summing up he opens his watch and the mother gets a glance at a picture he has in it of his brother. When she comes out of the swoon she tells Frank that her husband was his brother. His first intention is to cast her off, but the tiny babe's cooing causes him to take both of them into his household. C. J. V.

"The Blue Rose." (Vitagraph. Two reels. Dec. 12. General Film Company Exclusive Service.)—The chief beauty of this picture is its claim to some originality. It has this at least, and is, in addition, thoroughly pleasing in every respect. There is not the faintest suggestion of anything at all disagreeable. Van Dyke Brooke directed the picture, as well as taking an important part.

An old florist, having discovered a method of producing a blue rose, is greatly elated until it is stolen by a rival. His daughter, obtaining work at the competitor's, discovers the rose to be the same, but unfortunately falls in love with the son of her father's rival, who confesses that he is the thief, not knowing that she is the daughter of the man he had robbed. Eventually everything turns out for the best. Van Dyke Brooke has certainly learned the secret of portraying pathos. Miss Talmadge looked her prettiest. A. D. M.

THE CLERK READS THE VERDICT—A SCENE IN "THE HOUR AND THE MAN"

"Peg o' the Movies." (Edison. Two reels. Dec. 12.)—From James Oppenheim's story in The Ladies' World. There are parts that are very conventional, and others that are the reverse. All told, it makes a very suitable offering. Gertrude McCoy as Peg excels herself. She is very nearly perfect.

Peg, a country girl, refuses to marry Stephen, although she loves him, and joins the film army. Stephen goes to the West and sees Peg on the screen in the arms of the leading man. They are finally brought together again, and Stephen learns that Peg never really loved the handsome leading man. Benjamin Wilson and Bigelow Cooper ably assist Peg.

"Jack and the Beanstalk." (Thanhouser. 1,500 feet.)—Not a complete two-reel, the balance being filled in with a short comedy. This splendid story is enacted by children, with the exception of three characters, and is superior in every respect. The Thanhouser "Kid" and "Kidlet" play the leads. A larger giant would have improved the deception for the children.

"Michael Arnold and Doctor Lynn." (Gem. Two reels.)—Beginning with a freshness that is pleasing, it is allowed at the finish to become conventional. A doctor, loving another's wife, throws the blame of an apparent murder on him, and sends him to prison. The doctor later confesses to the man on his escape from prison.

"One of the Bravest." (Rex. Two reels.)—Poor photography and several inconsistencies rather spoil what might have been an excellent picture. Members of fire departments do not ride around in taxi-cabs for amusement. An excellent fire scene is staged.

"The Stolen Legacy." (Cines. Two reels. Dec. 9.)—The story is quite conventional, but clever acting, good costumes and settings "get it over" in good shape. The father of a child dies and leaves a fortune in trust for her to a friend who proves false. Many years later they meet again, she as a gypsy and he as a wealthy and respected citizen.

"At Phnom Penh, Cambodia." (Melies. Dec. 11. Split reel.)—The photography is very poor, and depicts the silver temples and statues. It ends with a number of dancers and soldiers. Not very interesting.

"Beautiful Ankor-Wat, Cambodia." (Melies. Split reel. Dec. 11.)—Shows a number of ruins of buildings and statuary. Poor photography takes away much of the interest.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"CUPID Makes a Bull's-eye."—(Selig. Dec. 8. General Film Company Exclusive Service.)—In this case Cupid does it in a novel way. The father of the boy and the mother of the girl object to their respective children marrying each other. So the children make them marry each other.

"The Strike." (Kalem. Dec. 8.)—As the name implies, the action deals with differences of opinion between a mine owner and his employees. The former admits he is wrong and the trouble is over.

"The Manicure Girl." (Edison. Dec. 8.)—A neat little comedy written by George Randolph Chester. Jack is madly in love but is opposed by the girl's mother. The manicure girl manages to disgust the mother with her favorite, and Jack wins out.

"The Capturing of David Dunne." (Biograph. Dec. 8.)—The scene is the country and the theme a fight for the only available unmarried man. The barn dance scene is very good. The girl finally wins the prize by proving herself to be a good cook.

"Alexia's Strategy." (Edison. Two parts. Dec. 5.)—How a clever girl finds the guilty thief and liberates from prison her innocent lover. Mary Fuller, Charles Ogle, Harry Beaumont, Bigelow Cooper and Frank McGlynn form the cast. Having discovered a theft, a Russian levies blackmail. Alexia finally gets the foreigner to confess that the man in prison is innocent.

"Life, Love and Liberty." (Lubin. Dec. 12.)—Taken by the Mexico company. Velma Whitman, Henry Stanley and Raymond Gallagher play the leads. Makes a very good offering. Plenty of action. A warrant for arrest is written in ink on an old sheet of paper. This is the only careless part.

"The Life Saver." (Vitagraph. Dec. 12.)—A good comedy of the seashore variety. Wallie Van, Lillian Walker and A. H. Ashley are the principals. Ethel wins Cutey, or perhaps it is Cutey who wins Ethel. At any rate, it is a good story.

"Birds of the Inland Marsh." (Patheplay split reel. Dec. 12.)—An interesting treatise on birds. Somewhat similar to scenes from "How Wild Animals Live." The tern, sea swallow, black tern, ibis, grebes, etc., are all shown.

"Journey to the Environs of Naples." (Patheplay. Dec. 12.)—Same reel with "Birds of the Inland Marsh." The photography is fair, the film being tinted with color. There are many pretty views.

"General Bunko's Victory." (Kalem. Split reel. Dec. 12.)—An impossible comedy done in the Kalem style that "gets it over." It may have been that John Brennan was Col. Bunko, but his make-up was impossible to penetrate.

"Piano Manufacturing." (Kalem. Split reel. Dec. 12.—Same reel with "Col. Bunko's Victory." An interesting exposition on how pianos are made. Should be well received.

"A Modern Portia." (Patheplay. Two reels. Dec. 11.)—Woman lawyers are rarities in the pictures. This story is from the Paris Pathe company, and tells of a woman lawyer who becomes engaged to the doctor of one of her clients. Later, having drawn up the will of the woman, she is called on to settle the estate. She discovers that the doctor has stolen all the money. She represents the plaintiff, against her lover, who is sent to prison. There are many good situations.

"A Foul and Fearful Plot." (Biograph. Dec. 11. Split Reel.)—Same reel with "The Troublesome Mole." A humorous burlesque on the modern "Western" picture. Should be well received.

"Sacrifice." (Vitagraph. Dec. 11.)—A love story in which a girl gives up her lover to another whom he loves more. The action takes place first in Honolulu, later switching to California. Anne Schaefer, Myrtle Gonzales and George A. Holt were the principal characters.

"The Funny Regiment." (Union Features. Dec. 30. Three reels.)—The first multiple reel comedy by the Paris Eclair. Founded on the novel by Georges Courteline, it is most amusing. Except for two scenes which are slightly vulgar, the story is of the best kind. A regiment recruits two practical jokers and a dude, and the combination starts all sorts of trouble. A kind-hearted general helps them in their difficulties.

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The barbecuing of a 2,100 pound steer was in charg. of Joseph Flores, leader of the Universal band of cowboys. It was a strictly democratic gathering. Lois Weber, Phillips Smalley, J. Warren Kerrigan, and many other Universal stars took their places in the bread-line with the extra people and waited their turn to be served.

The principal amusement of the day was furnished by members of Director Allan Curtis' "Joker" company, nearly all of whom have been successful performers in vaudeville. There was a baseball game between the boys of the Universal City and the "Joker" boys, and the comedians were defeated by a score of 17 to 3.

Max Asher, the star comedian of the "Joker" brand, gave an impersonation of "Herman the Greater" to the piano accompaniment of Harry McCoy. Jack Pierce and Bill Franey, two of the "Joker" policemen, who understand how to fall off three-story buildings without serious damage, were the principals in a boxing bout

AMERICAN FILM'S FIRST THREE-REEL

The first three-reel subject put out by the American Film Manufacturing Company has been set for release Monday, January 12, 1914. The title is "Destinies Fulfilled" and the production is a subject which is full of human interest. It involves three generations and is told in a charming manner, with great care and precision.

Sydney Ayres plays the lead with Vivian Rich playing opposite, in the first two reels. In the last reel Harry Von Meter is the lover and Vivian Rich "doubles" as her own daughter.

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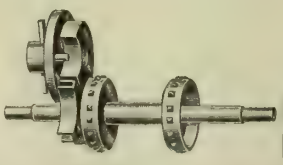

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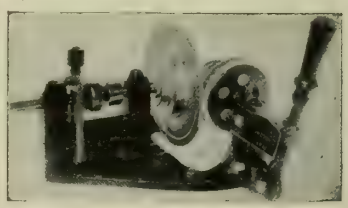

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First Review of "Antony and Cleopatra"

(*Continued from page* 21)

Ptolemies. The days speed by amid the caresses of Cleopatra and the ephemeral triumphs of royalty.

One year later, in Rome, Octavia, grieving for the absence of her husband, Mark Antony, tells her brother Octavius that her domestic affairs are reaching a crisis. Octavius, who bears but little love for Antony, comforts her as best he can, suggesting that she go to Egypt and reconquer Mark Antony for herself and for Rome. Accordingly Antony, who spends his days in idleness and luxury, is startled by the arrival of Octavia with a retinue of women. He refuses, however, to give up his present life, and advises her to betake herself immediately back to Rome. Before leaving Octavia calls upon Cleopatra and tries in vain to persuade her to send Antony home. This suggestion meets with nothing but scorn and contempt, and Octavia, with a parting curse, returns again to the Eternal City.

Octavia, having returned to Rome, narrates to some Senators how Mark Antony has abandoned her, saying, "Her arms are the fatal coils of the serpent which encircle Antony." The Senate is summoned to sit in judgment upon him, and, as the result of many inflammable speeches, the declaration is made that Antony is no longer a citizen of Rome, and that an emissary be sent so to inform him. This messenger delivers the decree of the Senate in a rough manner, and Antony replies, "Get thee back to Rome, and tell that child who calls himself Octavius that I laugh at him and all Rome, and that thou hath insulted me and I troubled not to kill thee!"

Upon receipt of this the Roman Senate promptly declares war upon Egypt, and Octavius, who had fostered the hatred of Rome, as well as of the family, assumed command of the Roman army. A great flotilla of galleys, loaded with soldiers, sets forth from Ostia for Alexandria.

OCTAVIUS lands his army on Egyptian soil and begins a long overland march to Alexandria. In the Palace of the Ptolemies Antony daily sits upon the throne of the ancient Pharaohs and spends the nights in sensual orgies. Although dimly aware of the approaching danger Antony is indifferent. Nearer and ever nearer draws the Roman vanguard, while Antony's doom speeds on the wings of fate.

With captured prisoners, the army of Octavius sweeps on to the gates of Alexandria. Toward the wall, toward the gates, toward the royal palace of the Ptolemies, rushes the mighty army.

In one of the great rooms of the palace a majestic fête is in progress. Cleopatra, cymbals in hand, dances to the delight of Antony and the courtiers. Suddenly a disheveled, terror-maddened Egyptian dashes frantically in with the cry, "The Romans! The Romans!"

Pandemonium reigns, soldiers run hither and thither. In a moment the great room is the scene of a panic-stricken multitude who flee to the defense of Alexandria.

An accurate portrayal of the memorable battle follows. Antony fights nobly but despairingly. The troops of Octavius tear down the great walls, amid a hail of rocks from above. They drive back a horde of desperately fighting Egyptians from their boats. The city becomes a great blaze of flame, and the troops of Octavius finally cut their way through the thickly-massed Egyptians on the steps of the royal palace and make their entrance into the sacred precincts of the throne.

Then Antony, realizing that all is lost, rushes into an apartment, accompanied only by a faithful henchman. Turning roughly upon his servant, Antony cries: "Come, fool, draw thy sword and slay me, and thou shalt be the most-talked-of man in Rome."

But the servant, drawing his sword, replies: "Nay, master, that I cannot do! See! Let thy faithful servant show thee how to die!" Saying which, he buries his sword in his heart.

In another instant Antony seizes the sword and thrusts it into his own breast. As he dies Cleopatra, running in from an adjoining room, throws herself upon his body and weeps.

OCTAVIUS, the victor, orders solemn obsequies in honor of Antony, while the fertile mind of Cleopatra turns quickly to a means of safety for herself.

"Either shall I have the power to win this man to-night or the star of Alexander the Great shall set with me forever," she mutters. Accordingly, when Octavius waits upon her, she tries the old wiles that succeeded so well with Antony.

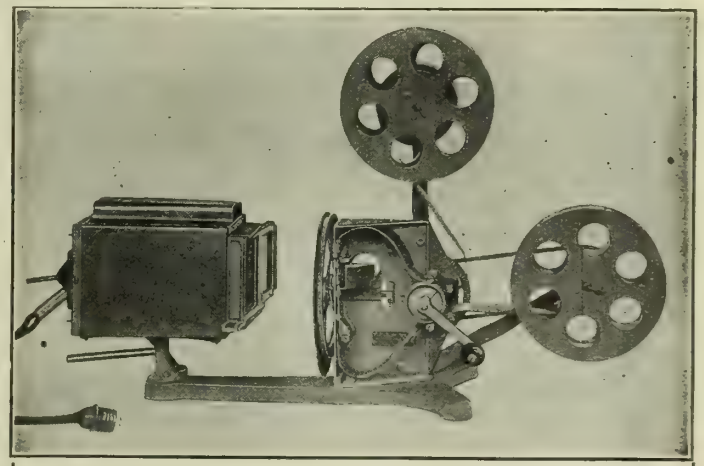
But the stony heart of Cæsar knows no relenting. He shakes off her caresses and bids her prepare to accompany him to Rome as a slave. He leaves her, and Cleopatra, falling back upon a divan, sees a vision of the royal entry of Octavius into Rome, with her in chains, bound to the wheels of his chariot. She sees the great temples and buildings of the Eternal City alive with tens of thousands of hooting, jeering Romans, who yell their imprecations at her as she passes.

The Egyptian queen leaps to her feet, the vision fades, and the terror-stricken woman goes to a soothsayer, who had previously been seen in the views of the palace, in search of death. The witch gives her different poisons. Cleopatra holds court for the last time. A slave is pushed forward, takes the poison and dies in frightful agony. A second slave stiffens with keen torture and drops dead at her feet.

Cleopatra shudders and calls for the asp. The fangs of the serpent sink into the arm of a third slave, and he dies so calmly that Cleopatra is constrained to ask, "Slave! is death coming?"

In another room, ten minutes later, Cleopatra takes the asp from a basket of fruit and applies it to her bosom.

"The end is at hand and death draws near. My pyramid will be the greatness of my death! Antony—soon shall I join thee!" she murmurs and dies.



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521 First National Bank Bldg., Chicago

Factory and Studio, 1333 Argyle St., Chicago, Ill.

Branch offices in London—Paris—Berlin—Barcelona.

CLERGY ASKED TO WRITE SCENARIOS

With the idea of obtaining a fresh supply of scenarios written from a different viewpoint of life than that of the ordinary writer, the Lubin Manufacturing Company has sent out a communication to the clergy of America asking them to contribute subjects suitable for motion picture production. Stress is laid on the importance of the film as a means of carrying a message to millions of people, when by any other method it is difficult, if not impossible, even to reach thousands.

It is the desire of the Lubin Company that its film stories, aside from the quality of mere dramatic entertainment, should embody some fundamental truth, and it is with this object that the co-operation of the clergy and their suggestions and criticisms is being sought. Probably every clergyman can recall from his own experience some story of genuine dramatic value, which will convey in its development a lesson of spiritual, moral, social or hygienic worth, of such a nature that its appeal will be practically universal. It is hoped that many stories of this character will be brought out by this novel departure of the Lubin Company in its quest for superior subjects for film production.

NEWMAN OPENS CHICAGO OFFICES

The Newman Manufacturing Company, with main offices and factory at Cincinnati, Ohio, and with branch factory and display rooms at 101 Fourth avenue, New York City, has found it impossible to handle satisfactorily all of its business at these two places, and in consequence is to establish branch factory and display rooms in Chicago to meet the demands of the Western trade.

This firm manufactures brass poster frames, brass easels, brass railings, brass grilles, brass signs, and special brass work of every description for theatres throughout the country, and their new, large and complete catalog will be forwarded to any theatre-owner upon request. It will contain many new and novel ideas

AMERICAN FILM'S ANNUAL RODEO

Athletic Park at Santa Barbara, Cal., has been leased by the American Film Manufacturing Company for their first annual rodeo, which will be held on January 1.

Untamed steers, cattle and horses will be broken as a part of a general program including exhibitions of riding and other sports. Great interest is evinced by the employees of the company, as well as the public at large, and the event promises to assume the proportions of a gala-day.

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that will break for want of lubrication will cost more than a case of

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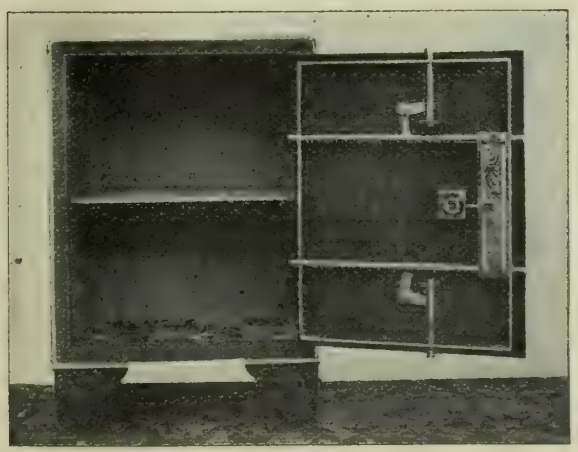

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"BETWEEN TWO FIRES"—Drama, Special in 2 Reels	Thursday, January	8th
"A QUESTION OF RIGHT"—Drama, Special in 2 Reels	Thursday, January	15th
"THE INSPECTOR'S STORY"—Drama, Special in 2 Reels	Thursday, January	1st
"MANUFACTURING PEARL BUTTONS" on same reel	Thursday, January	1st
"BETWEEN DANCES" / "A COLLEGE CUPID" (Split Reels)	Tuesday, December	23rd
"THE PARASITE"—Drama in 3 Reels	Thursday, December	25th
"THE DEATH TRAP"—Drama	Friday, December	26th
"THE DOCTOR'S ROMANCE"—Drama	Saturday, December	27th
"HER BOY"—Drama	Monday, December	29th

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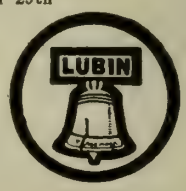

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T. J. EVANS HEADS NEW COMPANY

T. J. Evans, formerly and for several years associated with P. A. Powers, latterly as the manager of the Powers Photoplay Studio in Los Angeles, Cal., is now the head of a concern recently organized to print and develop films for the trade and to make special motion pictures. The new company, which is called the Evans Film Manufacturing Company, with offices and laboratories at 416 West 216th street, New York City, has just opened for business.

The laboratory is fully equipped with the latest machines, including those of the Bell & Howell Co., A. W. Haussmann and the Corcoran Company, and is prepared to handle the product of producing concerns that have no laboratories of their own.

While Mr. Evans is a young man, he is regarded as one of the old timers in the motion picture field, having been identified with the development of the film for more than ten years. His organization is composed of men who have worked together in the laboratory end of motion picture production for several years past.

The new plant, which is now open for inspection, contains projection machines, negative assemblers and a private room for clients of the company. It is the boast of Mr. Evans that every foot of film is inspected before it leaves the laboratory and that from the time it is taken from the washing tanks, until it is delivered to the customer it does not once touch the bare hands of a single employee.

Many innovations have been inaugurated by the new company. The laboratory is finished in white enamel and each employee wears white gloves and is garbed in immaculate white. Every room is supplied with filtered air. All this has been done with the object of securing further cleanliness, which is one of the prime factors in the manufacture of film.

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Motion picture operators everywhere are interested in the new model "Miror Vitae" cinematograph which has lately been placed on the market by Eberhard Schneider, head of the German-American Cinematograph and Film Company, 219 Second avenue, New York City. The numerous "Miror Vitae" products, which include the "Mirovitaphone," different types of projecting machines and a host of accessories essential to the conduct of the motion picture business, are all of the best grade, a fact which is recognized by exhibitors and operators all over the world.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.)
Dec. 6—A Tragic Experiment (Dr.)
Jan. 5—The Power of Light (2 reels—Dr.).2000
Jan. 10—The Son of Thomas Gray (Dr.)....1000

AMERICAN

Dec. 6—A Divorce Scandal (Dr.).....1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.).1000
Dec. 11—His First Case (W. Dr.).....1000
Dec. 13—Armed Intervention (Com. Dr.)....1000
Dec. 15—Where the Road Forks (2 reel Dr.).2000
Dec. 18—Personal Magnetism (Com.).....1000
Dec. 20—Fate's Round-Up (W. Dr.).....1000
Dec. 22—The Shriner's Daughter (2 reel Dr.).2000
Dec. 27—The Rose of San Juan (Spanish
Dec. 29—In the Firelight (2 reel Dr.).....2000
Jan. 3—The Miser's Policy (Dr.).....1000
Drama)

AMMEX

Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister.....2000
Dec. 15—The Lucky Nugget.....3000

APOLLO

Nov. 23—The Mexican Sleep Producer (Com.)
Nov. 30—Her Husband and My Wife (Com.).
Dec. 7—Fred Goes in for Horses (Com.)..
Dec. 14—The Portola Festival.....
Dec. 14—Los Angeles Police Parade (Top.)..

BISON

Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.)
Dec. 6—The White Squaw (2 reel Dr.)....
Dec. 13—The Werewolf (2-reel Dr.).....
Dec. 20—The God of Girsah (2 reel Dr.)....
Dec. 27—The Water War (2 reel Dr.).....

BLINKHORN

Dec. 1—David Copperfield (Hepworth — 7 parts—Dr.)
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)..
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)....
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.).....
Dec. 29—Vicar of Wakefield (Hepworth 3 parts)
Jan. 3—The Gambler's Oath (2 reels).....

BRONCHO

Nov. 26—The Reformation (Dr.).....
Dec. 3—The Buried Past (Dr.).....
Dec. 10—The Woman (Dr.).....
Dec. 17—The Open Door (2 parts—Dr.)....
Dec. 24—Her Father's Story (2 parts—Dr.)
Dec. 31—The Woman (2 parts—Dr.).....

CRYSTAL

Dec. 2—The Installment Plan Marriage....
Dec. 7—A Woman's Revenge (Dr.).....
Dec. 9—Pearl's Hero (Com.).....
Dec. 9—Baldy is a Wise Old Bird (Com.)..
Dec. 14—First Love (Dr.).....
Dec. 16—The Soubrette (Com.).....
Dec. 16—The Trained Nurse (Com.).....
Dec. 21—The Heart of an Artist (Drama)..
Dec 23—My Brudder Sylvest.....
Dec. 23—The Baby Question.....
Dec. 28—The Lure of the Stage (Dr.).....
Dec. 30—The Kitchen Mechanic (Com.).....
Dec. 30—Hubby's Night Out (Com.).....
Jan. 4—The Lifted Veil (Dr.).....

DOMINO

Nov. 27—Belle of Yorktown (3 parts—Dr.)..
Dec. 4—Devotion (2 parts—Dr.).....
Dec. 11—The Filly (2 parts—Dr.).....
Dec. 18—The Curse (2 parts—Dr.).....
Dec. 25—True Irish Hearts (2 parts—Dr.)..

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage.....3000
Sept. 24—Her Last Ride.....3000
Oct. 8—Daredevil Rodman Law (Special)..
Nov. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Dec. 7—Trouble on the Stage.....
Dec. 7—Magnetism—Magnets .....
Dec. 10—Over the Cliffs (3 reels).....
Dec. 14—He Likes Things Upside Down.....
Dec. 14—Nutty Has a Romance.....
Dec. 17—The Serpent in Eden (2 reel Dr.)..
Dec. 21—Loaded .....
Dec. 21—Sunset in Many Lands.....
Dec. 24—The Highwayman's Shoes (2 reel Dr.)
Dec. 28—Apply to Janitor.....

Feet

Dec. 28—Nutty is Dead; Long Live Nutty..
Dec. 31—The Governor's Veto (2 reels).....
Jan. 4—Cue and Miss Cue.....
Jan. 4—Nutty Has Big Ideas.....

ECLECTIC

Nov. 13—The Fatal Plunge.....3000
Nov. 27—Toils of Villainy (3 parts).....
Dec. 11—His Fateful Passion (5 parts).....

F. R. A.

Nov. 28—Secret of Adrianople.....3600
Dec. 12—Demonyte 3000
Dec. 19—Vengeance Bequeathed 3000

FRONTIER

Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.)
Dec. 13—Out of His Class (Dr.).....
Dec. 18—Slim and the Petticoats (Com.).....
Dec. 20—His Better Self (Dr.).....
Dec. 25—Slim and the Bandit (Com.).....
Dec. 27—His Father (Dr.).....
Jan. 1—Slim's Last Trick (Com.).....
Jan. 3—The Winning Stroke (Dr.).....

GAUMONT

Dec. 16—A Terrible Dream.....1000
Dec. 18—Oscar in Search of a Wife.....1000
Dec. 20—The Broken Heart.....2000
Dec. 23—Dollar Bills at a Cent Apiece....1000
Dec. 25—Leonce and His Guardian.....1000
Dec. 27—The Angel of the House.....3000
Dec. 30—Simple Simon Has a Fright.....1000
Jan. 1—The Suffragettes' Revenge.....
Jan. 1—Tiny Tim Frightens His Mother....

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature)
Dec. 9—Red Margaret, Moonshiner.....
Dec. 16—Bloodhounds of The North (2 reel Dr.)
Dec. 23—Bloodhounds of the North (2 reel Dr.)
Dec. 30—The Buccaneers (3 reel Pirate)....

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 28—In the Bonds of Passion.....3000
Nov. 21—Baptism of Fire.....3000
Nov. 29—By Whose Hand.....3000

IMP

Dec. 4—Plain Jane (Dr.).....
Dec. 8—The Return of Tony (Dr.).....
Dec. 11—Time (2-reel Dr.).....
Dec. 15—The Story of David Greig (2 reel Dr.)
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.)
Dec. 22—The Actor's Christmas (Dr.).....
Dec. 25—Love or a Throne (2 reel Dr.).....
Dec. 29—King the Detective in the Jarvis Case (2 reels)
Jan. 1—The Trials of Alexander (Com.)....

ITALA (Features)

Nov. 27—Leap of Despair.....3000
Dec. 4—At Death's Door.....3000
Dec. 18—Victory or Death.....3000

JOKER

Dec. 13—Waterfalls of Yosemite Valley.....
Dec. 17—Mike and Jake as Heroes (Com.)..
Dec. 20—For Art and Love.....
Dec. 20—Impressions of Corsica.....
Dec. 24—Mike and Jake as Pugilists (Com.).
Dec. 27—She Should Worry.....
Dec. 27—St. Milo to Dinan.....
Dec. 31—Mike and Jake in Society (Com.)...
Jan. 3—Their Little Ones.....
Jan. 3—The Gorges of the Bourne, France.

KAY-BEE

Dec. 5—The Long Portage (Dr.).....
Dec. 9—Her Legacy (Dr.).....
Dec. 12—Soul of the South (Dr.).....
Dec. 19—The Pitfall (Dr.).....
Dec. 26—Harvest of Sin (Dr.).....
Dec. 30—Prince (Dr.) .....

KEYSTONE

Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Com.).....
Dec. 11—The Horse Thief (Com.).....
Dec. 15—The Gusher (Com.).....
Dec. 18—Fatty's Flirtation (Com.).....
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Com.).....
Dec. 22—A Bad Game (Com.).....
Dec. 25—Some Nerve (Com.).....
Dec. 29—He Would a Hunting Go (Com.)...

KOMIC

Feet

Nov. 27—A Method In His Illness (Com.)..
Nov. 27—The Man with a Razor (Com.)..
Dec. 4—How He Won (Com.).....
Dec. 4—The Actor Book Agent (Com.)....
Dec. 11—How It Worked (Com.).....
Dec. 11—The Wild Indian (Com.).....

LACLEDE

Dec. 10—Pale Face Squaw.....3000

LEWIS PENNANTS

Nov. 1—Taxicab 1098 .....
Nov. 15—Decreed to Die.....
Dec. 4—Sign of the Secret Nine.....3000
Dec. 20—Taxicab 1098 3000

LUX
By Prieur

Dec. 5—Bill on the Telephone (Com.)..... 510
Dec. 5—A Day in the Country (Com.)..... 385
Dec. 12—When Auntie Made Her Will (Com.) 570
Dec. 12—Ostrich Farming Near Nice (Indus.) 410
Dec. 19—Detective Larkin (Dr.)..... 585
Dec. 19—Travels in Hungary (Sc.)..... 350
Dec. 26—Only a Little Drop of Water (Com.) 355
Dec. 26—A Quiet Flat (Com.)..... 555

MAJESTIC

Dec 2—The Padre's Sacrifice (Dr.).....
Dec. 6—The Helping Hand (Dr.).....
Dec. 7—Rick's Redemption (Dr.).....
Dec. 9—Romance and Duty (2 parts—Dr.).
Dec. 13—(No release this date).....
Dec. 14—The Rival Pitchers (Com.).....
Dec. 16—The God of To-morrow (Dr.).....
Dec. 20—A Man's Awakening (Dr.).....

NESTOR

Dec. 12—Her Friend the Butler (Com.).....
Dec. 17—A Woman's Way (Dr.).....
Dec. 19—Teaching Dad a Lesson (Com.).....
Dec. 24—The Lightning Bolt (Dr.).....
Dec. 26—A Tale of the West (W. Dr.).....
Dec. 31—A Hopi Legend (Dr.).....
Jan. 2—And the Villain Still Pursued Her (Com.) .....

POWERS

Dec. 12—His Own Blood (2-reel Dr.).....
Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Dr.)...
Dec. 22—What Happened to Freckles (Com.)
Dec. 26—The Unhappy Pair (Com.).....
Dec. 29—Three Children (Com. Dr.).....
Jan. 2—An Evil of the Slums (Dr.).....

RAMO

Nov. 26—Fangs of Hate.....3000
Dec. 10—The Devil Within.....3000

PRINCESS

Dec. 5—The Little Church Around the Corner (Com. Dr.).....
Dec. 12—His Imaginary Family (Com. Dr.).
Dec. 19—The Law of Humanity (Dr.).....

RELIANCE

Dec. 3—A Woman of Sin (Dr.).....
Dec. 6—For Another's Crime (2 parts—Dr.)
Dec. 8—Two Girls of the Hills (Dr.).....
Dec. 10—Four $100 Bills (Dr.).....
Dec. 13—A Man's a Man (Dr.).....
Dec. 15—The Mighty Atom (Dr.).....
Dec. 17—The Pseudo Prodigal. (Dr.).....

REX

Dec. 7—James Lee's Wife (Dr.).....
Dec. 11—By Fate's Decree (1-reel Dr.).....
Dec. 14—The Mask (Dr.).....
Dec. 18—The Jew's Christmas (3 reel Dr.)..
Dec. 21—A Wife's Deceit (Com. Dr.).....
Dec. 25—The Dream (Dr.).....
Dec. 28—His Faithful Servant (Dr.).....
Jan. 1—The Female of the Species (2 reels)
Jan. 4—A Fool and His Money (Com.).....

SOLAX

Nov. 28—Ben Bolt 4000
Dec. 26—The Shadow of Moulin Rouge.....4000

THANHOUSER

Dec. 5—What Might Have Been (Dr.).....
Dec. 7—The Milkman's Revenge (Com.)...
Dec. 9—A Beauty Parlor Graduate (Dr.)...
Dec. 12—Uncle's Namesakes (Com. Dr.)....
Dec. 14—Lawyer, Dog and Baby (Com. Dr.).
Dec. 16—Peggy's Invitation (Dr.).....
Dec. 19—Jack and the Bean Stalk (2 parts).

VICTOR

Dec. 12—Hydraulic Mining (Edu.).....
Dec. 15—Incognito (Dr.).....
Dec. 19—A Girl and Her Money (2 reel Dr.)
Dec. 22—Rory of the Bogs (3 reel Dr.).....
Dec. 26—Miracle Mary (2 reel Dr.).....
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Jan. 2—The Coryphee (2 reels).....

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Dec. 6—In the Elemental World (Dr.).....
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Dec. 11—A Foul and Fearful Plot (Com.)..
Dec. 11—The Troublesome Mole (Com.).....
Dec. 13—The House of Discord (Dr.—Parts I and II).....
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Dec. 15—Riley's Decoys (Com.).....
Dec. 18—Beyond All Law (Dr.).....
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Dec. 22—For Her Government (Dr.).....
Dec. 25—Her Wedding Bell (Dr.).....
Dec. 27—The Club Cure (Com.).....
Dec. 27—The Suicide Pact (Com.).....

CINES
George Kleine

Nov. 18—For the Love of a Toreador (2 part Dr.) .....
Dec. 9—The Stolen Legacy (2 parts—Dr.)..
Dec. 16—The Sunken Treasure (Dr.) (Parts I & II).....
Dec. 23—At Cross Purposes (Dr.) (Parts I & II) .....

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Nov. 26—A Sense of Humor (Com.).....1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.) 2000
Nov. 29—A Royal Romance (Dr.).....1000
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Dec. 17—Hello Trouble (Com.).....
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Dec. 19—The Stigma (Dr.) (Parts I & II)..
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Dec. 23—A Vagabond Cupid (Dr.).....
Dec. 24—At the Old Maid's Call (Com.).....
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Dec. 19—Frayed Fagin's Adventures (Com.)
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Nov. 25—The Lost Switch (Com.).....
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Dec. 25—The Ruins of Angkor-Thom (Sc.)..

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Nov. 27—The Faithless Friend (Dr.) Parts I and II .....
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Nov. 27—Pathe's Weekly No. 71 (News).....
Nov. 28—Making Eight-Ton Ropes (Ind.).....
Nov. 28—The Capital of the Malay States (Travel) .....
Nov. 28—Fashion's Law in Swiss Cantons (Col.) .....
Nov. 29—The Blight (Dr.).....
Dec. 1—Pathe's Weekly No. 72 (News).....
Dec. 2—A Peasant Marriage in Hungary (Cus.) .....
Dec. 2—Edible Fish of the Mediterranean..
Dec. 2—The Geysers of New Zealand (Sc.)
Dec. 3—A Break for Freedom (Dr.).....
Dec. 4—Baseball's Peerless Leader (2 parts—Com.) .....
Dec. 4—Pathe's Weekly No. 73 (News)...
Dec. 5—A Bear Escape (Com.).....
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology)..
Dec. 8—Pathe's Weekly No. 74 (News).....
Dec. 9—The Stolen Inheritance (Dr.).....
Dec. 10—You've Got to Pay (Dr.).....
Dec. 11—A Modern Portia (Dr.—Parts I and II) .....
Dec. 11—Pathe's Weekly No. 75 (News).....
Dec. 12—Birds of the Inland Marsh (Bird Life) .....
Dec. 12—A Journey to the Environs of Naples (Sc.) .....
Dec. 13—Uncle John to the Rescue (Com.)..
Dec. 15—Pathe's Weekly No. 76 (News).....
Dec. 16—The Couple Next Door (Com.).....
Dec. 17—Insects that Sing (Zoology).....
Dec. 17—Nice and Its Environs, France (Travel) .....
Dec. 18—The Finger of Fate (Dr.) (Parts I & II) .....
Dec. 18—Pathe's Weekly No. 77.....
Dec. 19—A Scandinavian Scandal (Com.).....
Dec. 20—The Fire Bride (Dr.).....
Dec. 22—Pathe's Weekly No. 78 (News).....
Dec. 23—An Indian Don Juan (Dr.).....
Dec. 24—Two Up a Tree (Com.).....

Feet

Dec. 25—Lady Madcap's Way (Com.) (Parts I & II).....
Dec. 25—Pathe's Weekly No. 79 (News).....
Dec. 27—The Moth and the Flame (Dr.) (Parts I & II).....
Dec. 27—Corfu, an Isle of the Ionian Sea (Travel) .....

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Nov. 13—The Child of the Prairie (Dr.).....1000
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Nov. 28—The Supreme Moment (Dr.).....
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Dec. 3—Within the Hour.....
Dec. 4—Grandaddy's Boy .....
Dec. 5—Northern Hearts .....
Dec. 8—Master of the Garden (Dr.—Parts I and II) .....
Dec. 9—An Equal Chance (Dr.).....
Dec. 10—Hilda of Heron Cove (Dr.).....
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.).....
Dec. 12—The Mysterious Way (Com.).....
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Dec. 16—With Eyes So Blue and Tender (Dr.) .....
Dec. 17—Buster's Little Game (Com.).....
Dec. 18—Until the Sea (Dr.).....
Dec. 19—The Lure of the Road (Dr.).....
Dec. 22—The Open Door (Dr.) (Parts I & II)
Dec. 23—Mother Love vs. Gold (Dr.).....
Dec. 24—A Dip in the Briney (Com.).....
Dec. 25—Doc Yak's Christmas (Com.).....
Dec. 26—His Sister (Dr.).....

URBAN ECLIPSE
George Kleine

Aug. 12—The Mong-Fu-Tong (Part 1 & II) (Dr.) 1000
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
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Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (3 part Dr.)

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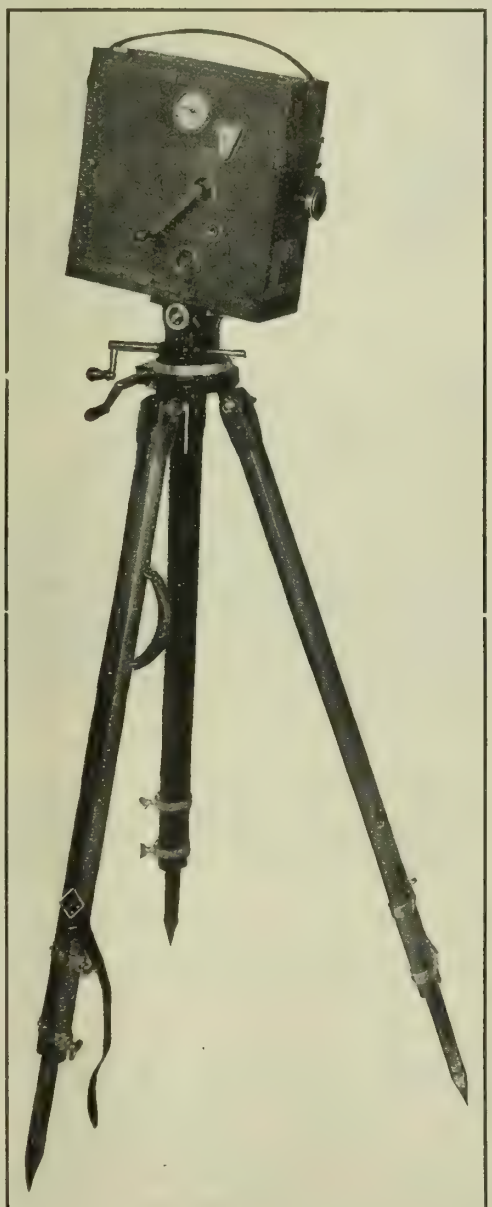

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Volume VIII

Number 26

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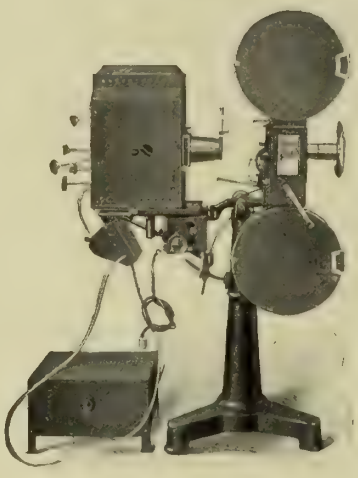

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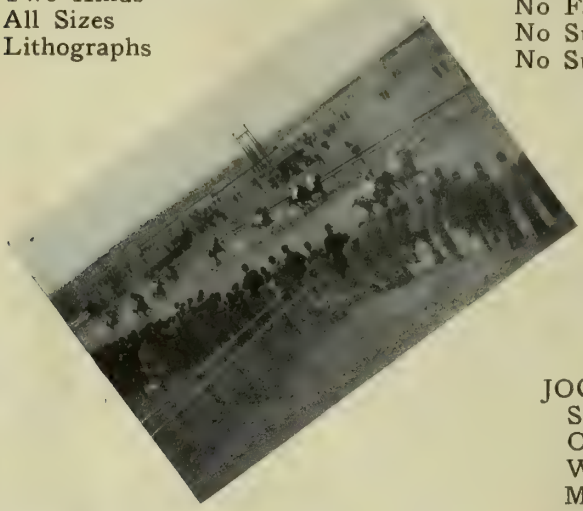

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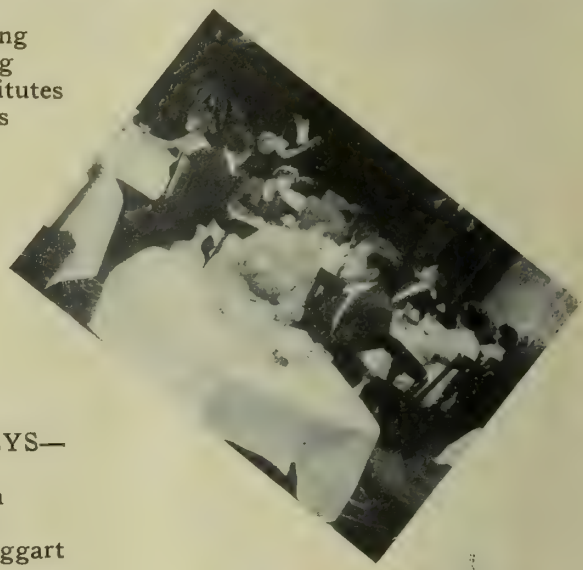

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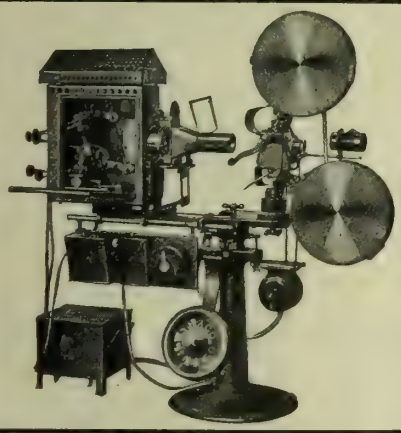
NEW YORK CITY N. Y.

"You made me love you"

Table of Contents

	PAGE
Frontispiece, Scene from Sixty Years a Queen	12
"Showing" vs. "Getting"	13
International Delegates Meet	14
How an Exhibitor Made Good	15
New Reliance Studio a Model	16
The Motion Picture in Canada	17
Picturizing Broadway	18
Making the Motion Picture Safer	19
Michigan Exhibitors Hold Convention	20
The Making of a Boy Scout	21
Irish Pilgrimage to Lourdes Filmed	22
The Third Degree on the Screen	23
"Selling Out" in Spain	25
Life of Queen Victoria Filmed	27
The Motion Picture in Greece	28
"Oh, It's an Interesting Life"	29
First Betty Nansen Picture a Treat	31
What Is a Motion Picture?	32
Special Film Reviews	39
Interesting Film Reviews	41
Manufacturers' List of Releases	56-58



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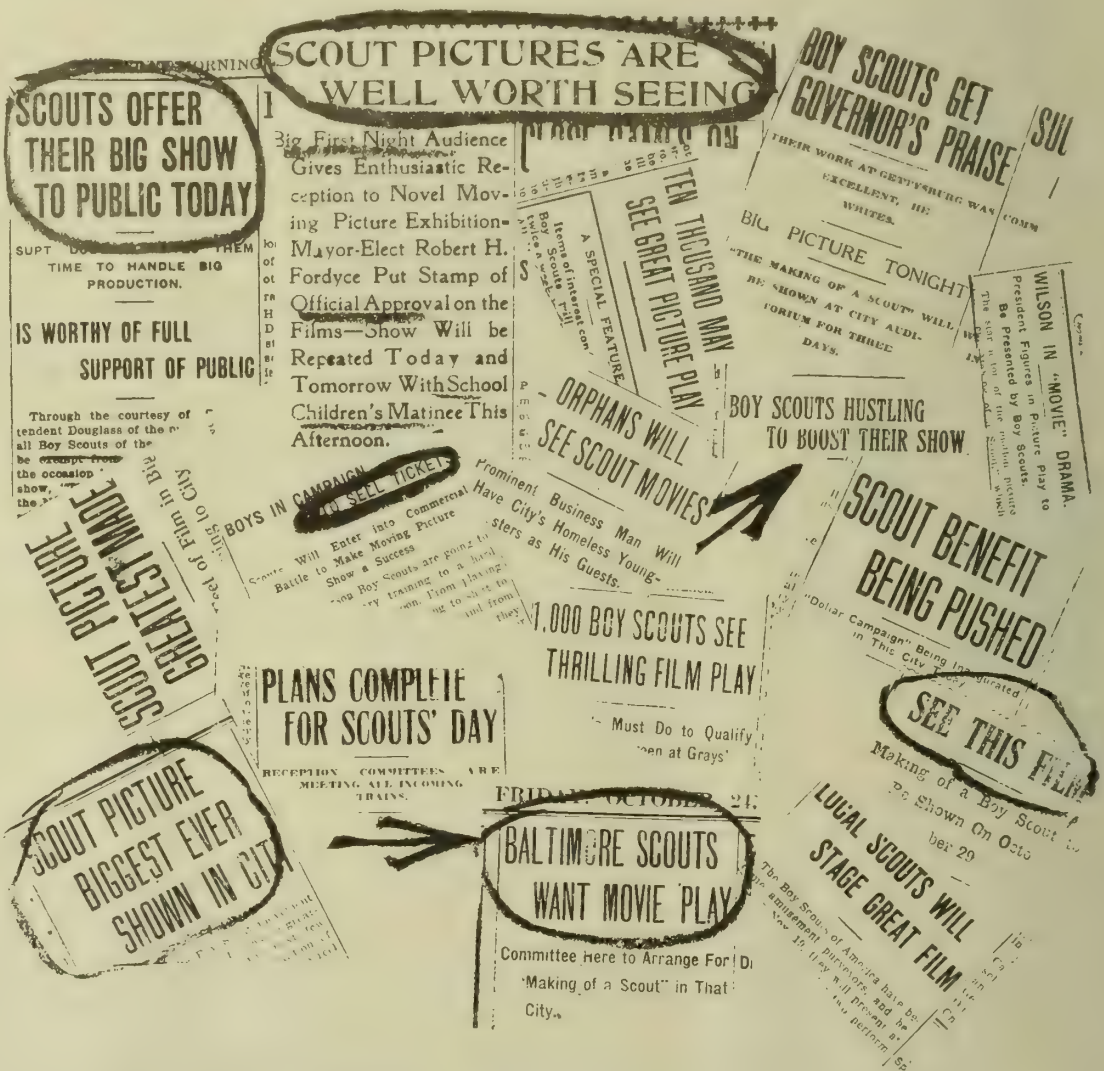
Volumes of free advertising to be had wherever this picture is shown. The local boy scouts will advertise it. Co-operation of schools and teachers can be had. We have some splendid 1- and 8-sheet posters, attractive half-sheet window cards, photographs of letters of praise and recommendations from Theodore Roosevelt, Gifford Pinchot, Judge Ben Lindsey, and other notables.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IS WORTHY OF FULL SUPPORT OF PUBLIC
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ORPHANS WILL SEE SCOUT MOVIES
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BALTIMORE SCOUTS WANT MOVIE PLAY
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LOCAL SCOUTS WILL STAGE GREAT FILM
GREATEST PICTURE

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The Wedepict Motion Picture Corporation

115 Broadway, New York City

WHERE TO BUY

INDEX TO ADVERTISERS

	PAGE
Acme Commercial Film Co	52
Allison & Hadaway	38
All-Star Feature Corp	51
American Cinematograph Co	45
American Film Mfg. Co	57
Amusement Supply Co	45
Balboa Amusement Co	9
Berlin Aniline Works	57
Birch, Field & Co	36
Blinkhorn, A.	11
Calehuff Supply Co	36
Commercial M. P. Co	36
Eastman Kodak Co	57
Edison Co	47
Eclair Film Co	2
Eclectic Feature Film Co	51
Enterprise Optical Co	9
Essanay Film Mfg. Co	48
European Feature Film Co	34
Evans Film Mfg. Co	51
Ezo Mfg. Co	50
Feature Photoplay Co	51
Fensterer, H.	36
Film Exchange, The	46
Gaumont Film Co	51
General Electric Utilities Co	49, 54
General Feature Film Co	51
General Film Co	6, 7, 43
Genter, J. H.	11
Gloria American	51
Greater N. Y. Slide Co	45
Gunby Bros.	54
Harding Photo Engraving Co	52
Hart Booking Bureau	46
Horsley, David	53
Hotel Martinique	54
Illinois Film Service Co	45
Inter-Continental Film Co	11
Johnson, Millard	51
Keystone Film Co	5
Kinematograph Weekly	46
Kraus Mfg. Co	38
Lakeside Film Exchange	45
Lavezzi Machine Works	45
Lears, Sam	54
Le Courrier Cinematographique	38
Lifeograph Co.	38
Lubin Manufacturing Co	53
Metropolitan Premium Co	53
Mirror Screen Co.	36
M. P. Camera Co	38
Mutual Film Corp	3
N. & T. Supply Co	51
Newman Mfg. Co	46
N. Y. Film Co	51
N. Y. Motion Picture Co	59
Pan-American Film Mfg. Co	51
Phantoscope Mfg. Co	57
Photoplay Co	45
Picture Theatre Equipment Co	52
Power Co., Nicholas	60
Precision Machine Co	2
Ramo Films	4
Reeves, Herbert	45
Kenfax Film Co	8
Royal Film Exchange	51
Ryno Film Co	51
Schneider, Eberhard	54
Special Event Film Mfg. Co	54
Steel Furniture Co	46
Sterling Camera & Film Co	55
Theatre Specialty Mfg. Co	54
Trans-Oceanic Films	34
Warner's Features	44
Wedepict M. P. Corp	10
Wentworth, Courtney	36
Willat, "Doc"	44
Williams, Brown & Earle	52
World's Best Film Co	51
World Special Film Corp	51
Wurlitzer	52

WRITE FOR OPEN TERRITORY

HER LIFE FOR LIBERTY

(GARIBALDIANS AGAINST THE BOURBONS)

IN THREE REELS

The New Verafilm Production of Rome — Real High-Class Features by Former Associates of the Cines Company

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That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?

WHEN YOU BUY, BUY QUALITY

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PATENTS PENDING

Are Sold at a Price None of our Competitors dare Make Because We Have the Factory Facilities to Make in Quantities and Know How. We Would Rather Make Small Profits and Large Sales Than Large Profits and Few Sales.

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SURFACE FINISH

Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.

BELIEVE THE EVIDENCE OF YOUR OWN EYES

Let Us Send You Our Large Free Samples. Makes us show You.

THE J. H. GENTER CO., Inc. Newburgh, N. Y.

DISRAELI MEETS LORD SALISBURY, GLADSTONE AND BRIGHT—SCENE FROM "SIXTY YEARS A QUEEN"

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII | January 3, 1914 | Number 26

"Showing" vs. "Getting" Advertisers

THE publisher of a trade journal was talking with a prospective advertiser one day, when one of the advertising solicitors came in.

"Well," announced the latter jubilantly, "I got three more to-day," meaning "three more" advertisers.

* * *

BOTH publisher and prospective advertiser winced; neither particularly cared to hear the advertiser alluded to as "got," a victim, as it were, cajoled, captured and tied.

When the advertiser left the publisher's office the latter held a further conversation with his solicitor.

* * *

"TAKE the word 'getting' out of your advertising vocabulary," he advised. "It has no place there.

"It leads one to believe that you don't quite understand what advertising really means.

"Let us see:

* * *

"WE are making here and marketing a certain product called a magazine. We are manufacturers, just like the manufacturers you say you 'got' to-day.

"In order to succeed we must make a good magazine. Otherwise we won't sell it.

* * *

"THIS then is our main problem—making and selling a magazine. The advertising we carry is purely an incidental, a secondary matter. It is a later problem.

* * *

"GOOD magazines were made and sold before advertising was invented. Even within fairly recent years newspapers—the London *Times*, for instance—were made and sold with scarcely a line of advertising.

* * *

"BUT advertising has become a tremendous commercial factor—and therefore a great publishing factor. Because of this we publishers of this day are enabled to make better magazines and sell them for much less than they were sold a generation ago.

"But that doesn't interest the advertiser.

* * *

"HIS position is simply this:

"He finds that we are producing a good publication. It goes regularly to a certain number of possible purchasers of his goods.

"He discovers that through its pages he can reach these purchasers more cheaply than individually under a two-cent stamp—still more cheaply than if he published his own magazine.

* * *

"AND he further knows that his announcement is dignified by its appearance in a good magazine and that the reader who has paid good money to receive this good magazine is very apt to prove a good customer for his goods.

"That is all he cares about.

* * *

"SO all you need do is to 'show' him this opportunity—this publication, its circulation, its gain, its kind of circulation, its territorial distribution.

"You 'show' him; you don't 'get' him.

* * *

"IF you 'get' him without 'showing' him, he won't appreciate the value of your publication and how best to use it. If you don't dare 'show' him, it won't avail you, and it will hurt you to 'get' him, for then you won't hold him.

* * *

"'GETTING' advertisers mean persuading them to advertise through personality, cajolery, appeals to 'help us out.' It is false and fruitless to all concerned. It is waste for the advertiser and eventual ruin for the publication, for in the latter instance it is building on the sands. It is writing advertising ahead of circulation, which is the cart before the horse.

* * *

"'SHOWING' advertisers means giving them an opportunity and us the support we are honestly entitled to in getting out a constantly better product."

INTERNATIONAL DELEGATES MEET

Propose Consolidation of Two Exhibitors' Organizations if M. A. Neff Will Retire—Demand Mileage for Last July's National Convention—Chicago Gathering Harmonious, Enthusiastic and Well Attended

DELEGATES of the International Motion Picture Association met in Chicago at the LaSalle Hotel on December 18 and 19, convened harmoniously and discussed intelligently and at length several subjects of vital importance to the industry at large, and especially to the exhibitors of the country. It was felt by those who attended that the gathering was a great success from every standpoint. There were no recognizable differences in the body, and suggestions and recommandations which were put before the body received the consideration of the entire body, were threshed out, and the most satisfactory conclusion arrived at to the satisfaction of all present.

A spirit of optimism pervaded the entire gathering which bespoke a degree of success that has not been credited this organization. From the discussions carried on it was gathered that the action of this body was endorsed by all its members of the different States and locals, and that it was thoroughly agreed that its standing to-day was greater than might really be expected.

Committee to Make Peace Overtures

Feeling that the organized efforts of the exhibition end of the motion picture business is vitally necessary to that branch of the business, and believing that the larger this organization is the easier it would be to conduct matters that require the attention of the exhibitors of the country, it was decided to appoint a committee whose purpose it is to find ways and means to consolidate all the exhibitors of the United States into one concrete body, working towards a single goal and along harmonious lines to be governed by its entire membership.

In this connection the following motion was adopted:

"That a committee be appointed to devise ways and means of consolidating all exhibitors of the country into one national organization, and this committee to report back to the board of directors."

This committee which consists of Samuel Trigger, of New York City, chairman; William Sweeney, of Chicago; Thomas Furniss, of Duluth, Minn.; George Fischer, of Milwaukee, and Fred Herrington, of Pittsburgh, was instructed to communicate with the board of directors of the Motion Picture Exhibitors' League of America to determine whether that body would co-operate with them in attaining this end. It is not the purpose of this committee to present plans where one organization would absorb the other, but to effect a consolidation. This committee was instructed that under no circumstances would a consolidation be considered if Mr. Neff continues as president.

As stated by the maker of the motion, the reason of this move is that it is realized by both factions that two bodies working for the same end and along the same lines to accomplish the identical purpose cannot possibly accomplish the same results as could the combined efforts of the two factions working as one with the combined strength of all. It was further claimed that their reason for taking this stand was to demonstrate their broadmindedness on the question.

Claim Possible Membership of 7,100

Although this proposition of amalgamation was to be put up to the Motion Picture Exhibitors' League of America it was felt that M. A. Neff, president of that organization, would not resign. Their purpose in presenting this idea of consolidation was to demonstrate their desire to band together.

Along this line of amalgamation this body heartily endorsed the letter recently mailed by Mr. Trigger to all the trade publications.

A motion was made that the alleged failure of M. A. Neff to pay the mileage to the national vice-presidents be referred to Mr. Rogers, their attorney, for action.

This motion refers to the money expended for railroad fare by the vice-presidents on their trip to and from New York City for the convention which was held last July. Samuel H. Trigger stated that he turned over to Mr. Neff $2,000 for this purpose some time after the convention.

The International Motion Picture Association claim that they have a possible membership of 7,100 exhibitors. They base these figures on the claim that New York state has 2,000 exhibitors; Illinois, 1,200; Pennsylvania, 1,500; Minnesota, 400; Wisconsin, 400; Indiana, 400; and Massachusetts, 1,200.

It was announced at this meeting that the International Motion Picture Association had been chartered under the state of New York with the privilege to establish state branches.

The matter of changing their by-laws so that each local could have representatives at national conventions was put over until their next meeting which will be held in Cleveland on March 3rd. It is thought that it will be revised so that a delegate will be allowed for every twenty-five members or majority thereof.

Dutch Luncheon a Great Success

The Dutch luncheon which was given in the banquet hall on the nineteenth floor of the LaSalle Hotel was a tremendous success. It was the biggest thing yet attempted by the exhibitors of Chicago. Half past ten in the evening was the time set to start the merriment. Before an hour had passed however, it was found necessary to squeeze in many extra tables, and also to set tables in the corridors.

Mr. Choynsky acted as toastmaster and introduced Mr. Phillips, the president of the association, as the first speaker. His talk was interesting and to the point. He closed his remarks by inviting all exhibitors present and exhibitors of the whole world to attend the exhibition and ball which will be given in Milwaukee on January 24, 1914.

Samuel H. Trigger, of New York City, was the next speaker. Mrs. Trigger's telegram which he read was a source of amusement, as she stated that if he did not come home she would come to Chicago. He stated that he would try to reciprocate the hospitality shown and assured them that the next time that gathering came to New York he would tender them a Dutch luncheon, German supper and Hebrew breakfast.

He was followed by John Rock, of Vitagraph. Hal Johnstone, secretary of the Operators' Union, spoke at length on the advisability of combining their organization and the association in a separate organization for the purpose of protecting themselves on any legislation that might come up injurious to either body as their interests were identical. F. J. Rembush, the mirror screen man of Indianapolis, spoke next. He was followed by Fred Herrington, of Pittsburgh, who spoke on censorship. Abe Balaban and Mr. Whelan entertained with illustrated songs. Ike Van Runkel, of the General Film Company, made a few remarks as did William Hershberg, of the General Feature Film Company. Mr. Sweeney made the closing speech, and of course, complimented the ladies.

Those present from Milwaukee were: J. H. Sillman, B. K. Fischer, S. Trinz, J. W. Tufts, J. B. Olinger, Sam R. Pylet and Jos. Cochrane and Mr. C. H. Phillips.

Also present were Fred Herrington and Henry Poke, of Pittsburgh; J. F. Miller, of Buffalo; Sam Trigger, of New York; F. J. Rembush, of Indianapolis; Mr. Furniss, of Duluth, Minn.; Harold W. Rosenthal, of New York, and Mr. Doque, of Utica.

HOW AN EXHIBITOR MADE GOOD

The Dramatic Story of a Big Success from a Small Beginning

A CONSIDERABLE imagination seems almost essential to place credence in the claim that the exhibitor with a theatre representing a $10,000 investment has the same opportunities for success, on a smaller basis, as the exhibitor operating a house which cost $1,500,000 to construct.

Or is it imagination that is required?

Those, who know, make the somewhat commonplace and time-worn remark that it is just plain common sense and hard work that are needed as the base work of the bridge that will span this gap.

And to prove the absolute fidelity of their assertions an illustration has been cited. The illustration is Samuel R. Rothapfel. This is not to be an autobiography, nor a gilt-edged history of the man, but of his experiences. Mr. Rothapfel has been termed the "Belasco of the pictures," a forerunner of the exhibitors of the twenty-first century, and so many other things that he was incited to jot them down. And then, characteristic of his temperament, he threw the notes away.

The one, great, big, glaring fact that is most prominent in his career is that Mr. Rothapfel spanned the gap between a theatre—his first—that had served, before its conversion to a place of amusement, as a store-room for the extra equipment of a barroom and dance hall, and a theatre which today is looked upon as the acme of perfection among the homes of pictures. And this is the story of how he did it.

* * *

IT was an old, tumble-down and dirty looking dance hall, that presented itself as the only possible outlet for his desire to become an exhibitor. That was six years ago in a little city that nestles close under the shadows of the Ridge, a tall, gray-coated mountain, deep in the center of the Pennsylvania coal regions. "The dance hall," a title that remained as its last claim to civilization, and conferred upon it by a few whose memory of earlier days had clung as a solace, had long been crammed with kegs, chairs minus legs and arms, glass smashed to bits through slipping from uncertain fingers in the adjoining room, musty carpets and matting, and an odor. This last was not exactly an odor. It was a plague, communicated to every board and remnant of shoddy furnishings housed in the room. It suggested a blended mixture of liquor-soaked carpets, moss, frowsy wallpaper and moisture-rotted wood.

Into this uninviting place walked a resolute man who wanted to become an exhibitor. His entrance was not through the barroom, for he wanted to make the inspection unnoticed, but down a long, dark alley, its passage almost obstructed by kegs and refuse of many kinds. Later the alley became the only available lobby for the theatre.

So it came about that two weeks later, two theatre owners in this same little mining city aroused a feeling of perfectly respectable sympathy within themselves for the fate of one, who was soon to become a competitor. Their houses were admirably located, right in the heart of the business district, with people compelled to pass and repass their doors. Surely, that little malodorous rear-room two blocks away, where all was dark, and where none but a few foreigners ever went, would make a sorry showing with motion pictures.

* * * *

BUT the rebuffs, the jeers, the friendly advice, so-called, to forget his aspirations, and constant discouragements from every side, all fell short of their purpose with this man, who wanted to become an exhibitor. It was the best he could get, and he took it without question, although not without thought.

A week later the back room of the dance hall and saloon was formally opened as a bona fide motion picture theatre. The floors had been relaid, the walls covered with an inexpensive, but durable and attractive matting, comfortable second-hand chairs had been installed, and a judicious arrangement of lights in the alley, supplemented by a board walk leading to the side door, that entered into the theatre, made it a fairly presentable lobby.

Things didn't go with a whoop from the start. People were slow to place themselves open to conviction, and many chairs were vacant six nights a week. But Mr. Rothapfel had pried deep and unearthed a business possibility. Many of the miners were foreigners, and these silent, hard-handed men, understanding little of America and its ways and somewhat prone to suspicion of their neighbors' intent, were loath to mingle with the strangers, who thronged the remaining two theatres. They did not mind the little alley leading to the side door of the former dance hall, nor did they care particularly about its former history.

So they came, slowly at first, and then in increased numbers, when they found the theatre spotlessly clean, the air sweet and pure, the pictures of the kind that appealed most strongly to their pleasure-loving and highly impressionable natures, the manager courteous and always smiling. They understood that smile, whether or not they grasped the meaning of the kindly spoken "good evening," and the pleasant "good night." They felt that they were welcome, and that here was one who allowed no one to laugh and ridicule their quaint manner of dress and the odd little topknots of hair affected by their women.

The patronage grew greater as weeks passed. The man who wanted to become an exhibitor had achieved the first little corner of his ambition. He had established a theatre that gave every indication of becoming a permanent institution in the community. But he didn't stop there, flushed with his first success, for the theatre already was yielding a nice profit weekly.

* * * *

THIS, he explains, with the same smile that won for him the friendship and support of the foreign miners, and which has figured actively in his later success, is where the halt is called by numbers so great as to be almost appalling. Encouraged to the point of over-confidence and with the feeling that a final success has been achieved, there are many who cease the consistent effort and vigilance that has brought the first triumphs, and hence plunge into the downward path.

No success is permanent in a business where competition is to be encountered. Always there must be a forging ahead, progress of a kind that commands attention, improvements, however small, that contribute to the aggregate items of genuine success. An exhibitor, once satisfied with his attainments as such, is no longer an exhibitor. He is a failure.

Rothapfel passed this dangerous pitfall warily. He reserved six hours each day for rest, and the remaining eighteen were devoted religiously to the accomplishments of one purpose—extending the waiting line each night still farther down the block, perfecting his system of management, experimenting for better projection, a brighter, steadier and clearer light on the screen, and in other ways by which he could awaken a latent interest in his theatre among the patrons of his competitors. The foreigners noted, marvelled, and then came in increased numbers.

Every exhibitor has virtually the same difficulties in managing his theatre, viewed from a general standpoint, but not all meet them in the same fashion. One night a commandment was broken in this theatre that had once served as a dance hall, and later as a store-room. That commandment was cleanliness. Two men, employed jointly as ushers and cleaners, fulfilled the former duty with the audience, but in a spirit of independence, failed in the latter.

An angry but determined employer arrived early the next morning. There were the same muddy tracks on the floor, that had been left the previous night by rain-soaked shoes;

the usual adornment of peanut shells, empty candy bags, a stray handkerchief or hair pin. There was no waiting, no hesitation. The theatre was to open for a Saturday matinee, and the reels were yet to be examined, the machine overhauled, and the posters to be hung. The same temptation, which had lured away the two employees the evening before, still held them in its grasp, for neither reported at the usual time.

* * * *

INTO a small storeroom plunged the proprietor, and a minute later he emerged armed with a pair of overalls, a mop, pail and a plentiful supply of soap. Down on his hands and knees he went, and fairly drove that scrubbing brush into the floor by his energy. Then came the mopping, the dusting of the chairs, and an hour later, spattered with dirty water, his face dripping perspiration, he completed the task. That night two new ushers helped him greet the patrons, but the theatre was spotlessly clean, and the proprietor had lived up to his standard.

Fall passed into winter, and with the passing came storms of a violence and force little known outside the prison-gray confines of the mining territory. The exchanges serving the three theatres in the little town were eight miles away by railroad. Reels were shipped out each morning on a local that brought many workers to the mines from the close-in suburbs of the bigger city, and then were sent back on a late train at night.

The arrangement was satisfactory, but unreliable, although none gave thought to the latter. Railroads are far from infallible where storms compel consideration.

Rothapfel's following had increased greatly after the first month. His two competitors bid for a higher priced service, and an earlier run, when the barroom itself was torn down to make way for a new front to the new theatre. The remodeling, in its completed form, presented a type of theatre new to the little mining city. Profits of the first six months were religiously hoarded, and then paid to contractors, decorators, electricians, chair manufacturers, and accessory concerns.

The change brought new patrons, among them business men, their wives and children. Business opportunities had increased a hundredfold for him, but still the proprietor was not satisfied. If he had accomplished all this here, in a comparatively small period of time, why could he not accomplish still greater things as an exhibitor. Another happening that tested the qualities in him that make for success came without warning.

HE awoke one morning in January to greet a raging snowstorm, rushing over the valley and propelled by a sixty mile gale. No train arrived at the usual hour, and hence no reels for the day's show. The storm increased in violence as the morning wore away, and Rothapfel's two competitors cursed the elements. Then both decided to close their houses until the next day.

The third exhibitor waited until 11 o'clock, when word came feebly and uncertain over the railroad telegraph wire that no traffic would be possible for another twenty-four hours. Fifteen minutes later, with no word of information to anyone, a fur-wrapped figure plunged from the depot steps into the very face of the terrific snowstorm, and set out toward the city where his reels rested in the files of the exchange. His two competitors were safely at home, figuring an approximate week's profit after deducting the probable day's receipts, but that was not his fashion of doing things.

On he plunged, stumbling, and sometimes falling, using the narrow strips of rail as his guide. For long distances these would be covered by drifted snow, and often he strayed from the tracks. Then, after what seemed hours, he reached his goal, obtained his reels from the surprised and incredible exchangemen, ate a hearty dinner, and started back.

It was ten minutes before the regular time of opening the theatre when he stumbled in, half frozen and almost fainting. But at promptly 7 o'clock the arc lamps in front of the theatre burst into light, and by 8 o'clock twenty people, all of them living within two blocks of the theatre, were watching the show.

His business increased with leaps and bounds after that. Everyone talked of his feat in walking eight miles to obtain entertainment for the few of sufficient courage to brave the storm for two blocks, or less, while his two competitors remained safely at home. He had proven that he could be relied upon, that disappointments were not permitted at his theatre, not so much in the matter of keeping open, but in the style and quality of show he gave.

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Editor's Note—Owing to the unusual length of this article and the requirements of our space, we have found it necessary to divide it into two parts, the second of which, dealing with the later artistic and commercial success of Mr. Rothapfel in the exhibitor's field, will be published in the forthcoming issue of the Motion Picture News.

New Reliance Studio a Model in Every Respect

THE new Mutual studio just completed for the Reliance Company on the Clara Morris estate at Yonkers, N. Y., is one of the most practical studios for making motion pictures in this country.

It is of skeleton steel construction and white ground glass with surprisingly slender trusses that span the whole width of the studio, fifty feet, without supporting posts of any kind. The entire roof and three sides are of ground glass, the sides being of portable glass, which may be removed in the Summer. The roof of the studio floor is thirty-one feet at its apex, with regulating ventilators, which operate from the floor level on each side of the middle ridge.

The height of the sides of the studio is seventeen feet to the eaves, with another row of regulating ventilators underneath the eaves. The base of the side walls, two feet above the floor level, is concrete and carries the pipe coils for steam heating. The building is one hundred feet by fifty, providing an uninterrupted area of five thousand square feet, equipped with necessary traps, etc.

The studio itself is elevated fifteen feet above ground level to admit the necessary lateral light. The basement will be used for factory purposes. Against the north wall of the studio are located the scene dock and painter's frame. It is pierced in the middle by a large door intended for entrance into an adjoining building, to be built later for the reception and storage of properties and additional dressing-rooms on the second floor.

Extending along the entire length of the studio floor are suspended three parallel overhead trolleys for transporting the artificial light to any desired point. When the day is dark a few extra quartz lights, combined with the daylight, will produce perfect pictures, giving the same degree of light underneath the brim of a person's hat as above it.

For combining artificial and daylight in taking pictures the studio is a model of economy. Two months more of the sun's rays will further bleach the arsenical ground-glass to an absolutely dead white. Permanganese glass bleaches pinkish, which is bad for the light rays.

THE MOTION PICTURE IN CANADA

BY CHANDOS ST. JOHN-BRENON

IT is an extraordinary fact, that wide as are the opportunities offered in the Dominion of Canada for the moving picture manufacturer and producer, the leaders of both branches of this wonderful industry have not yet seen to it that films of Canadian make and Canadian subjects have been placed on the Canadian market for the residents of the Dominion. The possibilities are tremendous, yet the field is at present in almost virgin state.

Especially does this apply to Western Canada, where there is to-day a tremendous market for the film in all its phases, dramatic and educational. It cannot be that the big men among the manufacturers have entirely ignored this field and it certainly is not because there is no demand in Canada for pictures of Canadian tone and motif. Canada to-day is linked up throughout its entire length and breadth with societies and associations large and small, which have been formed to keep alive the idea of imperialism, and the members of which have, at regular and stated intervals, voiced their disapproval of the constant appearance of that fine old emblem "Old Glory" on the moving picture screen.

Not that they have the least dislike or disrespect for that flag. Such is far from being the case and should not be thus interpreted.

Nevertheless, it is but natural that exception should be taken to the continual appearance of the American flag and American subjects throughout the entire Dominion where films are known, and there is obviously some ground for this feeling. It is strange, therefore, that manufacturers have thus far ignored the demands of the great Canadian west and have given only such subjects as they have seen fit to the big motion picture public in this territory.

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ABORTIVE efforts have been made from time to time by manufacturers to turn out a Canadian picture, but these efforts have proven such utter failures that even small children in the audiences of Canadian theatres where such pictures have been shown have laughed aloud at the incongruities, the impossible scenery and the even more impossible costuming, as well as the obvious ignorance of things Canadian displayed by the producer.

In the heart of the great West is planted a body of men who have won the admiration of the world, wherever the English language is spoken, the Royal Northwest Mounted Police. Could any moving picture producer find a more prolific field, a more popular field for a Canadian audience? Is any field more crowded with adventure, history, instances of individual and collective courage, pluck, romance, life and color? Yet this field, which is so essentially Canadian and which teems with such splendid material dealing with the history of the Canadian West, has been absolutely ignored save on one or two occasions.

One of these occasions is a memorable one in Winnipeg at least. It was when a two-reel film purporting to deal with the Royal Northwest Mounted Police was widely advertised. When it was thrown on the screen, it aroused an uproar and it was taken off as quickly as it was put on. In Winnipeg resides one of the finest figures ever identified with the Royal Northwest Mounted Police, in fact, the first man to join its ranks, and a man who has helped to make western Canadian history.

This is Col. S. B. Steele, C. B. M. V. O., the officer commanding the military district. With his staff he had been invited to see the great picture and he had signified his intention of being present. Who is there who does not known the boast of Canada's mounted police? "We have never lost a man upon whom we have once laid our hands. We have never taken a bribe."

Yet the film shown with such noise and pride in the local house, depicted a member of this body accepting a bribe from a woman! The audience hissed and the film was relegated to the shelf, whence it should never have been removed. Fortunately the former superintendent did not see the film. Many angry voices were later raised in protest and the same feelings were expressed as would have been the case had a picture been shown in any United States city which held up to scorn and contumely the United States Navy or Army.

* * * *

CANADA to-day needs Canadian pictures and when it gets them the receipts of those who make them will go upwards with a bound. The same complaint of "too much United States" applies to the various and numerous "weeklies" or news pictures. To-day ninety per cent show scenes taken in American cities which are of absolutely no interest to a Canadian audience. When these "weeklies" depict scenes of international interest, of course, any audience appreciates them.

But wherein lies the interest to a Canadian audience in pictures of the ruins wrought by a $100,000 fire in Akron, Ohio, or Jonesboro, Arkansas? Canadian cities have just as big fires and if one is to judge by the statisticans, the fire loss in Canada is far heavier per capita than in the United States.

Why are not Canadian pictures shown? Canadian managers ask for them, Canadian audiences ask for them. Are not interntional pictures desirable? Yes! These are wanted all the time. But news pictures from minor United States cities should only be distributed where the interest lies. Two years ago the Duke of Connaught, an international figure, the uncle of the King of England paid a visit to the West, yet an infinitesimal percentage of "Weaklies" made any effort to show the Canadian public what he did or how he looked.

Western Canada is still in the pioneer stage, at least to a great degree. It is still much of a "hinterland" to thousands of English-speaking people, and, as such, offers a wonderful field, if only to show the wonderful strides made in half a century of civilization and exploration. Imagine the possibilities of the numerous railroad construction camps! Imagine the tales which could be built around them and the wonderful pictures made, and above all, consider the hundreds of thousands of people who would enjoy films of their own country, telling stories of their own country, made in their own country.

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THE time is not so remote when Canada will offer almost as large a market for the motion picture as the United States. Winnipeg, the capital of Manitoba, with a population of 200,000 has thirty motion picture theatres. This is small, of course, in comparison to the number in the larger American cities, but eight years ago there were not three which were wholly devoted to the picture. A few days ago a four-year lease on one of the second-class houses in Winnipeg was sold for $40,000 and added to this is the rent for those four years at $500 a month. Surely this is indicative of the situation in the west of Canada. Of all the theatres which have been erected in the past five years (some eighteen), not one has closed its doors. And this in the face of two vaudeville houses and a popular stock house.

Competition for exclusiveness has reached a high pitch and exclusiveness in programs has been eagerly sought after. The latest innovation is from the Mutual, which gives an exclusive program with a guarantee that none

(*Continued on page* 50)

PICTURIZING BROADWAY

BROADWAY, New York, is the theatrical centre and stronghold of America. There theatres flourish the thickest. There fame is won or lost. There a show is made or broken. For years it has presented at night an unbroken chain of white lights heralding theatrical attractions.

Now comes the motion picture, no longer in its infancy, but coping, by right of merit, with theatrical attractions and in their own stronghold. Times Square is the heart of the theatrical district. But a few weeks from now will see four big Times Square theatres devoted exclusively to motion pictures.

The new Strand Theatre, at Forty-seventh Street and Broadway, heads the list. This theatre, now almost completed is a magnificent white structure towering above Broadway. Some time ago it was announced that G. M. Anderson, "Broncho Billy," would produce in it musical comedies at a dollar, following the policy of his Gayety theatre in San Francisco. Now that is changed and the Strand will be a motion picture theatre. But it will be an impressive one.

S. L. Rothapfel, now managing the Regent at 116th Street and Seventh Avenue, will manage the Strand. He will show all the good pictures he can get his hands on, program pictures, feature and so on, at prices which will surely run up to fifty cents and possibly reach a dollar.

Mr. Rothapfel is the Belasco of exhibitors. In this new theatre he will introduce in addition to his own stunts which have always been so successful, a number of brand new effects. Mr. Rothapfel believes in a big orchestra which he rehearses every morning with the pictures of the day.

The theatre which George Kleine is building in West Forty-second Street to house big foreign features is nearing completion. This is the first theatre in the country built simply for the exhibition of big features. Prices will run up to a dollar. Mr. Kleine is now over in Europe picking up good subjects running from six to nine reels. These he will show in his new theatre which will have the pretentiousness of a theatre housing speaking attractions, and more comforts.

THEN come the converts. The Vitagraph Company of America has been announced as having secured the Criterion Theatre at Forty-fourth Street and Broadway. Here will be shown the big Vitagraph-Liebler feature productions. This step is important as it may be the entering wedge to the Vitagraph producing many more big pictures and acquiring a chain of big theatres.

The Universal Film Manufacturing Company has secured the Republic Theatre in West Forty-second street and is showing "Traffic in Souls" there, "The Temperamental Journey" having concluded its engagement. "Traffic in Souls" is also showing at Weber's at Broadway and Twenty-ninth street, at three theatres in Brooklyn and at two in uptown New York. "The Inside of the White Slave Traffic" is showing at the Park Theatre, Columbus Circle. Hammerstein's Victoria is now featuring motion pictures.

Motion pictures are fast colonizing Broadway. They are nudging the legitimate in its own stronghold and are demanding room—and getting it. Surely this is encouraging enough to please all interested in the motion drama.

EXCLUSIVE TO OPEN NEW EXCHANGES

TO open exchanges in territories in which the Exclusive program is not being adequately supported and exploited is the big plan of the Exclusive Supply Corporation. Action is expected at an early date.

This move is the natural evolution of the policy of the Exclusive, which, while having every reason to believe in the pulling and profitable power of their feature program, will let the program work for them in imperfectly developed territories as it has worked for exchange-men in other territories.

None of the buyers now handling the Exclusive program will be disturbed, the Exclusive intending to concentrate their energies upon States where business has not been commensurate with the immediate and active possibilities this feature program affords.

It is certain that an efficient organization, backed up by the "goods," will demonstrate that many territories hitherto overlooked and neglected by local exchange-men, who have overlooked their existing possibilities, are fertile fields for development.

At several night meetings in the offices of the Exclusive in the Candler Building, New York City, at which were present Herbert Blache, president; Ingvald C. Oes, vice-president; Harry R. Raver, secretary and treasurer, and Joseph R. Miles, general manager, the move was given consideration. Their report in favor of it was unanimously affirmative.

The best exchange-men will be engaged and the program launched with a thoroughness and vim which assures its success. A study of conditions throughout the United States, conducted by an expert, has revealed statistically proved possibilities and probabilities for the Exclusive program, which merits the large investment required.

Should the negotiations go through as now expected, the Exclusive's offices will of necessity be augmented and the staff doubled or trebled. There would be no change in management.

The feature rental business on a big scale, with an unprecedented advertising policy, will be entered upon by a widely known theatrical manager within a few weeks. The territory will be New York City and State and New England. The Exclusive program almost intact will be contracted for for a term of years. Thousands of sheets of lithographs will be taken on each release and displayed in circus style.

The feature situation in Texas has given impetus to fierce competition, there being no less than five individuals and corporations now bidding for the Exclusive program.

MAKING THE MOTION PICTURE SAFER

Dussaud's Discovery of a Way to Produce Light without Heat Has Opened Important Fields to Science—The Fireproof Film No Longer a Dream of the Future

TWO recent inventions promise to make motion picture theatres safer. That sources of danger exist under present conditions is certain. In his last annual report the State Fire Marshal of New York said:

"It has been estimated that throughout the country there is on an average a daily attendance of 15,000,000 in these places. They are exposed to dangers from fire and the resulting panic. More than $100,000,000 is invested in the business in the Union, and this is divided among 16,000 theatres and many halls, churches and clubs. There should be ordinances governing the storage and handling of films, which are generally made of a composition of nitrocellulose and guncotton, one of the most inflammable combinations known."

Within the past few weeks officers of the Paris Prefecture of Police have tested picture films made non-inflammable by a new method. So satisfactory were the results that it is now an offense for motion picture shows in Paris to use anything else than these safety films.

When it was announced that the Parisian authorities had decided to order the substitution of non-inflammable films Thomas A. Edison was asked if he thought the same course should be followed in this country. Mr. Edison does not agree with the French officials in the matter. He said:

"There is no possible material known that takes the place of the present celluloid film. In this country the insurance companies have been so strict that everything pertaining to the film and machine is encased in iron and asbestos, so that the chance of a fire is reduced almost to immunity. Out of 13,000 motion picture theatres we scarcely ever hear of a fire, although the theatres are running almost continuously. The amount of film stored in the fireproof booth at any one time is so small that it is difficult to imagine any danger to the theatre even if the whole amount should burn up. A properly designed machine provides immunity aside from the fireproof booth."

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NOTWITHSTANDING the opinion of so great an authority, the fact remains that a safety film has been produced which has all of the mechanical and optical virtues of ordinary celluloid minus its menace, and the world owes this achievement to the cunning of the German chemists of the famous color works of Friedrich Bayer & Co., of Elberfeld. They first produced a film material from acetylcellulose in aceton, and called it cellit. According to Dr. Carl Duisberg, president of one of the greatest chemical industries in the world, in Germany, "Cellit films in all their properties are equal to the old inflammable ones, yet the proprietors of motion picture theatres have not taken them up because they feared the competition of the schools and the home, where the cellit films would be largely used on account of their non-inflammability."

The German police or fire authorities have not been slow in recognizing the merits of cellit, and even though the first cost of films made of it is greater than that of celluloid, still the substitution of the safer material has been required. Now the French are not disposed to welcome German ideas, and the fact that the Parisian police have passed a similar ordinance is evidence of the need of this kind of legislation.

The French and the Germans have been exacting for a long time regarding other precautions in the way of security against fire in motion picture theatres, and yet they realized that existing precautions were not in themselves enough to guard against the perils of a panic when a film burst into flame. It must not be supposed that actual contact with the projecting light has necessarily been the cause of most of the fires in these theatres. The danger has been of a more insidious nature.

CONCENTRATED sunlight focussed by means of a magnifying glass will produce fire. The lens from a pair of spectacles will do this, so the focussing medium need not be a powerful one when the sun is the source of light. In motion picture apparatus the projecting lenses are capable of condensing intensely the artificial illuminant. This produces a high temperature, and when centered for a little while upon an inflammable substance like celluloid the result is not hard to imagine. The danger is not so great when the film strip is sweeping through the beam of light at high speed, but every now and then a picture is held upon the screen for a short while, and this is the act which invites a catastrophe.

Such are the dangers incident to using celluloid films and the light heretofore available, but if Mr. Edison is right in advocating the use of these inflammable strips, then there is another remedy at hand in the form of a new illuminant—M. François Dussaud's "cold light." No matter how intensely the glow of his lamp is concentrated substantially no menacing heat is created, and apart from the element of safety, a gain is made which promises to revolutionize the motion picture in other ways.

This invention is man's most successful effort to simulate the glow of the firefly, which is well-nigh totally lacking in heat.

The firefly's light is phosphorescent, and the manner of its making is one of nature's chemical mysteries, but scientists have proved that only 3.5 per cent. of the energy expended is lost in producing heat. No wonder physicists call the firefly's glow ideal, for the best man can get to-day out of the efficient mercury vapor lamp is half light and half heat for a given expenditure of electrical energy. A surprising part of M. Dussaud's invention is the fact that he is using electricity and not phosphorescent chemicals, and the substance of his lamp filaments is the same that is to be found in the bulk of the best incandescent bulbs.

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ACCORDING to M. Dussaud, his cold light apparatus will produce the equivalent illumination of the ordinary electric light upon a consumption of current 100 per cent. less. Don't think this means that he gets his glow without cost in current, but he gets it at an expenditure of current which would give too little light to be of any value in the usual run of electric lamps.

The better a conductor of electricity a metal may be the less it will heat when current speeds through it. When the material hampers the electricity in its flow—technically this is called resistance—then heat is created, and if this opposition be sufficient the wire or filament will turn red, then orange, then a light yellow, and at last be nearly white in its incandescence.

When it reaches the last stage it is usually pretty close to the melting point, or, if not that, at least it dissipates itself in tiny particles and in time breaks. This, in brief, is the life history of the filaments of most incandescent lamps. This element of resistance incidentally controls the cost of light by reason of the current consumed.

The heating up of the delicate wire producing the illumination represents just so much loss, for heat is not light. In the case of the carbon filament lamp we got 6 per cent. of light with 94 per cent. of heat, and the tungsten filament of to-day has reduced this loss and increased the efficiency by quite 50 per cent. But, even so, there is an enormous waste in the generation of heat.

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KEEP this fact about the tungsten filament in mind, because M. Dussaud uses this very metal in his own lamps. Tungsten can stand a higher heat than carbon before reaching

the melting point. This results in greater incandescence, and because of a peculiarity of this metal it uses less current than carbon when glowing brightest. Of course you understand that it might be made to shine even more intensely by crowding an overload of current through the filament, but its life would be a short one; therefore people have had to be content with less light.

These facts seem to offer obstacles to the generation of colder light, and yet this ingenious Frenchman has dodged around these hindrances. Perhaps you have raised yourself upon a crossbar, "chinned" it once, twice, three times or more. The first lift was easy, and each succeeding one harder and harder. With a sufficient rest between efforts, however, all of them became quite as easy as the first one. You have had a chance to recuperate. You are doing this very thing between breaths, and when you overwork your lungs by violent breathing you are soon exhausted. These are simple analogies which have had their lessons for M. Dussaud in perfecting his cold light apparatus.

By long experimenting he found that he could overload his tungsten filament two and a half times that of the normal voltage provided he did this for only a brief while. He could do this repeatedly without hurting the delicate wire if he gave the tungsten a chance to rest before calling it into service again. In figures, where his lamp would require, say, one watt per candle power, he obtained in this fashion for an instant the same measure of light at an expenditure of only two-tenths of that energy.

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BUT you will promptly object to a blinking light of this description. Offhand, this sort of illumination would ruin the eyes in short order. How, then, did M. Dussaud make his experiments of practical value?

He obtains a steady lighting effect by using a combination of lamps. Each lamp of this group shines for a moment and then rests while its companions take their turn. Now, the manner in which one lamp relieves the other is so skillfully adjusted that the effect is that of a single lamp glowing continuously. There is no blink.

Even so, this does not make for cold light. It is plain that the tungsten filament is standing for the briefest while a severe tax, and this overloading with current produces superior incandescence, which is another term for higher temperature. Certainly this is not getting any nearer to coldness in the film. But the cunning part of the scheme lies in the fact that the tungsten glows for so short a time that the heat waves generated actually don't pass beyond the confines of the glass bulb. It is this very brevity of incandescence that does the trick.

However, this accomplishment would not be possible if M. Dussaud employed the usual form of filament. While he uses tungsten he so shapes his filament that the dazzling area is larger than that commonly given to the lamp of the same size, and in this manner he multiplies the volume of the light produced. This permits of the effective and efficient utilizing of the flood of current he pours into his lamp for the instant.

Because of the very moderate amount of electrical energy actually needed to maintain a light of this sort M. Dussaud believes it is possible to get this current from very modest sources. Indeed, he has said that the water of a spigot will drive a dynamo of sufficient power to run a cold light installation large enough to work a motion picture outfit for home service; that is, to produce the needful cold light. And it is this Frenchman's idea to promote, among other things, the motion picture in the household.

But it is for the cinematograph generally that the discovery promises the most valuable results. Because the Dussaud light is cold it will not ignite the films, and this gives it an added importance both as a discovery and from a commercial viewpoint.

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TO-DAY, the motion picture is giving reproductions of visible life lying within the range of the ordinary camera. But M. Dussaud proposes to make visible those phases of nature that come only within the range of the microscope. This means that pictures infinitely small can be taken upon films of exquisite thinness, and, because cold light will be used, these tiny images can be magnified without danger by powerful lenses and made of a size that everybody can see. This will widen immensely nature studies for schools and likewise broaden the investigating capacity of the man of science.

It seems that cold light does not disturb or alarm some miniature forms of life as daylight would or the run of artificial illuminants.

According to M. Dussaud his cold light is rich in ultra-violet rays which, so he says, are "obtained for the first time without heat." According to the latest scientific pronouncements the ultra-violet rays and the X-ray are substantially identical. Therefore it seems likely that shadowgraphs may be obtained by an entirely new process.

That is, instead of sending the light through the entire body in order to secure a negative, the same thing can perhaps be done, and better done at that, by internal illumination, thus reducing by half or more the mass of the body substance through which the rays have to pass to reach the photographic plate. These pictures may be microscopic and they may be moving, and through the agency of the same cold light may be cast upon the screen for study.

MICHIGAN EXHIBITORS HOLD CONVENTION

MEMBERS of the Michigan Motion Picture Exhibitors' League held their semi-annual meeting at the Wenonah Hotel, Bay City, Mich., on Dec. 9 and 10, and many important matters were discussed or disposed of during the session.

The meeting was called to order by Peter J. Jenf. There was a large number of delegates from all parts of the state, and they all seemed to be present with the definite purpose of upholding the present three and five reel program rule now in vogue. Hearty expressions of the utmost satisfaction were given with the working of the present resolution that the limit for five cents admissions be three reels, with five reels for ten cents.

A letter was received from Billy Welsh, secretary of the Kansas City League, congratulating the Michigan Exhibitors on the ideal arrangement they had made in relation to their three and five reel programs, and asking for more complete information as to just how the Michigan exhibitors accomplished such wonderful results.

This information was furnished by the president, in the hope that Kansas City, and possibly the entire state of Missouri, would soon be able to say "We too" have a three and five reel program.

A letter was also read from President Neff of the National League expressing his best wishes for the continued success of the Michigan League, and urging them to keep up the good work. Among the telegrams received was one from A. J. Gillingham, manager of the Detroit branch of the General Film Company, who was in New York, regretting that he could not be present, but assuring the convention that he

(*Continued on page* 44)

THE MAKING OF A BOY SCOUT

A Feature of Exceptional Merit and Purpose—President Wilson Poses in and Endorses Picture, Which Has Wide Support

MANY persons are watching with interest the ease with which a six-reel drama, "The Making of a Scout," is made the subject of first-page newspaper stories. The secret of this remarkable publicity for a motion picture play, aside from the merits of the drama itself, is to be found in the fact that it has the unqualified endorsement of the most prominent men in the country, among them being President Wilson, Theodore Roosevelt, Gifford Pinchot and Judge Ben Lindsey. President Wilson gave his stamp of approval when for the first time since his election he consented to pose for the picture.

For the purpose of trying it out the producers of the picture have given a few private exhibitions. These have met with marked success. Newspapers have printed first-page stories and editorials urging their readers to see the picture; boards of education have authorized the sale of tickets in public schools. Department stores have bought tickets for the purpose of sending their juvenile employees to the show, and have put advertising display cards on their counters.

Theodore Roosevelt Approves

As a self-advertising proposition, "The Making of a Scout" seems to be without an equal. The following extracts from facsimile letters have been authorized for reproduction:

Theodore Roosevelt—"I am extremely glad that this picture drama is to appear."

Julge Lindsey—"It is positively one of the greatest feature films yet produced in this country."

Gifford Pinchot—"I want to send you my heartiest congratulations on it as not only a most useful but a most attractive thing to see."

The drama in the picture is woven about a street boy who becomes a member of the Boy Scouts of America. It therefore has a direct appeal to the four hundred thousand Boy Scouts in the United States. These boys stand ready to conduct an advance sale of tickets, because the fundamental law of the scout is to spread the gospel of his organization.

The picture, which is owned by the Wedepict Motion Picture Corporation, 115 Broadway, New York City, has the endorsement of the National Council, Boy Scouts of America, and under the terms of the contract between the producing corporation and the National Scout officials, it is the only Scout picture which can be shown with such endorsement for a period of years.

Interest in the picture throughout the country has been aroused through the columns of two scout magazines which have a national circulation, with the result that local scout officials appeal to motion picture house owners to produce the films. Requests for the picture have come to New York from practically every State in the Union.

The Public Interested

A remarkable feature in connection with the picture is the ease with which the public is interested. In one city recently one thousand letters, each containing four tickets to the show, were sent to a selected list of citizens. When returns were all in it was found that one out of every three letters brought back a check for one dollar. In the same city the street car company carried posters on the dashboards of the cars free of charge In another city the school children were given a half holiday in order that they might attend a special matinee.

In Richmond, Va., Governor Mann wrote a public letter endorsing the picture, in which he said: "I am sure that every citizen and every boy and girl in Richmond will benefit from seeing this play, endorsed by such great men as President Wilson, Jacob Riis, Judge Lindsey and others."

In that city the production of the picture was preceded by a speech by John Garland Pollard, Attorney-General of the State.

In a column story about the picture, the Richmond Times-Leader said: "Naturally the Scouts are very much gratified to know that the Governor is actively interested in their work, and they are especially delighted that the Governor is urging the people to see the play. The prospects are that there will be a record crowd in attendance.

Free Tickets Provided

"Through W. G. Sales, local manager of the Western Union, the announcement has been made that the Western Union believes so much in the possibility of 'The Making of a Scout' that it will provide every one of its messengers with a ticket for the play. W. J. Parish, manager of the Richmond Cedar Works, will do as much for the boys employed by his company, and there will no doubt be a good many other employers who will be glad to afford their boys an opportunity to see this photoplay."

In Richmond one Boy Scout sold 260 tickets.

The appeal of the picture seems to be a particularly wide one, and as an educational feature it is of highest merit. The picture was produced under the direction of Edward Warren, and is excellent in photography, setting and full of dramatic interest. An inspiriting romance threads together the novel scenes of the Boy Scouts' life and work.

SCENE FROM "THE FIRST NUGGET"
(Eclair)

IRISH PILGRIMAGE TO LOURDES FILMED

THE Irish Pilgrimage to Lourdes has been described as "the act of a nation." Beyond all question it *was* the act of a nation, for practically every man, woman and child in Ireland interested himself or herself in the project from the moment it was first mooted, a year ago. The Most Rev. Dr. McHugh, Bishop of Derry, whose portrait appears in the film now being distributed by the General Film Agency, Ltd., was its moving spirit, and the undertaking, colossal to such a country as Ireland, was carried through, by dint of hard work, much personal economy, and a superabundance of faith, to a complete and happy conclusion.

It should be borne in mind that a pilgrimage from Ireland to Lourdes was a far more difficult undertaking than a pilgrimage from any part of the Continent. The business of transporting the sick from Ireland to England, followed by a long and tedious journey to London, the second sea trip across the English Channel, and, finally, the weary train journey from the very north of France to the Pyrenees must have taxed the endurance of the sick to the uttermost. The safe transport of over 3,000 pilgrims under these conditions was in itself a veritable triumph of organization.

Some of the most affecting scenes shown in the film are those at Victoria Station, in London, and at Folkstone. The pilgrims have left Dublin the night before, and are breaking their journey in London for a hurried breakfast, which is snatched on the station itself. London policemen are carrying litters, and cheerful porters, having turned nurses for the time being, are tenderly rendering invaluable assistance. The station is shrouded in the peculiar gloom of a London morning, and yet the blend of Celtic cheerfulness and Saxon readiness for emergencies renders the atmosphere far from oppressive. It is a scene that one would like to see rendered later on by the subtle brush of some clever painter.

At Folkstone you are equally impressed. Here porters and policemen have given place to brown-faced sailors, careful and anxious bearers of the sick and crippled.

We will pass over the rest of the journey until we reach Lourdes, mountain-girdled, full of charm and scented with the sweet air of the Pyrennees. Here we are mere units in the crowds of pilgrims, all hurrying to the great objectives, the Basilica and the Grotto.

A night's rest, and then commences the real business of the pilgrimage, which lasts three days. There is a first day's procession to the great white Basilica, the unveiling of a stately Keltic Cross by Cardinal Logue, and visits to the Grotto where Bernadette first saw the sacred apparitions. A visit has also to be paid to the little gabled house where she lived.

Most important of all, however, is the procession of the Blessed Sacrament. This solemn and awe-inspiring scene, when a wonderful vista is given of the Basilica and of the long, serried lines of the pilgrims, before whom are laid the sufferers in their litters, is an unforgettable sight. Nothing like this has ever been brought to the eyes of those who know Lourdes only as a name, and it should be remembered that this procession was never taken before His Eminence Cardinal Logue gave express permission to the General Film Agency, Ltd., to take it.

Possibly the pictures which will arouse the greatest public interest are those which appear at the end of the film and show the miraculous cures. The names are given: Grace Maloney, the Killaloe girl who was cured and her bent leg straightened, so that she now walks like any other fine-limbed Irish colleen; Patrick Casey, who left home absolutely helpless, and who left his crutches at Lourdes, and also Miss B. J. McDonogh, Cabragh, County Sligo, who suffered from a diseased bone in the left foot.

SCENE FROM "SHE WROTE A PLAY"
(Eclair)

PAPERS SERVED IN "QUO VADIS" SUIT

Paul de Outo was served by a United States marshal while leaving his office in Chicago, on December 17, in connection with the suit filed November 28 by George Kleine in the United States District Court, alleging infringement of copyright. De Outo operated what was known as the "Quo Vadis Film Company," of Chicago, although the company did not appear to have been incorporated under the laws of the state of Illinois. It is understood that he marketed a picture called "Quo Vadis," in three reels.

Recently George Kleine warned exhibitors that a series of suits are pending in the United States District Court against infringements of lithographs, heralds, etc., and it is said that many exhibitors have been unknowingly guilty of violations of the copyright law. While Mr. Kleine is said not to desire to punish anyone, he feels it necessary to vigorously prosecute these infringements in the interests of the exhibitor as well as his own.

FOX SECURES "HERO OF A NATION"

William A. Fox, the well-known theatrical manager, has secured the rights for New York City and State on "The Hero of a Nation, Bar-Cochba," the Supreme Feature Film Company's big six-reel production.

This feature is being shown at the Folly Theatre, in Brooklyn, and is drawing large crowds. It is one of the most spectacular features ever produced and has as many as one hundred and twenty-five thrilling scenes.

THE "THIRD DEGREE" ON THE SCREEN

THE first of the Photoplay Masterpieces which the General Film Company will release by the new service which it will soon inaugurate has reached the screen. The first public exhibition of the Lubin five-part production of Charles Klein's famous drama, "The Third Degree," was given last Monday at the American Theatre, Forty-second street and Eighth avenue, New York City.

Taking this production as a criterion, the new service, which will endeavor to supply films long enough to furnish an evening's entertainment at the rate of one a week, will be enthusiastically received. The Lubin production of "The Third Degree" is meritorious enough to compose a satisfactory evening's entertainment in itself.

THE COURTROOM SCENE

Settings and Players Good

This motion picture is the result of considerable work. For a long time the forces of the big Lubin plant were concentrated upon it. It was produced by Barry O'Neil, then head director.

The settings, without exception, live fully up to the demands of the story. Interiors of the house of Jeffries, Sr., of the courthouse and police station and an exceptionally good courtroom set were noticeable.

To secure the players, actors and actresses were carefully picked from the Lubin forces. Gaston Bell, late of Kinemacolor, plays Howard Jeffries, Jr., while Carlotta Doti is Anne, his wife. Robert Dunbar is well cast and does some fine work as Howard Jeffries, the father, with Lillie Leslie as his wife. Bernard Siegel is a perfect type and a good actor as Dr. Bernstein. Others in the cast are George Soule Spencer as Richard Brewster, Robert Whittier as Robert Underwood, Robert Graham, Jr., as a bellboy and Bartley McCullum as the police captain. McCullum had a difficult part. The police captain of the play possesses a strong, hypnotic will. This idea of forcefulness McCullum tried hard to portray.

The action of the motion picture parallels that of the play, which so gripped audiences for a long time, but the picture has more material in it.

The action starts before the action of the play did. The opening of the picture shows young Jeffries and Underwood chums at college. Some very good campus scenes are shown. Young Jeffries, feeling too good, hurts the feelings of a waitress, Annie, in a college café. The next day he goes in and apologizes. Incidentally good scenes of a college football game are shown. Young Jeffries gets to gambling and is finally expelled, but not before Underwood has borrowed money from him. Howard and the waitress, now fast friends, are married. Meanwhile Howard's father, a widower, marries again, the lady being an old flame of Underwood and his patron as an art student.

When Howard brings his wife home his father disowns him. Underwood has opened a studio, using the name of Mrs. Jeffries, Sr., to draw patronage. But he is caught in shady deals with spurious masterpieces. She withdraws her support and things go ill for Underwood financially. Underwood makes a last appeal to Mrs. Jeffries, threatening suicide if she does not come to his aid.

The "Third Degree" Is Inflicted

Meanwhile things have been going from bad to worse with Howard and his wife. He takes to drinking again. She gets a job as a waitress in Childs' and takes in washing. One night Howard is too convivial. He goes to Underwood's studio to ask for the money owed him and falls asleep on the sofa. At this time Mrs. Jeffries comes in. Underwood throws a screen around the sleeping Howard.

After a stormy interview Underwood makes good. He shoots himself. When the police arrive Howard is naturally held for the death.

Captain Clinton, in an impressive scene, puts him through the "third degree." Three men, Howard, the captain and a stenographer, sit in a dark room under a dome light around the table across which Underwood fell when he shot himself. Howard finally collapses and a signed confession is extorted from him. In police court he is held for the murder. Both scenes are strong. The accused man gives way and falls limp; he is boosted up and made to go on with the "confession." This happens repeatedly. Jeffries, Sr., not only refuses to befriend his son, but will not allow his lawyer, Brewster, to take the case.

Then Annie, the wife, gets in her good work. After repeated efforts and overcoming heart-breaking discouragements, she gains Brewster's ear. "I am not a criminal lawyer," he says. "My husband is not a criminal," she replies. Finally he is persuaded to undertake the defense.

Reconciliation Ends All

At the trial the scene is intense. Dr. Bernstein goes on the stand and rigorously confounds the testimony of the police captain. Annie, to save the name of the other woman, says she is the Mrs. Jeffries to whom Underwood addressed his letter. The police captain fights in vain to hold to his methods, but Howard is freed and he and his wife rush happy from the court room. Then the wife of Jeffries, Sr., rises to the occasion by confessing to her husband that it was she who visited Underwood. Jeffries, Sr., shows his high calibre by forgiving her, and a general reconciliation follows.

The whole picture maintains a high plane throughout. It has the weight of the Klein name and the success of the drama from which it is adapted. The adaption is excellent. The picture is one which, per se, is of great value. The sets and acting are good, the cast pleasing. In addition that good Lubin photography and excellent direction prevail. There is nothing more to say, nor is there any need to say more.

Crowds See "The Sea Wolf"

POLICE aid was called upon to handle crowds at the Imperial Theatre, San Francisco, on the occasion of the exhibition of Bosworth's seven-reel production of "The Sea Wolf." Films were running from 10 o'clock in the morning and took in seven thousand dollars the first six days. During the first two weeks of the exhibition an extra show was put on each night, and the last exhibition ended at 1 o'clock in the morning. They will be on exhibition there indefinitely.

"John Barleycorn," Bosworth's second production of the Jack London series, is now ready and will be released shortly. "John Barleycorn," by Jack London, created a tremendous sensation when it appeared as a serial story in the *Saturday Evening Post,* and will appear in book form simultaneously with the film production. This is a most unique production, being practically a life confession of the early struggles of the author with King Alcohol.

The difficult task of portraying the life and character of the author is cleverly depicted by three actors. Matty Roubert, the celebrated child actor, late of the Universal Company, portrays the character of Jack London as a child of six, showing how he first got drunk from his father's beer jug at that tender age. Antrom Short, an older boy actor, portrays the role of Jack London at the age of 16. Elmer Clifton, who has remarkable physical and facial resemblance to Jack London, has been chosen to characterize the author at the age of 30. Mr. London himself appears in the production.

In "John Barleycorn," London treats on the drink question in a manner never before shown, either in fiction or on the screen.

Following the "John Barleycorn" pictures, the Bosworth Company, which has a contract to produce all of London's works in motion pictures, will film "The Valley of the Moon," "Martin Eden," "Smoke Bellew," "Burning Daylight," "The Iron Heel," and others of the best and most widely known of this celebrated author's works.

PRODUCE FILMS AND VAUDEVILLE SKETCHES

The Gorman Film Manufacturing Company, Inc., 1402 Broadway, New York City, is named after Jack Gorman, the author, who is president and general manager. The company has a studio at Cliffside, N. J., and will produce feature films and sketches for vaudeville. They are negotiating with Giles Warren, formerly with the Whitman Warren Company, to act as director. They will shortly release a three-reel feature of Western life with entirely new effects.

Their second picture will be a three-reel feature, "A Girl of the Underworld," taken from the play of the same name, of which Mr. Gorman is the author. He has three companies on the road now.

KLEINE TO RELEASE AN AMBROSIO

"The Marriage of Figaro" is an Ambrosio two-reel subject which George Kleine schedules for release through the General Film Company as a regular two-reel release, Tuesday, February 3, 1914. This subject was selected by Mr. Kleine personally while in Europe, and is notable for some of the most magnificent settings available in Seville, Spain, where the drama was staged.

Several scenes show the royal castle "Alcazar" at Seville. The principal leads of the two-reel are the same whose work in Kleine's "The Last Days of Pompeii" has created so much favorable comment the world over.

RENFAX MUSICAL MOTION PICTURES

The Renfax musical pictures are to be released through the Renfax Film Company, Inc., 110 West Fortieth Street, New York City, of which Mr. Dewitt Fox is the president and Mr. A. J. Abram is the general manager. They have about twenty releases of musical motion pictures, the synchronism of all of which is perfect and the photography very good. The rates on these pictures are within the reach of every exhibitor, who will find them a good drawing card.

"I'LL GET YOU"

Scene from Renfax Musical Motion Pictures.

The Renfax Company have ten demonstrating companies en route at present. The company will be glad to furnish full detail to any exhibitor desiring same, regarding these singing and dancing movies of song hits.

KEYSTONE "COPS" CAUSE EXCITEMENT

Broadway, Los Angeles' most congested thoroughfare, was recently put at the disposal of the Keystone Company for the making of a picture entitled "His Sister's Kids." In the production the Keystone police were directed to make a chase down this thoroughfare at the busiest time of the day. The city traffic police mistook a fleeing player for an escaped lunatic and there was a genuine struggle in their attempts to capture him.

A large crowd gathered, and a bystander was about to turn in a riot call, when it was discovered that it was the Keystone Company at work. Meanwhile the Keystone police, coming at full speed, had a hazardous time of it threading their way through the traffic. One of them was hit by a street car, and two others had narrow escapes from being run down by autos.

FEATURES IDEAL REBOOKED

Mrs. Agnes Egan Cobby, manager of Features Ideal, of 227 West Forty-second Street, is in receipt of the following letter, of which she is very proud, from an exhibitor who showed the first Features Ideal subject, "The Guerrillas of Algiers":

"It affords me great pleasure to write to you that on December 14, 1913, I ran your three-reel Feature Ideal, 'The Guerrillas of Algiers.' Beg to advise you that we did the greatest volume of business on that day that has ever been done there before, having 4,800 paid admissions. The audiences were so immensely pleased by same that, owing to the repeated calls, I have booked same for a return date. In all my experiences as an exhibitor I have never received so many compliments from my patrons as I did upon running 'The Guerrillas of Algiers.'

"Sincerely trusting you will keep up the good work and give us more of the same kind, I remain,

"Very respectfully yours,
"Eighth Avenue Amusement Co.,
"E. H. Rauch."

TETRAZZINI POSES

Madame Luisa Tetrazzini fell a victim to the fascination of posing for motion pictures upon her recent arrival in New York on the Mauretania.

The cameras of "Our Mutual Girl," accompanied by the little lady herself and a number of her supporting company, were on the dock to receive the big liner and meet some of the notables among its passengers. Tetrazzini took a lively interest in the proceedings, and the result was several hundred feet of pictures showing the famous star being welcomed to America and her experience with the reporters and custom officials.

"SELLING OUT" IN SPAIN

BY ROBERT CARLTON BROWN

KING ALFONSO has to ride in motor cars and drink champagne, so the poor devils who work for twenty or forty cents a day have to pay. Somebody has to pay, and because the King is perfectly democratic he doesn't pick out one man or one class to pay his crown-maker's bills, he makes everybody pay.

The poor motion picture exhibitor in Spain has to come up with fifteen per cent. of his entrance money so the King can have pâté de foies gras and nightingales' tongues. It's fine for the King, but tough for the exhibitor.

Perhaps the heavy tax imposed on all theatre seats throughout Spain is the reason why the field is not better covered. A town of fifty thousand gets along with one picture show, and it feels very gay if it can support two.

Over every box office is hung a card bearing prices of admission. Translated into American, the sign reads like this:

Box for 5 people, $1.20, including Government tax of 18c.

Orchestra seat, 16c. Government tax, 2¾c. extra.

Balcony seat, 8c. Government tax, 1½c.

Balance of balcony, 6c. Government tax, 1c.

General admission, 5c. Government tax, 1c.

"Nigger Heaven," 2½c. Government tax, ½c.

There are hardly any new motion picture theatres in Spain. Most exhibitors lease an old theatre, big and barnlike, and charge the regular theatre prices of Spain, which are very low, the best seats selling for about 20 cents and the cheapest for 2½c. With such a house on an exhibitor's hands he has a puzzling question before him: How to fill it?

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THERE is practically no such thing as 'selling out" in Spain. An exhibitor is lucky if he fills the bleachers and sells one-tenth of his best seats at one performance a day. There are good days, however, which bring up the balance of the year. Like Italians, the Spaniards have a feast day frequently, and on those days the people expend themselves and go to the theatres. But the ones who are the chief patrons at the picture shows prefer to pay from two to five cents for their pleasure, and that kind of trade is obviously not highly desirable.

Another peculiarity of the Spaniards is the selection of one day in the week to do things right. Each theatre has one, or perhaps two popular nights, when everybody goes, and the house can stay dark for the rest of the week for all the Spaniards care.

A family party of five or six will pick out a Friday night to go to the picture show at the Café Imperial, let us say. They tell their friends what a good show they saw and suggest that their friends go next Friday night. The friends do, and after five or six years a custom is established. Everybody who is anybody in the Café Imperial class goes there on Friday night, but you couldn't tempt them into the place on any other night by any inducement. If you offered the best three-reel feature obtainable you'd play to an empty house until Friday night, when business would suddenly pick up and you'd have your house half full. In Spain that is called "the correinte thing." One big night a week for one show, and that's all.

Everything moves slowly in Spain, and the usual program begins at eight o'clock and lasts till twelve. It is wearisome and long drawn out, but that's the way the people like it. They'll sit through an hour of spotty French films that have been dumped into Spain at bargain prices, and then they'll look just as patiently and calmly at a big feature film from America which cost real money.

As a matter of fact, the picture show of Spain corresponds with the old-fashioned show of six or eight years ago in America, except that some of the more progressive places have Pathé's Weekly and American features. But this expenditure of money seems to be unnecessary; it doesn't draw much bigger crowds or attract much more attention than a modest outlay in worn-out films from the Continent. The people want time-worn "chase" pictures, where the nurse flirts with the cop and the baby carriage starts rolling downhill. They think that's awfully funny, and to make sure that the people get it the word "Comica" is usually flashed on the screen before the picture is shown. The Spaniards like trick pictures and funny love stories.

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IT is doubtful if a Spanish audience will want the higher class of film productions for a good many years to come. They are illiterate as a class, the majority of them can't read or write, and a film which needs words or titles to explain it is never well received, except in the very best houses. The few people who can read the titles repeat them out loud, and those who can't read don't like the picture because it shows up their ignorance. Something simple and predigested is just their speed.

A live American with a collection of undesirable left-overs of a vintage ten years back could doubtless take them to Spain and make a bunch of money out of them, but for the up-to-date manufacturer the field is still a virgin one, and is apt to remain so until the people quit going to cock-fights and bull-fights.

A good exchange could be established in Spain, however. At present the business is not organized, exhibitors get films where they can or subscribe to some inadequate service. There is really a good opening for the right exchange man, and a few manufacturers are beginning to realize it. After all, in spite of the Government tax, Spanish people like the theatre. They must have it, just the same as they must have wine and black cigarettes. As long as this demand exists, and there seem to be plenty of Spanish exhibitors willing to take a chance, the exchange man ought to have the field well covered.

Since time began it has been the custom here to have three or four short performances a night in the theatre, but the motion picture exhibitors seemed to think they weren't giving enough for the money, so they started the four-hour session. If pictureplays could be given on the same session scheme of the theatres they would be more money in it. Some exhibitors have tried this, but in a faint-hearted way, and they have included vaudeville acts, which helped eat up the profits.

Vaudeville as an adjunct to pictures is fairly popular and profitable here. The people like singing and dancing, and very good artists can be found at very low prices.

The house which makes the most money is one which gives four shows a night and includes vaudeville. Spaniards don't like the daytime, because the sun is so hot, so performances begin at eight o'clock and last much later than they do in America, and matinees are out of the question, except one on Sunday as late as four or five o'clock in the afternoon. The sessions last from an hour to an hour and a half, and the last one begins at 11:30 or midnight. Rent is low, and music wouldn't cost much if it wern't for the fact that the audience is accustomed to a whole orchestra even at a picture show and can't get along without it.

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THERE are very few local pictures shown. Perhaps if more films were manufactured in Spain, by the Spaniards and for the Spaniards, business would be on the boom. Pathé and Kleine-Cines both have stock companies in Spain, but most of the pictures taken are for foreign consumption. What is needed most is a film favorite or two for the masses. They have a confusion of actors and actresses from other countries, but no native player to interpret their feelings for them in pic-

(*Continued on page 49*)

Pathe Gets World's Fair Contract

PATHE FRERES have just been appointed official cinematographers of the Panama Pacific International Exposition, which will be held in San Francisco in 1915, to celebrate the completion of the Panama Canal. The contract was closed on December 5, and is now officially in effect.

It grants to Pathe Freres the sole right to make motion pictures in black and white, in colors, and also talking motion pictures within the Exposition grounds, from the date of signing the contract to and including thirty days after the Exposition closes.

Competition for this appointment, with its accompanying privileges, was most keen. Cash offers, ranging from $10,000 to $50,000, together with substantial royalties on the gross receipts, were offered the committee. Pathe Freres secured the concession without the payment of any cash bonus, the committee and exposition officials being convinced that none of the other bidders could give the Exposition the world-distribution for the pictures they were assured of receiving under the contract with Pathe.

Pathe Freres were represented throughout the negotiations by J. W. Binder, who spent six weeks in San Francisco. Mr. Binder is a specialist in business organization, who for nearly a year has been making a study of the motion picture art, with a view of developing its use along industrial, educational and commercial lines. As a direct outcome of the Pathe contract, Mr. Binder has set apart one day out of thirteen to be covered by the World Congress on Education which will commence in San Francisco in July, 1915. The entire day is to be devoted to a practical exposition of methods of applying the motion picture to educational work from the primary school to the university.

Mr. Binder will represent Pathe Freres at San Francisco working out the details of the contract. He leaves January 1.

TWO CAMERAS FOR "OUR MUTUAL GIRL"

In producing the "Our Mutual Girl" series, soon to be seen on the Mutual program, two cameras are used in the taking of every scene. This precaution not only lessens the risk of loss due to accident to the camera or film, but also allows extra care to be used in the developing of the exposed negative.

One roll of negative is developed in New York while the other is immediately sent to a Philadelphia factory.

The many important personages being photographed for the "Mutual Girl" series are extremely difficult to get to pose for motion pictures and if anything happened to mar the negative, once it was obtained, the chance of retaking the picture would be very small.

A print is made from each negative and the better one of the two selected for use in the picture. In addition to this advantage is the fact that one camera man usually obtains much better action than the other, because his position happens to be favorable.

STORM DELAYS ACTORS

Crane Wilbur and several other Pathe players under the direction of Frank Powell were held up recently for four days by storms which kept them from going over to Block Island by steamer from Newport. The water was so rough that the steamer was turned back twice. Powell's desire for Block Island backgrounds was considerably diminished after several severe attacks of sea sickness and everyone in the party was similarly affected.

EDWARD COXEN, OF THE "FLYING A" FILMS

Here's to you, O Edward Coxen,
For we like the things you do;
We all like your style of loving,
And we care a lot for you.

And we like the look appealing
That is seen within your eyes
When you play the part of hero,
With some sweet girl for the prize.

We all think you great as sheriff,
And you make a cowboy grand—
So here's health and luck to you, Ed:
Gee! I'd like to shake your hand!

EDWARD A. LIFKA.

TONS OF TURKEY

Two and a half tons of turkey, more than three hundred big birds, ordered from Maryland by the Vitagraph Company, were given away to their players and employees on the day before Christmas.

It was amusing to see the Vitagraph force leaving the studios the day before Christmas, each carrying a big turkey under his arm. This is usually known at the Vitagraph studios as "The Turkey Parade." This year it was called "The Turkey Trot."

One of the requirements relative to being in the "parade" is that everyone must carry their turkey home themselves. John Bunny, the most portly man at the studio, got the largest turkey, a prize bird weighing thirty pounds. Confirmed old bachelors had the privilege of taking the equivalent value of the turkey in money with which to buy themselves cigars or whatever else they needed.

OSHKOSH CONVENTION A SUCCESS

The biggest and best convention ever held in Wisconsin took place in Oshkosh on December 16 and 17, at the Athearn Hotel. Harmony and good fellowship prevailed throughout the convention.

President Neff opened the convention and was in the chair until just before the convention adjourned, when the following elected officers were installed:

National vice-president, John R. Ek, Oshkosh; president, Harry H. Buford, La Crosse; first vice-president, W. J. Judson, Portage; second vice-president, H. Z. Zander, Rhinelander; secretary, A. E. Gray, Oshkosh; treasurer, Neil Duffy, Appleton, and sergeant at arms, C. L. Hiller, Eau Claire.

Several feature film men were in attendance and one or two manufacturers and musical men. The Nicholas Power representative, as usual, showed pictures, and a new motion picture machine from Chicago was on exhibition.

The next convention will be held in Green Bay, Wisconsin, in the month of April. An organizer will be placed in the field immediately, under the instructions of the State president and secretary. The convention wound up with a big banquet.

"KING BRADY'S" AUTHOR WRITES FOR BLACHE

Herbert Blache, of Blache Features, has just completed a four-part feature entitled "Hook and Hand." This scenario was written by William Doughty, the author of the "Old King Brady" detective stories. Hook and Hand is a remarkable living character. He is at the present time serving a fifteen-year sentence in the Montana State Penitentiary. The incidents in the story woven around Hook and Hand are real facts from his very sensational career. The writer says that he is one of the most peculiar characters in the criminal world.

PICTURES AID SUFFRAGE

Two suffragette leaders, Miss Rose Windslow and Miss Helen Todd, carried the fight for woman suffrage into the motion picture theatres last week, when they spoke at Marcus Loew's Circle Theatre, where the suffrage picture, "What 80,000,000 Women Want," with Mrs. Pankhurst in the leading role, was shown. This picture, which was taken October 23 at the Chelsea studios on West Thirty-first street, was shown last Friday for the first time in public, and may go over the entire Marcus Loew circuit, in which event it would reach approximately 1,000,000 people.

The suffragettes plan to have speakers for the "cause" at every theatre where the picture is shown to speak to the audience after each showing of the film. The picture is in four reels.

LIFE OF QUEEN VICTORIA FILMED

A CAST of eight thousand people, of whom eight hundred appear in one scene; eight thousand two hundred costumes, of which many were specially designed; five months devoted to the writing of the scenario alone; one hundred thousand dollars expended in production—here are some reasons why the picture "Sixty Years a Queen" takes rank with the most remarkable ever made, and in many ways stands alone as a film masterpiece.

The well-known English producer, William Barker, delighted a large audience in the north ballroom of the Hotel Astor, New York, last Sunday afternoon, with the first exhibition of the picture in this country.

Mr. Barker explained, for the benefit of those present having a technical knowledge of projection, that the pictures,

THE GIVING OF THE FIRST VICTORIA CROSS

fifteen feet in size, were projected on only fifteen amperes of electric current. This was due, he said, to the use of a "Day and Night" screen. The projection was perfect—soft and clear. It was a triumph from a mechanical point of view as well as from the artistic.

Vigorous Search for "Types"

Later Mr. Barker talked interestingly of the picture and its making, in particular of how its wonderful realism was accomplished.

In all nine months were required to complete the picture—this by the energetic Mr. Barker, who says we produce too slowly in this country. Three writers spent five months on the scenario. A great deal of time; but it must be said that if such time is required to produce a picture so finished in every detail, so faithful in reproduction, then the time is assuredly well spent.

A good deal of delay was occasioned by the difficulty in securing characters. Over six hundred persons were interviewed for the leads. These were secured by liberal advertising in the British press, offering fifty dollars for twenty minutes' work.

In order to secure a character for the part of King Edward—who appears but once in the picture—the portrait of the late King was published in the "Daily Sketch" for eleven consecutive days. Four thousand replies were had, one from a woman who covered four pages of note-paper with proofs of her husband's likeness in every way to the King and closed by stating that unfortunately the subject was dead. Two hundred and fifty dollars were offered for this character for three minutes' work.

Three actresses depicted the life of Queen Victoria from young womanhood to old age. The small stature of the late Queen, her facial characteristics, and the high order of acting required made the selection of these characters extremely difficult. It proved impossible to find in England a young woman for the part and Mr. Barker had to go to Austria for her. She could not speak English and the excellent acting she does was the result of Mr. Barker's instructions through gestures.

The part of the middle-aged Queen was taken by Miss Heath and the elderly Queen by Mrs. Lytton, wife of the well-known English actor, Harry Lytton. In both instances, as well as with the young Queen, the utmost fidelity in appearance and queenly dignity was achieved.

Accuracy the Keynote

An idea of the fidelity of characterization throughout the picture may be had from the frontispiece illustration in this issue. Disraeli was splendid. The part of Lord Salisbury was taken by the well-known English novelist, Arthur Shirley. In this group the goatee of Disraeli and the side-whiskers of John Bright were the only make-up used. Not a single wig was used in the entire picture.

Charles Dickens was found by Mr. Barker one morning in the Bakerloo tube. And so he diligently acquired his characters. Many notables appeared with the request only that their identity remain unknown.

Accuracy was made the keynote of the picture. Hidebound facts must be observed. So Mr. Barker started his work by securing, through the Lord Chamberlain, access to all the engravings, paintings and other records in possession of the Royal family. Even some of these proved inaccurate in the light of the rigid investigation made. For instance, in the well-known painting by Sir David Wilkie of the Queen at her council meeting, the latter appears in a white dress. A white dress was made for the scene, only to be discarded, when there was found in the Queen's diary her own statement that she appeared in mourning.

The costuming was the most important undertaking of all. Eight thousand two hundred costumes, supplied by the London costumer, William Clarkson, were used. Most of these were original creations, perfected only after a deal of study in every instance. All the dresses in the jubilee of '87, with their odd bustles, panniers, and leg-of-mutton sleeves, had to be created.

In the Queen's diary she notes that her dress of gold at the coronation weighed over two hundred pounds and that she was unable to move without the aid of the pages. To secure the desired realism, Mr. Barker had built a dress of brass, weighing one hundred and fifty pounds, for use in this picture.

At the exhibition of the picture much favorable comment was caused by the realistic snow scene at the siege of Sebastopol, and many were curious to know how the effect was secured.

The snow flakes were shavings of kid gloves, which have the

CHRISTENING OF KING EDWARD VII

same specific gravity as real snow flakes and consequently the very same floating effect. They were scattered from three different boxes arranged at regular distances from the camera. In each box the shavings were of graded sizes, those nearest the camera being smallest and so on, the effect being that all appeared of the same size in the picture. The cost of the flakes was $55.

Immense Night Sky Scene

Another innovation in the Sebastopol scene was a night sky scene 105 feet wide by 85 feet high. This is the largest of its kind ever used.

Not a scrap of painted scenery was used in the picture. Every ornament was real. The pillars in the Westminster Abbey scene cost $1,000 to make. The gun at Ladysmith cost one hundred and fifty dollars.

Mr. Barker is most insistent upon his policy of realistic settings—in all pictures. He burns his settings once they are used. They are valueless afterward, he claims. "Every show should stand upon its own bottom," to use his phrase.

The film itself, which is about 7,000 feet long, is divided into four reels, three long and one short. Part One shows the Queen from her accession to the throne to her marriage to Prince Albert of Saxe-Gotha. It opens with death of King William. Then the Princess is notified that she is to be England's Queen. Coronation scenes follow in great detail and of great historical accuracy and value. Scenes are shown of the celebration all over the British Empire. The Queen and Prince Albert are betrothed. She indicates her choice by presenting him with a flower at a public dance.

Albert, at a loss as to what to do with the posy, takes a knife, skewers a hole in his lapel and inserts the flower. This was the first boutonniere and the first buttonhole in the lapel of a man's coat, a custom which endures to this day.

In Part Two are shown many scenes concerning the Crimean War, the siege of Sebastopol, the death of the Prince Consort, the mourning for him and other items of interest such as the delivery of the first letter with an adhesive stamp, the sending of the first trans-Atlantic cablegram by the Queen, of President Lincoln, and Charles Dickens in his study, with the characters he created visualized through very fine double exposure.

Incidentally the reception of the cablegram by Lincoln is the only disappointing scene in the whole production. Lincoln, himself, falls far below the popular conception of him in this country.

Of Great Educational Value

In Part Three were shown many Indian scenes and historic events. The marriage of Prince Edward, which the Queen did not sanction by her presence, being one of the interesting events.

Part Four, the short reel, shows the last days and death of the Queen. The close is a bust of the Queen, at the base of which persons of all classes lay their tributes to the good Victoria.

"Sixty Years a Queen" shows a master hand in every element of production. As an educational picture it has no equal. It should have a large audience in this country for this reason alone and for its inherent excellence. In Canada it should prove, for patriotic interest, the most popular picture ever shown there. W. A. J.

THE MOTION PICTURE IN GREECE

THE motion picture, so popular in the Orient, has not yet enjoyed in Greece the same success that it has had in Turkey and Egypt. Very badly exploited since its inception about six years ago, it does not yet possess a single establishment specially adapted for its performance according to a bulletin issued by the French Chamber of Commerce in Greece. These performances are given here and there all over the country, in summer the theatres being without roofs, which are hurriedly and badly transformed into winter theatres when the season changes.

The public, spoiled during the summer by free open-air performances, becomes difficult to please, and, in order to make up programs, which their patrons demand shall be changed daily, exhibitors are obliged to mix with their new films a very large quantity of old films which bring discredit upon the theatres.

Latterly, however, some of the big manufacturing firms have opened agencies in Greece. These are tending to better the conditions, and, by limiting programs to new films only, will finish by giving the motion picture new scope, which promises well for its future.

* * *

FRENCH films are by far the most popular, although American films are not despised. Public taste is more especially drawn towards tragic plays, highly colored melodramas, stories of the police and criminals, and also "comics."

There being no actual sale for films, hiring business only is done. The films are supplied by the big Paris houses which have an agency at Athens.

The total import of films is more than 984,000 feet (300,000 metres) a year, but films only circulate for a short while in the country, and are returned immediately after they have been used. In spite of this, duty has to be paid, and is not returnable when the goods leave the country again, as is the case in Egypt.

Films, new or old without distinction, are assessed by weight at the Customs: 5 francs 80 centimes, the oke (1,252 grammes), while the toll fees and other formalities bring the charge to about 4½ centimes the metre (about one cent per 3 feet). Besides this, toll is exacted upon the films at each town they enter.

* * *

UNFORTUNATELY the manner in which the toll fees, and also the harbor dues, are levied in Greece, left as they are to the judgment of agents who have no properly established basis to act upon, very much augments the expenses of exhibitors, and, in consequence, does much to retard the spread of the motion picture in the rural districts.

A Corfu business man, for instance, taking his programs to Athens, pays an amount equal to nearly 50 per cent of the hiring charges in fees and duties.

The sale of projectors and general apparatus is as small as that of films. When an outfit is imported, the duty of 5 francs 80 centimes per oke is sometimes levied on the projector alone, and sometimes on the complete outfit. Thus, the amount of duty one pays on material worth 800 francs may be anything from 100 to 400 francs (from $20 to $80) according to the humor in which the assessor of duty may be on the day of entry. Most of the big towns have electricity. In others, generating sets supply the current.

* * *

THERE exists one firm of film manufacturers in Greece—the "Fabrisque Panhellénique de films S. Léonce," at Athens. Up to now, it is true, this firm has produced only topical and scenic pictures, but it announces its intention of issuing in the near future some spectacular plays, which should certainly be successful in view of the natural beauties and historical monuments which abound in the land.

Altogether, although Greece has not yet progressed very far in the motion picture field, one can foresee that the spirit of imitation which dominates the Greeks, and their love of everything connected with the theatre, will bring about a rapid extension and development of the picture industry in their country.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

SURVEYING the week with the cold, judicial air of that well-known institution, the cash register, it would seem that old Father Time is soon to ring up another year. The glad Yule-tide has come and gone. Others have dilated on that fact by and large. Now a brand new chunk of Time, 365 days strong, confronts the motion picture business.

Time is indeed golden and endowed with wings in this industry. Fortunes are being made quicker in the motion picture business than in any other legitimate occupation. Lose but a little time and some unsleeping competitor may beat you to the golden opportunity. Little more than a year ago the man would have been considered a hopeless optimist who would have said that motion pictures would have made the strides they have. Who would have been brave enough to predict pictures actually crowding the legitimate right in Times Square, the few feet of earth that make the theatrical center of the country. But pictures now are crowding the legit and the legit is moving over to make room for 'em.

Take the most optimistic prediction which sounds reasonable for the coming year and add fifty per cent. That is my idea of what pictures will do in the next twelve months.

The way in which the industry is progressing even the less meritorious firms are going to get by with profits comparatively large. But the people who deserve the credit and the money, and who often get both, the Rollo books notwithstanding, are the people who are crowding every nerve to aid and uplift. They are the people who are making good pictures, the folks who are conducting their business on sound principles, the folks who do not connive at trash, but steadily aim at all that is highest and best. More power to 'em. All of which may be construed as a clumsy way of saying "Happy New Year."

A combine has been made by the theatrical firm of Cohan and Harris and the Kinemacolor Company of America. Cohan and Harris will furnish the plays and the theatres. They will put pictures next summer in the houses they control, using black and white as well as color pictures. This deal was put through, it is understood, after Cohan and Harris had dickered unsuccessfully with several other motion picture firms.

Echoes drifting in from Ohio show that the censors there are having trouble among themselves. J. A. Maddox, chairman of the censors, handed in his resignation last Saturday to the Industrial Board. No reason is given out, a fact significant in itself. Mr. Maddox has been in the motion picture business in Columbus so he may return to his place. His successor has not yet been appointed.

With his face bearing the tan of sunny Florida, Frank V. Beal strode into our town recently. Frank was down where the breezes blow soft and

FRANK V. BEAL—THAT'S ALL

sensuous, producing pictures for Tampa Films, Inc., but returned to see the festivities attendant upon the exhibition of the picture he produced, "The Inside of the White Slave Traffic." Frank, by the way, was formerly head producer with the Selig Polyscope Company, so he acknowledges.

The Vitagraph Company of America announces that soon after the first of the year a big Times Square theatre will be opened as the Vitagraph Theatre. Most likely the Criterion, as rumor has been very strong concerning this deal for some time. Here will be shown the big Vitagraph features, of five or more reels, now being produced, before their general release.

The Vitagraph Company, it dawned upon me some time ago, has hit upon the ideal method of procedure—to produce big pictures and own its own chain of theatres. I understand that, if this present deal is successful, the Vitagraph company will have a chain of say, sixty, theatres within six months. The pictures will be known as "Broadway Star Features."

Incidentally Vitagraph will soon put out a new brand of comedies.

Charles Feature Abrams, who has been selling Great Northern Special Features since the flood, took his pencil in hand the other day and computed that he has sold more than 5,400,000 feet of film. Incidentally, Charlie gave away nice little gold pieces for Christmas presents to all his employees.

Chester Beecroft, press agent and advertising manager for the General Film Company, is in Chicago on a business trip.

Joe Brandt, the peerless press agent of the Universal, has returned from Europe. Mr. Exhibitor, take note.

Taking testimony in the suit of P. A. Powers against the Universal Film Manufacturing Company and Carl Laemmle, involving the Horsley stock, has been continued till January 6. On that day hearings will be held before Referee Morgan J. G. O'Brien at 2 Rector street.

Maurice B. Seltzer has just taken charge of the advertising department of the American Theatre Curtain and Supply Company, manufacturers of Radium Gold Fibre screens. He was formerly connected with the S. H. Rosenheim advertising agency of St. Louis.

The George W. Dillingham Publishing Company has closed a contract with the Universal Film Manufacturing Company to produce "Traffic in Souls" in book form. Eustace Hale Ball, Marathon novelist, short story and scenario writer, will write the book.

Albert Blinkhorn gave all his little playmates in his office a "Christmas box" on the twenty-fifth. This is English for an extra week's salary.

The souvenir program to be auctioned at the Screen Club ball should sell for a handsome sum this year. Kessel and Bauman have already started the fun with a bid of $1,000.

the amount they paid last year. This action is a challenge to other manufacturers. Here's hoping the bidding is spirited.

Leading the list of recent social events is the ball tendered D. W. Griffith, head producer for the Mutual Film Corporation, at Murray's last Saturday. The affair was attended by a crowd culled carefully from the Mutual and Biograph, with which Griffith was connected so long. The feature was the presentation of an evening set of platinum and pearl cuff buttons and studs by Dell Henderson. Mr. Griffith made a short speech of acceptance. Mr. Miller and "Spike" Robinson also made speeches.

Among those present were Vera Gordon, Gertrude Robinson, Norma Phillips, Consuelo Bailey, Blanche Sweet, Mae Marsh, Lillian Gish, Mr. and Mrs. Will Louis, Mr. and Mrs. Ralph Lewis, Harris Gordon, Alan Hale, James Kirkwood, Henry Walthall, Eddie Dillon, Jack Dillon, Earl Fox, Walter Stanhope, Fred Aiken and Jack Barrymore.

The engagement is announced of Stephanie Le Tang and Raymond Hoadley, of the Universal forces.

Clarkson P. Ryttenber, of the Ryno Film Company, has imported a "white slave" picture which he calls "Shackled Souls" or "In the Clutches of the White Slave Traders." American rights have already been sold to Al Levy.

The Manhattan Feature Film Company, of 341 Fifth avenue, has opened a branch office in Troy.

G. D. Briggs, Jr., succeeds Ben Abrams, as manager of the Philadelphia office of Warner's Features, Inc. Mr. Briggs has conducted exchanges in Springfield, Mass., and Albany, N. Y.

C. Lang Cobb, manager of sales and publicity for Ramo films, is off on another trip, this time for two weeks. He will open offices in Minneapolis, St. Louis and Indianapolis to handle Ramo films and also expects to close a standing order for Ohio and several other big contracts.

One simply is compelled to hand it to Arthur Leslie as a "stunt man." His latest was to send around Christmas stockings containing newspaper clippings about the recipient. Most timely, apropos, and all that.

BROUGHT IN BY SANTA CLAUS

Hereby is acknowledged the receipt of Christmas cards from Edgena de Lespine, Bert Angeles, Albert W. Hale, Frank C. Griffin, Charles Simone, A. J. Lang, William L. Barry, William Oldknow and his Consolidated Film and Supply Company, and one more—Joe Farnham.

William Sherry, of the Sherry Feature Film Company, with offices in the Times Building, New York City, is up-state selling Famous Players features.

Marshall Neilan has returned to the Kalem forces at Santa Monica, Cal.

Harry Beaumont, one of the youngest Edison players, does his first "heavy" in "The Witness to the Will."

Have seen a neat little pocket-size catalogue from the H. W. Johns-Manville Company, of New York, manufacturers of asbestos goods. The title of this booklet is "Theatre Necessities." It deals principally with asbestos theatre curtains, operating booths and fire extinguishers. The booklet is a very neat little affair, well printed in two colors on heavy enameled stock and with embossed cover. It is profusely illustrated with half tones of the goods, for which the sizes and prices are fully given.

After months of preparation the first picture of "Our Mutual Girl," the fifty-two reel serial, will be released by the Mutual Film Corporation on Monday, January 5.

The American Film Manufacturing Company announces the completion of another three-reel subject, the title of which will be "The Lost Treasure," produced by Thomas Ricketts.

Alec B. Francis, of the Eclair Company, does a wonderful bit of character work as "Coke Morgan" in the three-reel subject, "The Case of Cherry Purcelle."

Melodrama still holds good, lads. A coming thriller which cost the Eclair Company thousands of dollars and several weeks is "Into the Wild." An overland express train of five passenger cars and engine is wrecked for the big "punch."

William West, who has been playing leads in Champion films, is in New York.

The All Star Feature Corporation has secured the motion picture rights to the two best known plays of James Forbes, "The Chorus Lady" and "The Traveling Salesman."

Charles Brabin, Edison director, just back from Europe, has taken unto himself a director for life. The person in question was Susette Mosher, but she is now Mrs. Brabin.

Otis Turner is making a two-reel production of James Fenimore Cooper's novel, "The Spy," at the Universal Coast studios.

The first production of the Albuquerque Film Company, "The First Law of Nature," a three-part production, has been completed.

E. Mandelbaum, president of the World Special Films Corporation, returned to Cleveland to spend the holidays with his family.

Franklin Price Knott, the camera artist, in seeking special types, finds wealth of material among "Flying A" folks. Vivian Rich was selected in the costume she wears in "Destinies Fulfilled," a three-part feature soon to be released. Peter Morrison and other cowboys were also selected because of their individuality in the work they are doing.

Beatrice Mable, who has been appearing in character parts in Edison films, recently underwent a successful operation for appendicitis. Edna Hamel, her niece, was greatly upset over her aunt's sudden attack, but now Miss Mable is felt to be well on the road to recovery.

State rights to "Quincy Adams Sawyer," produced by the Puritan Special Features Company, of Boston, for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Maryland, have been sold to the Electric Theatre Supply Company, of Thirteenth and Vine streets, Philadelphia. Theodore Holman, of Mansfield, Mass., has bought the state rights for Maine, New Hampshire and Vermont. Milton Jacobs, of Indianapolis, has bought the state rights for Indiana, and R. W. Lamphere, of Topeka, Kan., has bought Kansas and Oklahoma.

Ralph Ince, the Vitagraph director and actor, will again be seen as Lincoln in a picture which will be released along in February.

The Balboa Amusement Company gave a Christmas dinner to the members of the company and invited guests on Christmas Eve at the Virginia Hotel, Long Beach, Cal.

Hazel Buckham, late of Biograph, Broncho and Kay-Bee, has been engaged by the Universal to play ingenue leads in Robert Leonard's Rex company on the Pacific Coast.

Edwin August, of the Universal, entertained recently in honor of Mary Pickford and her mother at his Hollywood, Cal., residence. Among the guests present were Mr. and Mrs. Isidore Bernstein, Mr. and Mrs. Tom Nash, Mr. and Mrs. Phillips Smalley, Mr. and Mrs. Otis Turner, Mr. and Mrs. Fred Mace, Hal August, Barney Sherry, Mr. and Mrs. Robert Leonard, Allan Dwan, Ivy Shepard, Alice Rhodes, Ethel Davis and Laura Oakley.

Florence Hackett, of the Lubin Company, playing under the direction of Arthur Johnson, communicates some entertaining ideas regarding dress in an article published in the current Motion Picture Story Magazine by Norbert Lusk.

Wallie Van, of the Vitagraph players, was the winner of the prize of $100 in gold offered by the Professional Woman's League at their bazaar at the Waldorf-Astoria Hotel, Friday and Saturday, December 19th and 20th. The winning number was C-409. It cost Mr. Van the large sum of ten cents.

Activity at Universal Coast Studios

The Pacific Coast Studios of the Universal, at Hollywood, Cal., are in the midst of a season of activity never before equalled in the history of the Western branch. Aside from the fact that a mammoth stage, one block in length, and big property and costume rooms are in the course of construction, six big productions are under way.

The four-reel production of "Samson," in which J. Warren Kerrigan is featured and which is being directed by J. Farrell McDonald, is well along.

The four-reel production of "The Merchant of Venice," which is being done by Lois Weber, Phillips Smalley and a cast of specially engaged actors, is nearing completion.

Otis Turner has just completed a two-reel story entitled "The Law of His Kind," and he is ready to begin on the adaption of James Fenimore Cooper's novel, "The Spy."

Director Allan Dwan is finishing a three-reel story entitled "Discord and Harmony," and has started taking scenes in the four-reel production of Bulwer's "Richelieu."

Director Francis Ford is busy with a three-reel production entitled "The Return of the Twins' Double." This will be a sequel to "The Twins' Double," which was recently done by Mr. Ford.

Al. E. Christie has just completed a two-reel comedy, the first to have been produced at the Pacific Coast Studios of the Universal, entitled "When Ursus Threw the Bull.

Director Henry McRae is working on a two-reel production, "The Flash of Fate."

Director Allen Curtis' Joker Company holds forth at Universal City, where Mr. Curtis is producing the biggest story he has ever done. It is entitled "A Freak Temperance Wave," and every animal at the Universal ranch, including lions, tigers, bears, wolves, camels, elephants and python monsters are used in its production. Max Asher plays the part of an inebriate until the entire zoo at a traveling circus breaks forth and overruns the countryside.

Robert Leonard is directing himself in a comedy entitled "The Boob's Honeymoon," and Donald MacDonald is likewise directing himself in a comedy, "The Boys in Camp."

FIRST BETTY NANSEN PICTURE A TREAT

Distinguished Tragedienne Stamps First of Great Northern Preferred Feature Attractions with Own Personality, Making "Princess Elena's Prisoner" a Notable Drama

WITH Miss Betty Nansen, the distinguished tragedienne, playing the leading role in this absorbing four-reel drama, the Great Northern Film Company is to be congratulated upon bringing the photo-drama closer in touch with the stage. The Nansen series—there are several of them announced to follow as the Great Northern Preferred Feature Attractions—judging by the first, promises a treat for lovers of the artistic as produced on the film.

THE PRIME MINISTER

Miss Nansen proves herself to be an actress of exceptional ability, and while there are those who may suggest that in the earlier moments she does not infuse more animation into the role, it remains to be seen at the conclusion of the story that her conception of the part is all that could be wished for. She has a thorough grasp of the requirements of the role of the Princess Elena, and her demeanor and histrionic ability serve to make the production one of the noteworthy photo-dramatic creations of the era.

The story is simple enough in the concrete, but with Miss Nansen playing the leading role, the theme becomes powerful from the tragical point of view. The actress possesses an appealing personality on the screen, and in truth she lives up to the reputation which she has earned on the stages of the principal theatres of Europe. Now for a digest of the story which affords Miss Nansen her opportunity.

She is the Princess Elena, and her father is a king who is bent upon making war upon his neighbors. Before hostilities have been resumed for the latest outbreak, the Princess meets Captain Versin, who belongs to the hostile country, and she learns to love him. There is a dinner being given in the old castle, and the Prime Minister announces with pride that the armies of the King have won another victory over the enemy. The company is elated, all but Princess Elena, who recalls having met and loved Captain Versin during times of peace. When the prisoners of war are brought in, Miss Nansen supplies an excellent bit of acting as she sees the man of her choice taken to the hospital on an army cot. She orders him taken to the castle after nursing him back to health, and in the meantime the Prime Minister is looking on with jealous eyes. She aids him to escape but he is recaptured.

The Captain proves himself a craven and pleads that he be given another opportunity to escape, and the Princess appropriates the uniform of one of the guards and permits Versin to escape. He has many exciting moments, but in the meantime the Princess Elena, realizing that her love has been misplaced, uses the stiletto on her wrist, and when the Prime Minister arrives in order to carry out the sentence imposed upon Captain Versin, he finds the Princess dead on the floor of the cell.

Miss Nansen is seen to excellent advantage in the role of Princess Elena, and her supporting company gives evidence that the directorship was handled most carefully. The entire story is one that requires the most careful attention in the way of ensemble, and the appearances of Miss Nansen in the screen picture lend a dignity and appeal that is calculated to win its way to the hearts of lovers of genuine photo-dramatic productions.

G. D. P.

THE FAREWELL

The
Motion Picture News

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WHAT IS A MOTION PICTURE?

OF the scores of thousands of exhibitors who show motion pictures in their theatres in all parts of the world, probably few could reply to the question at the head of this article so clearly that the answer would be understood by a schoolboy. It is our object to make plain what the motion picture really is—that is, of what it is made, and this quite outside of the story, the acting, the settings that make the play or subject which the picture illustrates. We think that the exhibitor would find it of use to him, if he would master this information for himself and make it known to his audiences, as there is a widespread desire for such knowledge. This we know from what is said to us by many exhibitors and members of the public interested in the motion picture.

In technical language, a motion picture is a film of perforated celluloid, upon which is superimposed a positive silver image in pure gelatine. Say this to an ordinary exhibitor or a member of the public and he would reasonably ask:

What *is* celluloid?

What do you mean by superimposition?

What is a positive silver image in gelatine?

The answers to these questions will, we think, make our explanation clear to all. Until about twenty-five years ago, all photographs were taken on glass and then printed on paper. But amateur photographers, travelers and others complained of the weight of a number of glass plates, which they had to carry. So experiments were made to provide a light substitute for the glass—a substance that you could roll, that was flexible like paper or leather, that was lighter than glass and from which you could make your prints with the same ease that you could from glass. This substitute was found and it proved to be what is now known as celluloid. Anybody who uses a Kodak Camera to-day is using the substitute for glass that was then sought.

BEFORE the motion picture, as we see it to-day, could be made, it was necessary to have a flexible support and that flexible support is celluloid. Thus as a matter of historical fact the Kodak system of photography with celluloid and the making of motion pictures on celluloid were perfected about the same time. So you may say it was this celluloid which made photography so popular and the motion picture popular. In Kodak photography you roll your film around a spool, in motion picture photography you do practically the same, you wind it around a reel, either in the camera or in the machine that shows it on the screen.

Now, what is celluloid? The base of it, the substance out of which it is made is known in general terms as cellulose, which is a combination of little cells of a white papery looking substance, which is extracted from the wood of trees or plants. Ordinary cotton is really one form of cellulose. Absorbent cotton, or cotton wool, as it is sometimes called, is one form of cellulose.

Imagine a mass of white, fluffy, pure, absorbent cotton, then you will get an idea of the first and most important ingredient that enters into the making of celluloid.

This mass of pure white cellulose is mixed with nitric acid and sulphuric acid, two powerful liquids, which will remove the skin from your fingers, if you are careless in handling them. They are known as corrosive acids; they dissolve some metals and other hard substances easily. They are used in making explosive compounds. The result of mixing your cellulose with these strong acids is to form an explosive mixture known as gun-cotton. When this nitrated cotton, as it is also called, is dried and you take a little of it and light it or throw it into the fire, you will see that it burns or explodes quickly. This substance is known to be the base of many explosive compounds.

HAVING obtained this gun-cotton, the next step in the preparation of celluloid is to dissolve it, and make a liquid of it. This is done by means of a mix-

(*Continued on page* 37)

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CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY (Inc.)

1. The Witness to the Will.
2. Unto the Third and Fourth Generation.
3. When Strong Wills Clash.
4. The Awakening at Snakeville.
5. The Inspector's Story.
6. Between Two Fires.

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"THE VICAR OF WAKEFIELD"

Hepworth

WITH the exception of a few scenes which the subtitles in the print shown did not sufficiently explain, the "Vicar of Wakefield," the latest three-part Hepworth feature drama, to be presented in America by Albert Blinkhorn, 110 West Fortieth street, New York City, is a production of unusual excellence. Based on the famous story by Oliver Goldsmith, although greatly modified to meet the limits of the film, the presentation should prove popular. The photography is excellent, the acting of the best, and the action, staged as it is on scenes similar to those portrayed in Gildsmith's masterpiece, is of a character that holds the interest during most of the film.

THE MOCK MARRIAGE

In one or two respects, however, the direction of the piece invites criticism. Several scenes are not clearly explained. For instance, it is not demonstrated why Jenkinson, the manservant of the wicked Richard Thornhill, and the clergyman who performed the mock-marriage, which turns out to be real, happen to be in jail with the Vicar. The reason for Sir William Thornhill's presence there also, is not fully made plain. Just why the two dissolute female companions of Richand Thornhill are dragged into the action, for the sole purpose apparently of extending an invitation to the Vicar's daughters to come to London, a trip which never takes place, and is quite unessential to the development of the story as produced, is another point that is not quite clear, unless it is an excuse to bring in the scene at "Ye Olde English Fair."

* * *

THE theme of the production deales with the attentions of the dissipated Richard Thornhill, nephew of Sir William Thornhill, to the pretty daughters of the Vicar, Olivia and Sophia. Suspecting his nephew's designs, Sir William Thornhill disguises himself and after meeting the Vicar's family overhears a conversation which confirms his suspicions. The scenes which ensue in the first part show Richard trying to get Olivia, with whom he is infatuated, and her sister to arrange to go to London with him, at the invitation of two dissolute women, whose aid he has obtained. Moses, the weak-minded son of the Vicar, is sent by the family to the fair to sell their colt in order to obtain funds to finance the trip to London. He returns without money, having traded the colt for a stock of green spectacles.

This part is really a digression from the progress of the plot and in no way adds to it, especially as the audience is given no intimation previously of Moses' mental limitations. From this point forward, however, the action is excellent, and there is little which could be elided without detracting from the development of the story.

Failing to persuade the Vicar's daughters to go to London, Richard Thornhill finally gains Olivia's consent to run away with him. He plans a mock marriage, but through the enmity of Jenkinson, his body-servant, it is made a genuine ceremony. Later, tiring of Olivia, he tells her their wedding was not binding. She flees from him and is found by the Vicar, her father, at an inn, where she has sought refuge.

* * *

RICHARD THORNHILL, repenting of his haste in casting Olivia off, seeks her again at her father's house, which is owned by him. When his demands are scorned he throws the Vicar into prison as a debtor. Here the Vicar meets Jenkinson and the clergyman who had performed the marriage between Olivia and Thornhill, and wins their friendship.

The Vicar's family go to see him, and Jenkinson, recognizing Olivia, becomes remorseful. Richard also visits the prison to taunt the old man. His uncle, Sir William, who has come to aid the Vicar, encounters him. He reproaches his nephew for his conduct to his wife, and is told that Olivia is not a wife, as the ceremony was a mock one.

His statement is confuted by Jenkinson, who produces the marriage certificate and the clergyman who performed the ceremony, greatly to the confusion of Richard Thornhill.

Sir William, after paying the debt for which the Vicar is being detained, escorts the venerable parson and his family back home, where all is again peace and happiness.

The Hepworth stock company, which produced the "Vicar of Wakefield" in able fashion, includes Warwick Buckland, Harry Gilbey, Harry Buss, Jack Raymond, Marie De Solla, Chrissie White, Ruby Belasco and Claire Pridelle.

IMPROVEMENTS AT SOLAX PLANT

This photo shows the Solax plant in the process of expansion. The building in the background is the old plant, 150 x 150, three and one-half stories high. The studio accommodates five sets in a row.

The present factory has an equipment sufficient to turn out 100,000 feet of positive film a week. The frame-work to the right in an outdoor stage used for light effect purposes.

The new two-story building in process of construction is on the left, size 50 x 100, and in it will be housed the factory and laboratory to be removed from the main building. The added facilities will make it possible to turn out about 200,000 feet of positive film in a week.

The space in the foreground which is also the property of the Solax and Blaché companies will be improved and fenced in by ornamented iron railings.

"FLYING A" HISTORICAL SUBJECT

Players of the American Film Manufacturing Company, under direction of Lorimer Johnston, have finished a two-reel subject under the title "The Coming of the Padres," reproducing the founding of the Santa Barbara Mission by Padre Junipero Serre. The principal role will be played by Sydney Ayres. The production will not be an exclusively religious one, but will introduce much interest of early California life.

The Ernemann Film Printer

ONE of the most up-to-date devices for printing motion picture films from the negative is now on exhibition at the newly opened branch of the Ernemann Company, at 114 Fifth Avenue, New York City. It is the Ernemann "Imperatrix" printing machine, one of the most highly scientific instruments ever placed on the market. In point of workmanship this latest product of German craftsmanship, which is famous the world over, is a veritable marvel. In every respect it is the last word in devices of this character, being especially notable for the nicety of its adjustments for obtaining the highest point of accuracy.

In its general appearance the machine resembles other instruments designed for a similar purpose, but an examination quickly reveals the superior material used in its manufacture. Every one of its component parts is practically perfect, both in workmanship and in composition.

A "finger feed" with an absolutely straight downward pull constitutes its action, which is obtained by a cam that works the pinion rack first outward horizontally, then vertically downward and inward again horizontally. As to the pinion rack itself, it is a solid piece of steel, sliding in a dovetail slot with no possible chance of variance or vibration. The pins, or fingers, are screwed into this rack and may be readily changed when worn.

The motor has eight different speeds, which are regulated by a lever at the upper right. Another lever, on the upper left, controls eight different light intensities. The motor is driven from an ordinary incandescent socket and has two separate hand cut-offs which stop the printer mechanism, but not the motor. In addition to this the mechanism is so arranged as to stop itself automatically in the event that anything goes wrong. A belt connects the motor and the mechanism.

Bronze steel has been used in constructing the main face-plate of the printer, and this is reinforced by a rear plate of thick cast iron. This portion of the machine is constructed quite heavily, with the object of reducing vibration. Silver steel with phosphor bronze bearings is the material of which the working mechanism is constructed throughout. The tension device at the aperture plate is automatic and of the variety in use in most of the best film printers. The aperture is regulated at will while the machine is in operation. An automatic counting machine in front records every image as it is exposed.

A teakwood frame, which sets on four substantial legs, supports the mechanism. Unlike many other printers, there is no take-up in the Ernemann "Imperatrix," this having been dispensed with for the reason that film is often scratched by the use of a take-up. A film-box on rollers, which fills the place of a take-up, sets beneath the cabinet. It is divided into two compartments, one for the positive and one for the negative. The compartment for the former is light-tight and may be exposed in the daylight, while on the way to the developing-rooms, without injury to the film.

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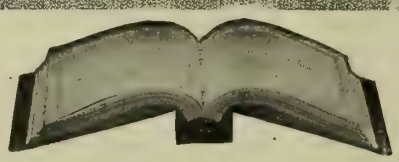

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What is a Motion Picture?

(*Continued from page* 32)

ture of ether and alcohol, two liquids much in use in the arts and sciences. Everybody has an idea of what these spirit-like liquids are. The cotton dissolved in these fluids makes a viscous body, heavier than water and like a light oil. It has a familiar, pungent odor which everybody who has been under the hands of a doctor or druggist will recognize. This liquid is called collodion. You can spread it out on glass and it will form a thin transparent coating. It is used in photography and for medical and other purposes.

We are now getting near to the actual base of the celluloid film. This liquid, when commercially prepared and poured out upon glass plates, will dry and form a thin, transparent film. But it is not strong; it will readily break and so it is necessary to make it tough enough for photographic and motion-picture work as the film has to undergo a great deal of wear and tear. So a hardening substance or substances are added to it—one of the latter is the familiar camphor. By adding camphor to the collodion, spreading it out upon glass plates or slabs, you get your celluloid film in large sheets, which is cut into the ribbons or films that are used in making motion pictures.

This celluloid is inflammable. It lights or takes fire readily because it has in its constitution substances that burn readily, the gun-cotton and the alcohol. Celluloid films which do not burn and are known as non-flam are made but so far have not been a success in practice, because while you make your celluloid non-inflammable, or non-burning, you also make it less easy to handle in the projection machine. It does not last so long. It is not necessary for us to go into the chemical explanation of this, because this is not a chemical article.

THE actual picture consists of silver—it is called pigmentary silver. Although it is black and has not the white shiny luster that we usually associate with silver; it is, nevertheless, of the same nature. That it is black is due to the fact that the picture was produced by the chemical action of light on silver, which is incorporated in the gelatine that is coated on the celluloid.

How does light act in making the picture? Simply in this way—it was discovered years ago that salts of silver, such as chloride of silver, bromide of silver and iodide of silver were affected by light, and that if you applied a suitable chemical to them they were made actually black instead of being roughly of a cream color. These salts of silver are so sensitive to light that you have to make them in the dark and you can only expose them in a camera, otherwise they would blacken all over—just as a silver spoon does if you leave it long in the atmosphere. Everybody knows that silver blackens or darkens in light and has to be constantly polished.

The gelatine fulfills the office of carrying the silver salt in suspension. You make a mixture (or emulsion) of gelatine nitrate of silver and bromide of potassium. The two salts mixed form another compound which is white bromide of silver. The other salts so formed are washed away.

All this is done in the dark and the celluloid is coated in the dark with the gelatine and bromide of silver in it. The film can only be exposed in a dark camera through a lens. When it is exposed it is developed in a dark room. Development consists in making the action of the light stronger. It darkens the part of the film that has been acted upon by the light. The part of the silver that has not been acted upon by light is dissolved out of the film by a salt of soda. Then the film is washed and dried, and you have what has been described in the earlier part of this article as a celluloid film carrying a positive image of metallic silver in clear gelatine.

This substantially is a motion picture: Celluloid, gelatine, silver.

GOLD MEDAL AWARDED

More than seven million people daily attend motion picture theatres, it is estimated. This fact brings to mind what an enormous task it is and has been to safeguard their lives. This is principally attained by means of proper and sufficient safety devices on the projecting machines, and it is interesting to note that a gold medal has just been awarded to the Nicholas Power Company, manufacturers of Power's Cameragraph No. 6-A, by the American Museum of Safety, under whose auspices the First International Exposition of Safety and Sanitation was held at the Grand Central Palace, New York City, December 11 to 20, inclusive.

This distinguished tribute to the mechanical genius and untiring efforts of Mr. Nicholas Power has been the occasion of much rejoicing by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident, and Mr. Power has been heartily congratulated.

TO FILM MEXICAN WAR

Thomas H. Ince, vice-president and director-general of the New York Motion Picture Corporation, recently detached from his working staff in Los Angeles, Cal., a number of intrepid camera men to take motion pictures of the Mexican war. The pictures taken will be brought and first shown to President Wilson, his cabinet and Congress before they are sent out for release.

Six motion picture men will journey to Jaurez, Mexico, where they will be joined by two others already on the scene. Then some of the party will join the Constitutionalist Army, and another coterie will push on toward Mexico City, for the purpose of entering the city and taking motion pictures of scenes of strife there.

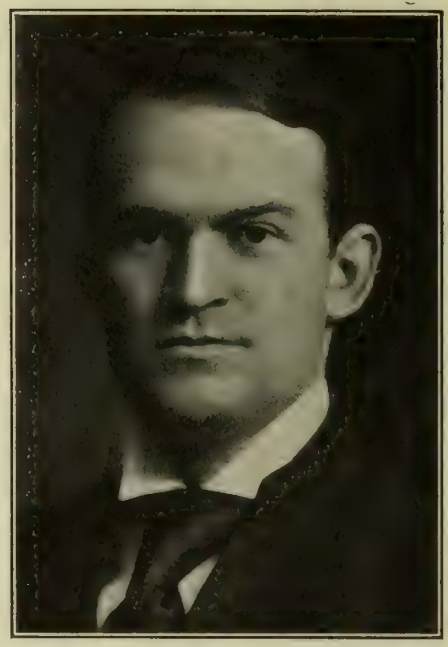
The camera men's equipment includes a portable dark room, extra lenses, rations, and other supplies sufficient to last several weeks.

AN APPRECIATIVE LETTER

Clarence J. Harris, Oklahoma City, Okla., wrote the scenario of "The Trail of the Lost Chord," a recent two-reel production of the American Film Manufacturing Company, which met with universal approval and is still drawing full houses. When the picture was run in an Oklahoma house Mr. Harris was so well pleased with the production that he wrote at considerable length to Ed Coxen, who played the lead. The first paragraph reads as follows:

"Permit me to express to you my sincerest appreciation for your masterly and artistic work in my drama, 'The Trail of the Lost Chord.' Naturally, I went to the theatre with no little anxiety and expectancy. To say I was charmed with your work is slightly expressing it; the drama and its lesson depended on you; it all lay with you, and you lifted it to most exalted altitudes and gave to it such a stamp of your own personality that it thrilled me as I felt the strength of your high ideals and magnificent individuality."

The letter is much appreciated by Mr. Coxen.



FRED R. JONES
General Manager Inter-Continental Film Co.

CITAGRAPH COMPANY INVADES NEW YORK

The Citagraph Company, of Los Angeles, Cal., has opened an Eastern office in charge of E. Stancliff at 145 West Forty-fifth Street, New York City. They will show there shortly their three-reel special feature, "Life in a Western Penitentiary," produced under the direction of S. T. Reynolds and C. A. Taylor. This film was made by permission of Governor W. P. Hunt.

The Citagraph Corporation also produced the pictures of the transcontinental highway route from Los Angeles, Cal., to Washington, D. C., a film made under the auspices of the U. S. Government Good Roads Department.

J. F. F.

RIDES VICIOUS HORSE

The horse which Irving Cummings has been riding in a new three-part Pathe play killed a riding master by the name of Furst, on December 4. The animal is a vicious brute and Cummings had had a hard time with him only the day before.

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SPECIAL FILM REVIEWS

"Over Niagara Falls." (Sterling Camera and Film Company. Four reels.)—Though newcomers, comparatively, in the producing line, the Sterling Camera and Film Company are here to stay. The fact is emphasized by this four-reel drama. Although melodramatic in character, with plenty of hairbreadth escapes, there is not a sign of anything throughout that could be construed as obnoxious or disagreeable even to the most sensitive minds. Good direction in every scene, the avoidance of anything inconsistent with a clever story, and capable acting will get this picture "over" with any audience.

Tom Wright and his cousin, Bob Farrell, go to college together. Bob is expelled for gambling and on his way home meets an unscrupulous lawyer, who engages him to smuggle in Chinamen. The method used is rather original. Tom, in the interim, has graduated, a full-fledged doctor. While in an automobile he runs over a woman, whom he carries to her home—a gambling house. While there the house is raided, and a policeman is shot. The blame falls on Tom. He is sentenced to twenty years at hard labor.

King, a Secret Service detective, is watching some men, in an attempt to catch them smuggling. There are some excellent fights, one man being thrown off a high roof. And then comes the thrill of the production. An automobile containing the lawyer is actually hit by an express train and smashed to pieces. Tom's sister is caught by the thieves, and after being placed in a barrel, is sent over the falls. Bob is killed and his body floats over the falls, after a desperate hand-to-hand encounter with King. Bob's previous confession vindicates Tom of all blame for the murder of the policeman.

Among the players who deserve credit in the production were James Alling, Augustus Collette, John Mahony, Arthur Donaldson and Violet Stewart.

A. D. M.

"Miracle Mary." (Victor. Two parts. Dec. 26.)—An excellent Christmas release which incidentally extolls one of the virtues of the motion picture. Glenn White and Fritzi Brunette, the principals, play with their usual talent. The story is not allowed to become at all conventional at any time. A very commendable picture for this season.

"Miracle" Mary, a member of the Salvation Army, is called upon to testify at the trial of an alleged burglar, whom she had known for some time. She tells his past history and how good a record he has had since his release from prison, but despite this the man is sentenced and sent to prison. The testimony of the various characters in the court scene are shown as they talk, in fade-away scenes making it more realistic. A good vision of the manger in Bethlehem with the Virgin and the Christ Child is also shown with good effect.

Christmas day in the prison arrives, and the kind warden and his helpers have arranged for an entertainment for the prisoners. It is during this performance that the innocence of the boy is proven. A motion picture film is projected on the screen showing him at some aeroplane races. He is freed when the reel is proven to be genuine. After his release he becomes a member of the Salvation Army, with his affianced wife, "Miracle" Mary.

"The Blind Power." (Lubin. Dec. 20. Three reels. General Film Company Exclusive Service.)—Somewhat similar to "The Evil Eye," released some time ago by the same company. This story deals with mental suggestion and is appropriately termed a "mystery story." Romaine Fielding plays the lead and deserves commendation. He has the power in the story to absorb anything he wishes, through his tremendous will power.

He goes blind, and takes away the sight of his nephew that he may see; he steal's his sister's wonderful brain that he may write; he steals an inventor's mind that he may become famous, and then he meets the girl he learns to love, and rather than steal her voice, he commits suicide in a spectacular manner. In places it is as creepy as though from the pen of Edgar Allen Poe.

"Uncle Tom's Cabin." (Kalem. Two parts. Dec. 17.)—There is a possibility that there is no one, even in the most rural sections of this country, who has not seen this beautiful dramatization of the work of Harriet Beecher Stowe. But there are many who have not seen it since childhood, and to these this production of the Kalem company will appeal strongly. To children it will be a boon. This is the second time it has been produced in the pictures, but this attempt is far more perfect than the first, and is accurate in every detail.

There are summer and winter scenes, the action covering a considerable length of time. There was no attempt to try to equal the death scenes as represented in the original drama. That would have been impossible without the voice, and so they were but lightly touched upon. In this way there was no chance of making an unfavorable comparison. The escape of Eliza, on the other hand, was much more realistic than

THE FILM PROVES HIS INNOCENCE
Scene from "Miracle Mary." (Victor—2 reels.)

the speaking drama because of the facility of real floating ice, a real river, real dogs, etc. But the most wonderful piece of work in the whole production is the fateful death of Legree at the conclusion. This was wonderfully portrayed.

"Within the Enemy's Lines." (Edison. Two reels. Dec. 19.)—From the story, "A Captured Santa Claus," by Thomas Nelson Page. An excellent offering, which is sure to "get across." The story is of the Civil War, and vividly describes the heroism of a man who, in disguise, manages to get to his home for Christmas to bring the children their toys. He is known to be in his house, and his little son, knowing that he will be hanged if caught without a uniform, goes after one. Although shot he saves his father's life.

The vision and double exposure work is very well done. There is a great deal of realism throughout; one can almost hear the pistol shots. The final sub-title is "The Yankees Didn't Capture Santa Claus." Augustus Phillips looks well in a goatee. Little Yale Boss rendered an excellent account of himself as usual.

"Some Elopers." (Lubin. Split reel. Dec. 5.)—Arthur Johnson would have played the lead more capably than the one cast for it. Same reel with "An Interrupted Courtship." Night scenes should have been tinted.

"An Interrupted Courtship." (Lubin. Dec. 5. Split reel.)—Same reel with "Some Elopers." The best part was the bathing suit scenes, which excited admiration. As father insists on marrying the widow, his clothes are stolen. They manage anyway and all are reconciled.

"An Equal Chance." (Selig. Dec. 9.)—Two girls love the same fellow. The one, rich in worldly goods, gives some of her clothes to the other, and thus lets her win the fellow. A very pretty love story.

"The Troublesome Mole." (Biograph. Dec. 11. Split reel.)—Same reel with "A Foul and Fearful Plot." Beauty doctors and burglars both try to get rid of the mole. Some funny make-ups.

"Children of the Forest." (Essanay. Dec. 11.)—An Indian story, dealing with the period when the white people were not plentiful on the frontier. A forest fire is introduced. As is customary, a stray white man is the villain.

"A Military Judas." (Broncho. Three reels.)—A most appropriate title for a clever, well-told drama, from the pen of William H. Clifford. Although in parts the action becomes slightly conventional and time-worn, the total effect is very good. Two brothers, Jim and Jack, fighting side by side in the Civil war, are both in love with the same girl. Jim, though the unworthy one, is apparently the favored suitor. While drunk, he is prevented from shooting a man by a spy of the enemy, who obtains such a hold on him that he gains information from him regarding the movements of his army. A letter written on his brother's stationery, falls into the hands of the general. Jack court-martialed and, recognizing his brother's writing, conceals the truth. Jim, in despair, and feeling the qualms of conscience, commits suicide, first confessing his guilt. After the war is over Jack marries the girl whom both he and his brother had loved.

"Finger of Fate." (Patheplay. Dec. 18. Two parts.)—The title of this is not self-explanatory. The story is one with a strong moral and makes a worthy release. A young doctor and a girl form a fast friendship. The girl accepts an invitation to dine at the man's apartment. While waiting for her he falls asleep and dreams of what will be the inevitable end of their dinner. The vision is so realistic that he marries the girl before he will allow her to enter his house. Irving Cummings and Eleanor Woodruff play the leads. There is some excellent emotional work registered.

"Dr. Kean's Secret." (Cines-Kleine. Two parts. General Film Company Exclusive Service.)—A very interesting story which grips one by its pathos. A doctor having discovered a cure for a deadly disease, dies before he can make known his secret. One of his assistants discovers the cure in its hiding place and sells it. The other assistant discovers the formula and is able to save many lives.

"The Trail of the Snake Band." (Essanay. Dec. 18.)—The plot of this story has been worked so often before that it loses some of its interest. A man is accused of robbery because he has a hatband worn by the thief. He proves his innocence. Rena Valdez and True Boardman are the principals.

"A Son of His Father." (Lubin. Two reels. Dec. 18.)—Nothing very convincing about this story. It plays up the worn-out plot about heredity. The son inherits gambling instincts from his father. Later, having deserted his mother, the boy meets his father in the West and a reconciliation follows. There is a little romance and a fight which would be impossible anywhere.

"I Hear Her Calling Me." (Selig. Dec. 17. General Film Company Exclusive Service.)—There are many very beautiful scenes in this rather pathetic story. It is a good release. A girl is killed by a leopard, through her husband's negligence. The view of the leopard in the fight with the girl is by all odds the best of its kind ever seen by the writer.

"GUILTY!"
Courtroom scene from "Miracle Mary." (Victor 2 reels.)

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"The Girl at the Lunch Counter." (Vitagraph. Dec. 19.)—A splendid comedy, with such pleasing players as John Bunny, Lillian Walker, Flora Finch, Willie Van and Kate Price. The College Widow, loved by all, marries the unexpected one, but the chap with the cash.

"The Stigma." (Essanay. Two reels. Dec. 19.)—A very good drama, the action of which is very clear and makes a good offering. Francis X. Bushman plays the lead. A girl leper escapes miraculously and is adopted by a farmer. The son learns to love the girl, but she will not tell her reason for refusing him. The truth finally becomes known and they both commit suicide.

"Who Stole Jones's Wood?" (Lubin. Dec. 19.—General Film Company Exclusive Service. Split reel.)—On the same reel with "When Cupid Took in Washing." A fairly humorous comedy in which a trap catches the one that set it.

"When Cupid Took in Washing." (Lubin. Dec. 19. Split reel. General Film Company Exclusive Service.)—A comedy love story that should get across. Because she can't get the fellow she wants, she takes in washing and so wins him.

"A Scandinavian Scandal." (Patheplay. Dec. 19.)—A roaring good slapstick comedy. One of the month's best. A servant and her unknown lover get entangled with her mistress and a jealous husband. Many unique and original situations.

"The Lure of the Road." (Selig. Dec. 19.)—A gypsy story which deserves commendation. A wanderer finds it difficult to abide a cross wife, but later returns to her. Good costuming and splendid atmosphere.

"A Christmas Story." (Vitagraph. Dec. 22.)—Very well named. Tefft Johnson so closely resembles Earle Williams, that many are confusing them. The story of Christ in the manger causes three little tots to look in their own barn and there they discover something similar. Good grouping and fine winter scenes are a great help to this picture.

"Through Flaming Paths." (Lubin. Dec. 22.)—Very similar to "Ninety and Nine." A huge forest fire must be gone through in a trolley car and the girl acts as motorman when the coward won't. The latter becomes ashamed of his lack of nerve and forms an electric circuit with his hands.

"Products of the Palm." (Edison. Dec. 22. Split reel.)—On the same reel with "Teaching His Wife a Lesson." Showing the methods of picking cocoanuts, bananas, etc., and loading same on steamships for the markets in this country. Good photography.

"Teaching His Wife a Lesson." (Edison. Dec. 22. Split reel.)—Same reel with "Products of the Palm." A very clever comedy which will be well received by everyone. Hubby warns his wife against pickpockets, then tries to teach her a practical lesson with disastrous results.

"The Open Door." (Selig. Two reels. Dec. 22.)—A good finale in this picture takes away any thoughts but those of the best. A little boy is lost as a child and after a number of years, in which he has many adventures, he lands back in his home town. He is tempted and steals the purse of a man in the public library, but decides in remorse later to return it. He does so and finds out that he is back in his old home. One inconsistency does not mar the picture.

"Pathe's Weekly No. 78." (Pathe. Dec. 22.)—An unusually interesting number of the weekly. The finding of the Mona Lisa forms an interesting item. The thrilling automobile races at Acheres, France, was also good. Photography throughout ex-

"A Dead Man's Papers." (Gaumont. Two reels.)—Not a very good offercellent.

ing. The story is good, but an attempt by the Gaumont Company to imitate the American "Western" rather spoiled it. Some spectacular shooting and a huge fire are its best features.

"Ancient Order of Good Fellows." (Vitagraph. Two reels. Dec. 20.)—Litle Audrey Berry, when asked how she was able, in this picture, to love big Hughey Mack, answered, "Because I really love him," which has nothing much to do with the story. Mack is a big policeman who gets in "bad' with the ward heeler and is given a short time in which to make good. He does this, arrests a man who is badly "wanted," and gets his promotion. Just a good-natured comedy, that is pretty sure to make everyone interested.

"The Haunted Bed Room." (Edison. Dec. 20.)—The story seems to resemble something we have seen before. A man dies, leaving some money

SCENE FROM "A MILITARY JUDAS"
(Broncho—2 reels.)

under the flooring. His ghost haunts the room until the money is delivered to the person to which it belongs.

"The Conscience of Hassan Bey." (Biograph, Dec. 20.)—A suggestive story of Turkey, showing scenes in a harem, etc. There is much elaborateness about the settings. Not very realistic.

"Broncho Billy's Christmas Deed." (Essanay. Dec. 20.)—A pretty story following somewhat the lines of previous productions. G. M. Anderson, Marguerite Clayton and Harry Todd are the principals.

"The Fire Bride." (Patheplay. Dec. 20.)—Evidently a Russian or French story, photographed. Two lovers are separated, but the man drags the girl off, and holds her in a barn, where they are both burned to death. Many good scenes of peasant life are shown. A very desirable release. The photography is excellent.

"Beyond All Law." (Biograph, Dec. 18.)—A "blood and thunder" melodrama, which has, however, several redeeming features. A man manages to steal the wife of another, but she leaves him later and rejoins her husband. The latter obtains vengeance.

"The Cities of Japan." (Melies. Dec. 18.)—A full reel, dealing at length with the cities of Yokohama, Nara and Kyoto. The photography is good.

"Buster's Little Game." (Selig. Dec. 17.)—A conventional "Western" which does not seem to "get across." A cowboy, having inherited an estate, goes East and to college. He returns as a tenderfoot. Poorly trained animals mar the picture.

"Any Port in a Storm." (Vitagraph. Dec. 17.)—Good sub-titles greatly aid this picture. Two old sailors get themselves mixed up in a love affair from which they have hard work to get disentangled.

"Love or a Throne." (Imp. Dec. 25. Two parts.)—Directed by Herbert Brenon in Berlin. The story itself is conventional and possesses but little originality. A king has two sons, the eldest of whom is in love with an opera singer. Upon the king's death he refuses the throne, and abdicates in his brother's favor, thus being enabled to marry the girl.

"Animated Weekly, No. 93." (Universal, Dec. 17.)—A very fair number. As usual, the cartoons of Hy Mayer make the hit of the picture. News from the Mexican border and the catastrophe to the steamer Zulia in New York were most important items.

"Hello, Trouble." (Essanay. Dec. 17.)—A romance over the telephone between two offices in which the bosses, unfortunately for them, join. Billy Mason and Ruth Hennessey play the leads.

"Falling in Love with Inez. (Edison. Dec. 17.)—Gladys Hulette looks so splendid in this picture that all sympathize with the lovesick swains. Inez has suitors galore and her uncle kicks them all out until the football player arrives.

"Good for the Gout." (Kalem. Split reel. Dec. 17. General Film Company Exclusive Service.)—A Ruth Roland and John Brennan slapstick comedy. A father is cured of imaginary ills.

"Frayed Fagin's Adventures." (Kalem. Split reel. Dec. 19.)—Same reel with "Ulster Day in Belfast." A laughable comedy featuring John Brennan. Inconsistent in some scenes.

"Ulster Day in Belfast, Ireland." (Kalem. Split reel. Dec. 19.)—Same reel with "Frayed Fagin's Adventures." Included with the scenes from Ulster Day are the following: Fair at Stratford-on-Avon, Races at Brooklands, Conscripts in Paris, Druids in London, Sheep Fair at Winchester, and a fire in a lumber yard in London. Good photography prevails.

"The Coryphee." (Victor. Two reels. Jan. 2.)—Florence Lawrence in a dancing part always looks her best. It seems natural to her. In this story she saves a girl from a husband's wrath by throwing the blame on her own shoulders. A fine release.

SCENE FROM "OVER NIAGARA FALLS"
Sterling.

PROMINENT WRITERS FOR MUTUAL

In its effort to raise the standard of the motion picture the Mutual Film Corporation has contracted for stories by many of the most prominent authors of novels and magazine stories. These will be condensed into scenario form and produced under the direction of D. W. Griffith.

Among the authors whose work has been contracted for are Thomas Nelson Page, ambassador to Italy; Paul Armstrong, the playwright, whose drama, "The Escape," a romance of the underworld, is now being produced by Mr. Griffith personally; John Kendrick Bangs; George A. Birmingham, who wrote that very successful Irish comedy, "General John Regan," now playing in a long run at the Hudson Theatre, New York; Daniel Carson Goodman, author of "Hagar Revelly," the publication of which Anthony Comstock attempted to prevent; Zona Gale; Eleanor Ingram, author of "The Car Behind"; Robert H. Davis, of the Munsey Magazines; Paul West, of the New York World; H. R. Durant, playwright and associate editor of "The Cavalier"; Gardner Hunting, editor of the People's Magazine; Homer Croy, the humorist of Judge, Leslie's and Collier's; George Pattullo and Roy Norton, both of whom are famous writers of Western stories; E. Phillips Oppenheim, the celebrated English novelist; Mary Roberts Rinehart and Roy McCardell.

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General Film Company (Inc.)

71 West 23rd Street New York

MICHIGAN EXHIBITORS HOLD CONVENTION

(*Continued from page 20*)

would gladly assist the exhibitors in every possible way. Similar assurances were given the delegates present by the representatives of the Mutual Company and the Universal Company and many of the largest feature film concerns.

Resolutions were adopted upholding President Neff for his good work in organizing the country, but regretting his stand on the censorship question.

W. C. Caldwell, of Battle Creek, Mich., resigned as secretary, and W. Lester Levy, of Detroit, who formerly acted as secretary pro tem., was elected to fill out the year, and at once began his duties.

Following this the convention adjourned, to meet again at the annual session of the league in Battle Creek, Mich., on the second Tuesday in June, 1914.

Among those present were: Peter J. Jeup, president, Detroit; H. F. Fowser, treasurer, Lansing; W. Lester Levy, secretary, Detroit; C. W. Orth, Detroit; Ben Cohen, Detroit; Aug. Kleist, Pontiac; Otto Seestedt, Detroit; Mr. Ritter, Detroit; Chas. Seestedt, Detroit; Fred R. Rumler, Detroit; G. W. Trendle, Detroit; Geo. Thatcher, Bay City; N. C. Hennesey, Bay City; Geo. McBride, Bay City; Mr. Beck, Fenton; G. R. Durkee, Saginaw; Fred Durkee, Saginaw; Mr. Roscoe, Saginaw; Mr. Thompson, Northville; W. Smith, Grand Rapids; Geo. Marr, Saginaw; J. E. Pawley, Saginaw W.; E. J. Stanton and R. F. McDonald, Flint.

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BELL JOINS ALL-STARS

President Harry R. Raver, of the All-Star Feature Corporation, has completed negotiations with Digby Bell, one of America's foremost comic-opera stars and comedians, for his appearance in Augustus Thomas's "The Education of Mr. Pipp."

This will be Mr. Bell's first appearance in the silent drama. His ability as a purveyor of high comedy should be a most valuable asset in his new endeavor.

Selig Players in Bad Accident

IT is difficult to persuade the public that the scenes of photoplays are real, and that actors must necessarily undergo many ordeals to secure the effects essential for the realistic drama. The theatrical fake has been so common that the reading public regards the dangers of plunges behind the scenes with showers of salts thrown in the air to show water, or falls over beetling cliffs, three feet high, upon soft mattresses, with freedom from fear of serious results for the participants. In the motion pictures, however, it is altogether different. The actors must do things and the artificial does not serve.

Recently in Los Angeles Edward J. Le Saint, director of the Selig Polyscope Company, was staging some Western scenes in the mountains when an accident occurred which imperiled the lives of a number of people of the stock company. The famous old Concord stage, one of the prized possessions of the Edendale studio, was being driven down a winding mountain road at a high rate of speed by Art Acord when the kingbolt pulled out on a turn. As a result the front wheels were carried away and the coach was capsized.

Inside the vehicle were Stella Razeto, Arthur Blake and Joe King, and on the driver's seat with Acord, was Billy Elmer. Miss Razeto was seriously hurt, receiving several bad scalp wounds and ugly bruises, and all the others were much shaken up. After gamely requesting the rescuers, who piled down the mountainside and picked her up, to attend to the others, Miss Razetto lost consciousness.

She was whirled away to the Sisters' Hospital in one auto and King, Blake and Acord were taken away in another to have their bruises dressed

Happily all concerned are now mending. The play in which the accident occurred was "Kid Pink and the Maharajah."

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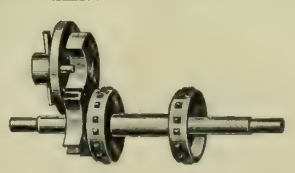
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MRS. W. R. HEARST FILMED

Mrs. William Randolph Hearst and her three sons were filmed by the Vitagraph Company of America at the studios on Saturday, December 20. This film was especially made for Mrs. Hearst and intended for a surprise for Mr. Hearst for Christmas. There were about ten scenes made, one showing the boys playing football on the lawn, several family groups, some very novel effects of animated portraits in frames and another showing the whole family in their limousine leaving the studios, bidding a fond farewell to A. E. Smith and thanking him for the courtesies extended and the good time they had going through the plant.

RELIANCE INCORPORATED AT $1,000,000

Incorporation papers are ready for filing in a new company, to be known as the Reliance Motion Picture Company, with a capital stock of $1,000,000, to produce dramas by great authors for the Mutual Film Corporation of New York at an estimated cost of from $25,000 to $1,000,000 apiece. Harry E. Aitken, president of the Mutual, is the organizer and head of the new concern and his associates are prominent New York and Chicago bankers.

This organization will take over the new studios of the Carlton Motion Picture Laboratories, one of which has just been completed on the estate of the late Clara Morris in Yonkers. Another, recently purchased, is the Kinemacolor studio in Los Angeles, and the third is a four-story loft building at 29 Union Square, corner of Sixteenth Street and Broadway.

All of these will be under the immediate direction of D. W. Griffith. Among the big things to be done at once are a production of "The Clansman," by Thomas Dixon; "The Escape," an eugenic drama by Paul Armstrong, and other features by Thomas Nelson Page, Ambassador to Italy; John Kendrick Bangs, George Pattullo, E. Phillips Oppenheim, Mary Roberts Rinehart, Robert H. Davis, Homer Croy and Paul West.

To get the atmosphere of the stories, the pictures will be taken in the original locale, new studios being opened next month in London and the South of France, and, so as to have them historically and scientifically correct, the leading experts, including the foremost professors of the prominent colleges of the world, will be engaged as critics.

BUY "LURE OF NEW YORK"

The Canadian rights to "The Lure of New York" have been purchased by the International Feature Film Corporation, Ltd., of Montreal. This company also has contracted for other productions of the New York Film Company.

EXHIBITORS

Here are some

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"The Great Lure of Paris"

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in 3 parts, an Ambrosio dramatic masterpiece.

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in 2 parts—ultra sensational.

"Justice or Love?"

in 3 parts, teaching a good moral lesson, helped by very strong dramatic action throughout.

"Scrooge"

in 3 parts, for New York State only. This is a portrayal of one of Charles Dickens' famous Christmas Carols.

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Mary Fuller
in "Dolly of the Dailies," twelve newspaper stories by Acton Davies, released on the last Saturday in each month, beginning January 31st.

William Wadsworth
in "Wood B. Wedd," comic series by Mark Swan, released the last Monday of the month, beginning December 29th.

Andy Clark
in "Andy" comic series, first release Wednesday, December 31st, all others the second Wednesday of the month.

Barry O'Moore
in "The Adventures of Octavius — Amateur Detective," comic series released the second or third Monday in the month, first release January 12th.

Coming Two Reel Features

***THE ANTIQUE BROOCH
Produced in England

The mysterious disappearance of a priceless brooch, during a big house party, terminates in a thrilling battle upon a flying express train. The thief is pursued along the outside of the car and overpowered while in the act of strangling his victim.

Released Friday, January 2nd

***THE WITNESS TO THE WILL

A dramatic tale of a stolen will, a wealthy girl who is forced into poverty by her cousin, and of a loyal groom who is hurled over an embankment by the thief. But the groom survives and forces the thief to make restitution.

Released Friday, January 9th

Coming Single Reels

*STANTON'S LAST FLING
A thrilling tale of adventure.
Released Saturday, January 3rd

*THE GIRL IN THE MIDDY
A society girl goes back to childhood.
Released Monday, January 5th

**ON THE GREAT STEEL BEAM
A sensational rescue in mid air.
Released Tuesday, January 6th

*THE SHERLOCK HOLMES GIRL
(On the same reel)

AFRICAN SEA BIRDS
Released Wednesday, January 7th

**A LONELY ROAD
A selfish millionaire awakes—too late.
Released Saturday, January 10th

**THE ADVENTURE OF THE ACTRESS' JEWELS
First of the adventures of Octavius, Amateur Detective.
Released Monday, January 12th

*A NIGHT AT THE INN
The innkeeper's sister twice saves the traveler's life.
Released Tuesday, January 13th

*ANDY PLAYS HERO
He saves a little girl by wearing her clothes.
Released Wednesday, January 14th

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Without fear of contradiction we claim this picture to be a money-getting box-office attraction of unusual merit. A comedy such as has never before been shown. A feature that is a feature. Heralds and posters now ready.

Released Tuesday, December 30th

"THE GHOST OF SELF"

A drama with a punch showing a man's true character. Ruth Stonehouse and E. H. Calvert featured.

Released Wednesday, December 31st

"WHEN LOVE IS YOUNG"

"ASCENDING SUGAR LOAF MOUNTAIN"

(South America)

A juvenile comedy-drama of "puppy love" and an educational subject of merit.

Released Thursday, January 1st

"THROUGH TRACKLESS SANDS"

A Western drama that grips. Thrilling situations that chill.

Released Saturday, January 3rd

"THE REDEMPTION OF BRONCHO BILLY"

A novel and extremely interesting Western drama with MR. G. M. ANDERSON.

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Coming Friday, January 9th

"The Hour and the Man"

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Laws are made forbidding men to murder—yet we murder those who disobey the law. This is an unusual drama founded on circumstantial evidence. It is a story with heart throbs and situations unparalleled. FRANCIS X. BUSHMAN AND RUTH STONEHOUSE FEATURED.

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ACTRESS IN LION'S DEN

"With the hungry gaze of forty hungry lions fixed upon her, Kathlyn Williams, a local actress," says the Los Angeles Herald, "entered the arena of the Zoological Gardens at East Lake and stood unarmed and alone before the crouching beasts.

"Outside the arena, breathless groups of actors and newspaper representatives waited tensely; armed guards with weapons ready lurked about the danger zone with alert eyes on the hungry swarm of lions, while the motion picture camera 'turned' on a scene which few people, either in photoplay or in real life, have been called upon to witness.

"Miss Williams was undergoing but one of three terrific ordeals called for in the massive production, 'The Adventures of Kathlyn,' written for the Los Angeles actress by Harold MacGrath.

"The venture into the arena with settings royally Indian has its humorous side, grimly enough in the story, for the heroine is supposed to undergo a series of tests to avoid taking a husband to share a throne. However, the people who witnessed the splendid courage of the Selig Company's leading lady had no thought of humor. The grim reality of the scene before them precluded anything but the obvious danger of the act.

"Miss Williams is known as the nerviest woman 'in the game.' Her hair-raising escapes during the past few years seldom have crept into print, but they have been as real as her appearance among the lions.

"In the arena, where Miss Williams passed her first ordeal, as Kathlyn, were lions which had but recently entered captivity. Among them were eighteen lions just received from Hagenbeck that joined the big group already in the Selig Zoo. The scene was intense to the highest degree, while the animal men and the photographers worked frenziedly. The lions were at times uneasy and made some menacing leaps. However, the long scene was filmed successfully under the direction of F. J. Grandon."

"THE ESCAPE" SOON TO BE RELEASED

Paul Armstrong's drama, "The Escape," will soon be seen as a four-part motion picture. It is being produced by Director D. W. Griffith for the Mutual program. The appearance of this picture will be of interest, as it will not only mark the first appearance of Blanche Sweet as a Mutual star, but it will also be the first Mutual picture thus far presented actually staged by Mr. Griffith.

The cast is made up of such players as Mae Marsh, Robert Harron, Donald Crisp, Earl Foxe, C. S. Abbey and Spottiswood Aitken.

"Selling Out" in Spain

(*Continued from page 25*)

tures. French, Italian, English or American players won't do for the Spaniards. They need a favorite of their own blood, who understands their emotions, their sense of humor, and can translate it all into pictures.

A clever manufacturer could hire a good company of Spanish comedians very cheaply, train them and develop them into a company which would produce native pictures that undoubtedly would draw all the business away from the shows which rely upon second-hand, cast-off and worn-out reels. The motion picture world of Spain is ten years behind the times, and a shrewd manager who could bring out a Bunny or Billy Quirk in native talent would be sure of a fortune.

Spain is an ideal spot for the camera man, but so far it has been comparatively overlooked. Quaint sets and pictures abound. The Cines stock has a large company working in Seville at present with good results, and Pathé Freres have several companies of players in different parts of Sunny Spain, but it is doubtful if the Spaniards themselves will see all these pictures that are being made in their country, or if they will care for them peopled with foreign actors.

There is no film censorship in Spain, which makes it an open field for pictures which fail to pass elsewhere. Spain doesn't believe in censorship in anything. The few popular magazines they have are full of photos that would make Anthony Comstock start raiding at once.

It's a free country in the way of morals, and many a picture gets by in Spain which would be stopped in puritanical America. Another reason that censorship is not needed in Spain is that very few children go to the theatre. There are no five-cent tickets for children in the land of the Dons. They pay full price or nothing at all, and you can't see a dozen even at a matinee.

The grown-ups like blood-and-thunder pictures as well as comics. They fall hard for the Western picture, even if taken in Spain. The other night I saw a thrilling Western drama cribbed from some California company's reel and reproduced in Spain. Oxen were substituted for steers and goats for sheep, but the people here didn't know the difference, and thought the whole thing was happening on the wild ranges of Western America.

* * * *

JUST now the three-reel picture of Christopher Columbus from America is making a big hit. Here it is called "Cristobal Colon," and everybody shouts and sighs over all the dramatic scenes. The Spanish audience is very temperamental and appreciative.

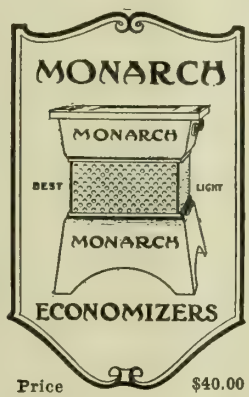
Smoking isn't allowed in the theatres, but everybody smokes just the same. They have two firemen sitting down front who look like Boy Scouts and wear Hessian soldier uniforms. There's never been a fire in a picture house in Spain of any importance, but somebody has to pay the salaries of the city firemen, so they put it up to the exhibitor.

In spite of bad conditions there are good opportunities awaiting Americans here. American films are the most popular. The people want them, and before long they're going to have plenty. There is a good chance awaiting the man who comes to Madrid or Barcelona with good connections and starts a big show out-of-doors. Spaniards have an ideal climate and love to be outdoors, but so far they've never heard of an open-air theatre. In summer the heat is unbearable and the people practically live in the streets at night, looking for a cool place. A big picture place open to the stars would be an acceptable innovation that would pay dividends.

Café life is very popular in the big cities, and if motion pictures were combined with cafés, somewhat after the fashion of Coney Island and American resorts, the exhibitor could make good profits. But a big city would have to be picked for such a venture, and Spain hasn't many big cities. The two most progressive are Madrid and Barcelona. At Barcelona the business methods are almost American and the people have more money to spend than in any other city in Spain, except the Capital, Madrid.

Spain needs motion picture promoters, but to make a profitable start in this land of the siesta a man must study the conditions and know the people. There are chances all along the line, for manufacturer, exchange man and exhibitor, but the people will have to be educated and developed to a point where they will look for something better than they are now getting.

Viva la Spain! But if you come over you'd better bring along a property pistol and make up your mind to fight King Alfonso and his taxes to the last ditch.



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Theatre_____

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The Motion Picture in Canada

(*Continued from page* 18)

of the pictures on this program will be shown in the city for six weeks after being shown in the theatre securing the contract. Advertising can now be done a full two weeks ahead and exhibitors do not care who knows what their program is going to be, since no one can infringe upon it. This may be old news to the larger United States cities but it is new here and marks the era of the keen competition among the thirty local houses.

The advantage to the manufacturer, who can ship films without the expense of the long haul and without the tiresome "hold-up" which is of such frequent occurrence at the Custom House, without the customary deposit of thirty-three and one-third per cent, which ties up much cash and without many of the attendant customs house evils which arise, is obvious. But obvious as it is, no one has yet chosen to take advantage of it and give to Canadians what Canadians want.

* * * *

HOW much fiums suffer from the local censors can best be told by the film agencies. The number tells of the eager and sometimes mistaken energy of the holder of a pair of sharp scissors. These films are censored in almost every city and as no two censors have the same moral standards the films suffer even to the slicing off of sub-titles. The exchanges in Canada can tell the exchanges in the United States about it, if they have not already found out for themselves.

What better example of catering to the public wants could be had than the recent production of "Moths" at the Province theatre in Winnipeg, a film which featured Maude Fealy. The Province was jammed to its doors for two days. Not by those who wished to see "Moths" alone, but by those who wished to see "Moths" with Maude Fealy in the leading role. Miss Fealy had played two seasons in stock in Winnipeg and was well known to its theatre-goers.

Broaden this idea of catering to the millions or even the tens of thousands, broaden it to a Dominion-wide subject and the results will be proportionately equal if not greater.

"Why then," asks some one, "do not Canadians go in for manufacturing and producing?"

Surely the manufacturers can themselves best answer this query. Would the Canadian film find a market among the present output? Would the Canadian find a market for his wares under conditions as they now exist?

Every city in Canada is controlled by two or three film agencies, which in their turn are controlled by United States manufacturers. At least, that is the general view of the situation in Western Canada to-day. It requires large capital to organize and launch such a concern in the face of things as they seem to exist. But this will not always be, although necessarily, it must be some years before the Canadian industry can hope to approach the present excellence of the film production in the United States, much less prove a competitor.

* * * *

IN the meanwhile, should not the masters of the industry consider the Canadian field? Looking at it from a purely business point of view it seems that they should. Canada each year more loudly demands Canadian pictures. not so much just now pictures of Canadian manufacture but pictures of Canadian subjects.

"Ivanhoe," produced by the Universal, did the greatest business in the history of any of the Canadian theatres that used it, and at an increased price for admission. Its success was because it was an international subject and of British international interest more than all.

It is foolish to say that pictures cannot be taken in Canada. In Manitoba, for instance, there are annually more hours per diem of sunshine than in any other part of the globe—India, Africa and Australia included. The air is clear and fine, the days perfect, the winter dry and cold, and the conditions ideal for in- and out-of-door photography.

There are many places, cities and towns located on railroad divisional points which offer especial inducements to manufacturers of all kinds in order to get them to settle. Free sites and grants are common. But the day of cheap sites and free grants are on the wane. Canada is becoming more thickly populated; in proportion the demand for Canadian pictures for Canadians is increasing, and those first on the ground, necessarily, will reap the greatest advantages.

The tremendous power of motion picture photography has not even to-day been estimated. It has become one of the greatest powers of amusement and education in the world. How easily it could be made to weld the love and friendship of two great nations together.

WOLVERINE TO HANDLE ECLECTIC FEATURES

The Eclectic Film Company have granted an exclusive agency to the Wolverine Feature Film Company, with head offices at Detroit, Michigan, and a branch office at Milwaukee, Wisconsin.

The Wolverine Feature Film Company henceforth will handle all Eclectic features exclusively in the states of Michigan and Wisconsin. Their contract enables them to seize forthwith any films of the Eclectic brand that may be booked by outsiders within these two states. Exhibitors in Michigan and Wisconsin should therefore apply for service direct to the Wolverine Feature Film Company.

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NO DEPRESSION IN MOTION PICTURE INDUSTRY

Business depression is an unknown term in the motion picture industry, according to news gleaned from the dividend columns of the daily papers.

The Mutual Film Corporation announces its regular monthly dividend No. 8, as one-half of one per cent, with an extra dividend of one-half of one per cent on the common stock.

The New York Motion Picture Corporation, which manufactures pictures for the Mutual program, announces the seventh monthly dividend as one per cent on its capital stock and an extra dividend of one per cent thereon. Both of these notices are signed by Charles J. Hite, treasurer of the Thanhouser Company.

THE LURE OF NEW YORK

The International Feature Film Corporation, Ltd., of Montreal, Canada, has bought from the New York Film Company, through arrangements with Mr. Dauzier, the manager, the Canadian rights for "The Lure of New York" and all other releases made by the company.

The Michigan rights for "The Lure of New York" were recently sold to S. E. Rosenthal, 178 Walkins Street, Detroit, Mich.

BLINKHORN BUSY

In less than seven weeks Albert Blinkhorn has sold his seven-part feature, "David Copperfield," in every State and territory in the United States. Reports are received daily of the popularity of this production.

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"BETWEEN TWO FIRES"—Drama (Two Reel)	Released Thursday, January	8th
"BEFORE THE LAST LEAVES FALL"—Drama	Released Tuesday, December	30th
"THE INSPECTOR'S STORY"—Drama Special in 2 Reels	Released Thursday, January	1st
"MANUFACTURING PEARL BUTTONS"—On the same reel	Thursday, January	1st
"A CORNER IN POPULARITY"—Comedy / "THE MISSING DIAMOND"—Comedy (Split Reel)	Released Friday, January	2nd
"THE CIRCLE'S END"—Drama	Released Saturday, January	3rd
"THE STORY THE GATE TOLD"—Drama	Released Monday, January	5th

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STEREOSCOPIC MOTION PICTURES ON THE SCREEN

In reference to our article on this subject in a recent issue of the Motion Picture News, a well-known experimentalist writes us as follows:

"I am not in agreement with the quite definite opinion expressed in your article to the effect that motion pictures in stereoscopic relief are physically, or even practically, impossible. This opinion is based on some considerable study of the general stereoscopic phenomena and on some tests with apparatus of my own construction showing lantern slides projected so that they could be observed stereoscopically by a number of observers, the apparatus for doing this being of my own devising, but depending on no fundamentally new principles.

I am not prepared to describe in detail what I consider the most desirable combination of apparatus to accomplish satisfactory stereoscopic projection, as I believe I should first make some patent applications on some of the devices which I have constructed and which I have in mind. Also I may say that while I am satisfied that there is nothing impossible in such stereoscopic projection of moving pictures, I am not so certain that development and exploitation of the system would be necessarily successful, partly on account of the additional expense and complication, and largely on account of the present imperfections in simple motion picture projection. By this last, I refer to the unfortunate fact that nine-tenths of the moving pictures shown are technically and optically not up to the highest standard, so that it seems fair to make the general statement that the better class of people avoid motion picture shows on account of the strain of the eye which it experiences, apart from any considerations of the nature of the action depicted."

We hope that in course of time our correspondent will favor the readers of the Motion Picture News with his ideas on this subject. We cannot blame him for his reticence, as it is too frequently the case that the publication of original ideas is destructive to commercial success.

WARNER'S NEW OFFICE

Warner's Features, Inc., have opened a branch office in Toronto, Canada, 37 Yonge street, one having been already established at Montreal, Canada.

Harry Kauffman, known by the exhibitors throughout Canada as "The Little Giant of the Feature Film People," will head this office. He is popular and well liked.

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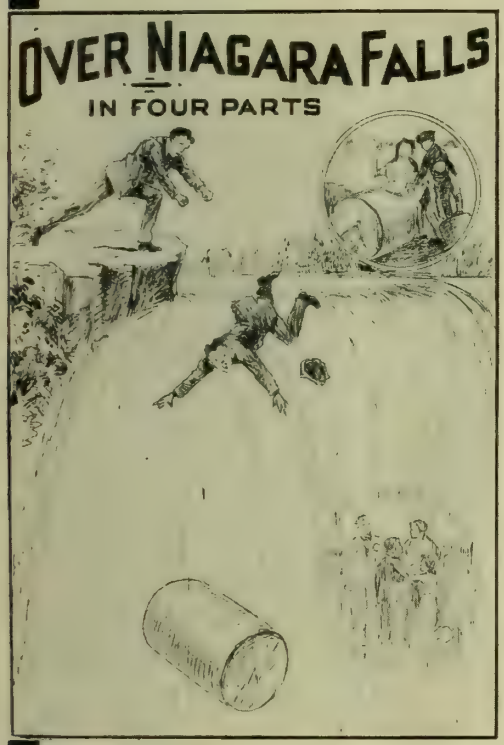

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Dec. 13—A Tragic Experiment 2 reel Dr.)..
Dec. 20—The Law of Compensation (2 reel Dr.) .....
Dec. 27—Satan's Castle (2 reel Dr.).....
Jan. 3 The Silent Hero (2 reel Dr.).....

AMERICAN

Dec. 15—Where the Road Forks (2 reel Dr.).2000
Dec. 18—Personal Magnetism (Com.).....1000
Dec. 20—Fate's Round-Up (W. Dr.).....1000
Dec. 22—The Shriner's Daughter (2 reel Dr.).2000
Dec. 27—The Rose of San Juan (Spanish
Dec. 29—In the Firelight (2 reel Dr.).....2000
Jan. 3—The Miser's Policy (Dr.).....1000
Drama) .....
Jan. 5—The Power of Light (2 reel Dr.)....2000
Jan. 10—The Son of Thomas Gray (Dr.).....1000
Jan. 12—Destinies Fulfilled (3 reel Dr.).....3000
Jan. 17—Unto the Weak (Soc. Dr.).....1000

AMMEX

Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister.....2000
Dec. 15—The Lucky Nugget.....3000

APOLLO

Nov. 30—Her Husband and My Wife (Com.)..
Dec. 7—Fred Goes in for Horses (Com.)..
Dec. 14—The Portola Festival.....
Dec. 14—Los Angeles Police Parade (Top.)..
Dec. 21—Fred's I. O. U (Com.).....

BISON

Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) .....
Dec. 6—The White Squaw (2 reel Dr.)....
Dec. 13—The Werewolf (2-reel Dr.).....
Dec. 20—The God of Girsah (2 reel Dr.)....
Dec. 27—The Water War (2 reel Dr.).....
Jan. 10—The Eleventh Hour (2 reel Feature)

ALBERT BLINKHORN'S FEATURES

Dec. 1—David Copperfield (Hepworth—7 parts) .....
Dec. 20—After Many Years (General Film Agency—3 parts) .....
Dec. 22—The Harper Mystery (Turner Films, Ltd.—3 parts) .....
Dec. 29—The Vicar of Wakefield (Hepworth —4 parts) .....

BRONCHO

Dec. 10—The Woman (Dr.).....
Dec. 17—The Open Door (2 parts—Dr.)....
Dec. 24—Her Father's Story (2 parts—Dr.)
Dec. 31—The Woman (2 parts—Dr.).....
Jan. 7—A Military Judas (3 parts—Dr.)....
Jan. 14—Conscience (Dr.) .....

CRYSTAL

Dec. 9—Baldy is a Wise Old Bird (Com.)..
Dec. 14—First Love (Dr.).....
Dec. 16—The Soubrette (Com.).....
Dec. 16—The Trained Nurse (Com.).....
Dec. 21—The Heart of an Artist (Drama)..
Dec 23—My Brudder Sylvest.....
Dec. 23—The Baby Question.....
Dec. 28—The Lure of the Stage (Dr.).....
Dec. 30—The Kitchen Mechanic (Com.).....
Dec. 30—Hubby's Night Out (Com.).....
Jan. 4—The Lifted Veil (Dr.).....
Jan. 6—Shadowed .....
Jan. 6—Fighting Is No Business (Com.)....
Jan. 11—The Ring (Dr.).....

DOMINO

Dec. 11—The Filly (2 parts—Dr.).....
Dec. 18—The Curse (2 parts—Dr.).....
Dec. 25—True Irish Hearts (2 parts—Dr.)..
Jan. 1—True Irish Hearts (3 parts—Dr.)....
Jan. 8—Harp of Tara (2 parts—Dr.).....

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage.....3000
Sept. 24—Her Last Ride.....3000
Oct. 8—Daredevil Rodman Law (Special)..
Nov. 15—Dare Devil Rescue (Special).....3000

ECLAIR

Dec. 14—Nutty Has a Romance.....
Dec. 17—The Serpent in Eden (2 reel Dr.)..
Dec. 21—Loaded .....
Dec. 21—Sunset in Many Lands.....
Dec. 24—The Highwayman's Shoes (2 reel Dr.) .....
Dec. 28—Apply to Janitor.....
Dec. 28—Nutty is Dead; Long Live Nutty..
Dec. 31—The Governor's Veto (2 reels).....
Jan. 4—Cue and Miss Cue.....
Jan. 4—Nutty Has Big Ideas.....

Feet

Jan. 7—The Case of Cherry Purcelle (3 reel Dr.) .....
Jan. 11—The Snake Charmer.....
Jan. 11—Nutty Delivers the Message to Garcia

ECLECTIC

Nov. 13—The Fatal Plunge.....3000
Nov. 27—Toils of Villainy (3 parts).....
Dec. 11—His Fateful Passion (5 parts).....

F. R. A.

Nov. 28—Secret of Adrianople.....3600
Dec. 12—Demonyte 3000
Dec. 19—Vengeance Bequeathed 3000

FRONTIER

Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 13—Out of His Class (Dr.).....
Dec. 18—Slim and the Petticoats (Com.)....
Dec. 20—His Better Self (Dr.).....
Dec. 25—Slim and the Bandit (Com.).....
Dec. 27—His Father (Dr.).....
Jan. 1—Slim's Last Trick (Com.).....
Jan. 3—The Winning Stroke (Dr.).....
Jan. 8—Slim's Strategy (Com.).....
Jan. 10—Cross Roads (Dr.).....

GAUMONT

Dec. 20—The Broken Heart.....2000
Dec. 23—Dollar Bills at a Cent Apiece....1000
Dec. 25—Leonce and His Guardian.....1000
Dec. 27—The Angel of the House.....3000
Dec. 30—Simple Simon Has a Fright.....1000
Jan. 1—The Suffragettes' Revenge.....
Jan. 1—Tiny Tim Frightens His Mother....
Jan. 6—An Amateur Sportsman.....
Jan. 8—Tiny Tim's Sweetheart.....

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature) .....
Dec. 16—Bloodhounds of The North (2 reel Dr.) .....
Dec. 23—Bloodhounds of the North (2 reel Dr.) .....
Dec. 30—The Buccaneers (3 reel Pirate)....
Jan. 6—The Lie (2 reel Dr.).....

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 28—In the Bonds of Passion.....3000
Nov. 21—Baptism of Fire.....3000
Nov. 29—By Whose Hand.....3000

IMP

Dec. 15—The Story of David Greig (2 reel Dr.) .....
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.) .....
Dec. 22—The Actor's Christmas (Dr.).....
Dec. 25—Love or a Throne (2 reel Dr.).....
Dec. 29—King the Detective in the Jarvis Case (2 reels) .....
Jan. 1—The Trials of Alexander (Com.)....
Jan. 5—Sam Slam 'Em Slammed (Com.).....
Jan. 8—The Watch Dog of the Deep (2 reel Dr.) .....

ITALA (Features)

Nov. 27—Leap of Despair.....3000
Dec. 4—At Death's Door.....3000
Dec. 18—Victory or Death.....3000

JOKER

Dec. 27—She Should Worry.....
Dec. 27—St. Milo to Dinan.....
Dec. 31—Mike and Jake in Society (Com.)...
Jan. 3—Their Little Ones.....
Jan. 3—The Gorges of the Bourne, France.
Jan. 7—Mike and Jake Live Close to Nature (Com.) .....
Jan. 10—Some Nightmare .....
Jan. 10—St. Claude and Surrounds (Jura, France) .....

KAY-BEE

Dec. 5—The Long Portage (Dr.).....
Dec. 9—Her Legacy (Dr.).....
Dec. 12—Soul of the South (Dr.).....
Dec. 19—The Pitfall (Dr.).....
Dec. 26—Harvest of Sin (Dr.).....
Dec. 30—Prince (Dr.) .....

KEYSTONE

Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Com.).....
Dec. 11—The Horse Thief (Com.).....
Dec. 15—The Gusher (Com.).....
Dec. 18—Fatty's Flirtation (Com.).....
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Com.).....
Dec. 22—A Bad Game (Com.).....
Dec. 25—Some Nerve (Com.).....
Dec. 29—He Would a Hunting Go (Com.)...

KOMIC

Feet

Dec. 11—The Wild Indian (Com.).....
Dec. 18—No Release .....
Dec. 25—Wifey's Christmas Present (Com.)..
Dec. 25—The Live Wire (Com.).....
Jan. 1—The Bad Man from the East (Com.)
Jan. 1 Levi's Luck (Com.).....

LACLEDE

Dec. 10—Pale Face Squaw.....3000

LEWIS PENNANTS

Nov. 1—Taxicab 1098 .....
Nov. 15—Decreed to Die.....
Dec. 4—Sign of the Secret Nine.....3000
Dec. 20—Taxicab 1098 3000

LUX
By Prieur

Dec. 5—Bill on the Telephone (Com.)..... 510
Dec. 5—A Day in the Country (Com.)..... 385
Dec. 12—When Auntie Made Her Will (Com.) 570
Dec. 12—Ostrich Farming Near Nice (Indus.) 410
Dec. 19—Detective Larkin (Dr.)..... 585
Dec. 19—Travels in Hungary (Sc.)..... 350
Dec. 26—Only a Little Drop of Water (Com.) 355
Dec. 26—A Quiet Flat (Com.)..... 555

MAJESTIC

Dec. 13—(No release this date).....
Dec. 14—The Rival Pitchers (Com.).....
Dec. 16—The God of To-morrow (Dr.).....
Dec. 20—A Man's Awakening (Dr.).....
Dec. 21—The Prisoner of the Mountains (Dr.) .....
Dec. 23—Mrs. Brown's Burglar (Com.).....
Dec. 27—The Pride of the Force (Com.).....

NESTOR

Dec. 24—The Lightning Bolt (Dr.).....
Dec. 26—A Tale of the West (W. Dr.).....
Dec. 31—A Hopi Legend (Dr.).....
Jan. 2—And the Villain Still Pursued Her (Com.) .....
Jan. 8—The Dead Line (W. Dr.).....
Jan. 9—When Ursus Threw the Bull (2 reel Com.) .....

POWERS

Dec. 19—A Cracksman Santa Claus (Dr.)...
Dec. 22—What Happened to Freckles (Com.)
Dec. 26—The Unhappy Pair (Com.).....
Dec. 29—Three Children (Com. Dr.).....
Jan. 2—An Evil of the Slums (Dr.).....
Jan. 5—Them Old Letters (Dr.).....
Jan. 9—Who So Diggeth a Pit (Dr.).....

PRINCESS

Dec. 12—His Imaginary Family (Com. Dr.).
Dec. 19—The Law of Humanity (Dr.).....
Dec. 26—Cupid's Lieutenant (Com. Dr.)....

RAMO

Nov. 26—Fangs of Hate.....3000
Dec. 10—The Devil Within.....3000

RELIANCE

Dec. 17—The First Prize (Com.).....
Dec. 17—At the Cabaret (Com.).....
Dec. 20—The Pseudo Prodigal (Dr.).....
Dec. 22—The Fly Leaf of Fate (Dr.).....
Dec. 24—The Alternative (Dr.).....
Dec. 27—Grovanni's Gratitude (2 reel Dr.)..
Dec. 29—Daybreak (Dr.) .....
Dec. 31—His Awful Vengeance (Com.).....
Dec. 31—Seeing Stars and Stripes (Com.)....
Jan. 3—Some Rogues and a Girl (Dr.).....

REX

Dec. 18—The Jew's Christmas (3 reel Dr.)..
Dec. 21—A Wife's Deceit (Com. Dr.).....
Dec. 25—The Dream (Dr.).....
Dec. 28—His Faithful Servant (Dr.).....
Jan. 1—The Female of the Species (2 reels)
Jan. 4—A Fool and His Money (Com.).....
Jan. 8—An Arrowhead Romance (Dr.).....
Jan. 11—The Cycle of Adversity (Dr.).....

SOLAX

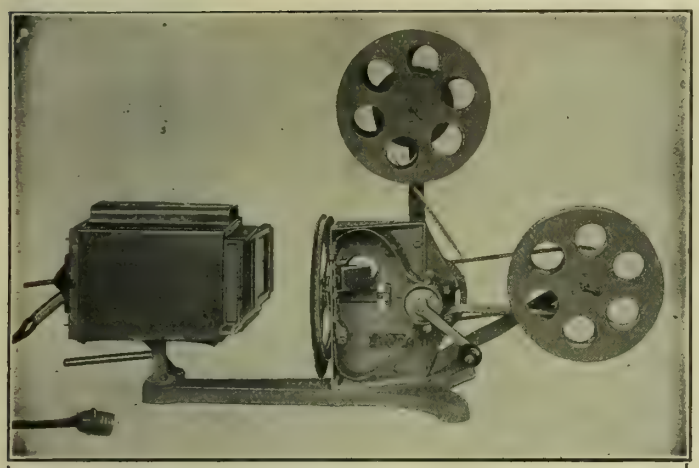
Nov. 28—Ben Bolt 4000
Dec. 26—The Shadow of Moulin Rouge.....4000

THANHOUSER

Dec. 14—Lawyer, Dog and Baby (Com. Dr.).
Dec. 16—Peggy's Invitation (Dr.).....
Dec. 19—Jack and the Bean Stalk (2 parts).
Dec. 21—(No Release) .....
Dec. 23—An Orphan's Romance (Dr.).....
Dec. 26—His Father's Wife (Dr.).....

VICTOR

Dec. 15—Incognito (Dr.).....
Dec. 19—A Girl and Her Money (2 reel Dr.)
Dec. 22—Rory of the Bogs (3 reel Dr.).....
Dec. 26—Miracle Mary (2 reel Dr.).....
Dec. 29—The Field Foreman (Dr.).....
Jan. 2—The Coryphee (2 reels).....
Jan. 5—The Magic Skin (2 reel Dr.).....



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BIOGRAPH

Feet

Dec. 11—A Foul and Fearful Plot (Com.)..
Dec. 11—The Troublesome Mole (Com.).....
Dec. 13—The House of Discord (Dr.—Parts I and II).....
Dec. 15—Oh, Sammy! (Com.).....
Dec. 15—Riley's Decoys (Com.).....
Dec. 18—Beyond All Law (Dr.).....
Dec. 20—The Conscience of Hassan Bey (Dr.)
Dec. 22—For Her Government (Dr.).....
Dec. 25—Her Wedding Bell (Dr.).....
Dec. 27—The Club Cure (Com.).....
Dec. 27—The Suicide Pact (Com.).....
Dec. 29—The Wedding Gown (2 parts—Dr.)
Jan. 1—Skelley's Skeleton (Com.).....
Jan. 1—A Motorcycle Elopement (Com.)....
Jan. 3—The Abandoned Well (Dr.).....

CINES
George Kleine

Dec. 16—The Sunken Treasure (Dr.) (Parts I & II).....
Dec. 23—At Cross Purposes (Dr.) (Parts I & II) .....
Dec. 30—When a Woman Wills (2 parts—Dr.) .....
Jan. 6—The Smuggler's Son (2 parts—Dr.).

EDISON

Dec. 1—Wanted, a Burglar (Com.)..... 550
Dec. 2—The Price of Human Lives (Dr.)..1000
Dec. 3—The Thrifty Janitor (Com.).....1000
Dec. 5—Alexia's Strategy (Dr.).....2000
Dec. 6—What Shall it Profit a Man? (Dr.).1000
Dec. 8—The Manicure Girl (Com.).....1000
Dec. 9—The Stolen Plans (Dr.).....1000
Dec. 10—The Joining of the Oceans (Sc.).... 500
Dec. 10—Greedy George (Com.)..... 500
Dec. 12—Peg o' the Movies (Dr.).....2000
Dec. 13—The First Christmas (Dr.).....1000
Dec. 15—A Pious Undertaking (Com.).....1000
Dec. 16—The Actress (Dr.).....1000
Dec. 17—Falling in Love with Inez (Com.)..1000
Dec. 19—Within the Enemy's Lines (Dr.)....2000
Dec. 20—The Haunted Bedroom (Dr.).....1000
Dec. 22—Products of the Palm, the Banana and Cocoanut Industries, Jamaica, W. I. (Ind.)..... 350
Dec. 22—Teaching His Wife a Lesson (Com.) 675
Dec. 23—The Upward Way (Dr.).....1000
Dec. 24—Mary's New Hat (Com.)..... 585
Dec. 24—The Janitor's Quiet Life (Com.)... 415
Dec. 26—A Tudor Princess (Dr.).....2000
Dec. 27—A Proposal from Mary (Being the Sixth and Last Story of "Who Will Marry Mary").....
Dec. 29—Her Face Was Her Fortune (Com.).1000
Dec. 30—The Mystery of the Dover Express (Dr.) 1000
Dec. 31—Andy Gets a Job (Com.).....1000
Jan. 2—The Antique Brooch (Dr.).....2000
Jan. 3—Stanton's Last Fling (Dr.).....1000

ESSANAY

Dec. 13—Sophie's New Foreman (W. Com.)..
Dec. 16—Life's Weaving (Dr.).....
Dec. 17—Hello Trouble (Com.).....
Dec. 18—The Trail of the Snake Band (W. Dr.) .....
Dec. 19—The Stigma (Dr.) (Parts I & II)..
Dec. 20—Broncho Billy's Christmas Deed (W. Dr.) .....
Dec. 23—A Vagabond Cupid (Dr.).....
Dec. 24—At the Old Maid's Call (Com.).....
Dec. 24—Glimpses of Rio de Janiero (Sc.)...
Dec. 25—That Pair from Thespia (W. Com.).
Dec. 26—The Great Game (Dr.) (Parts I & II) .....
Dec. 27—A Snakeville Courtship (W. Com.).
Dec. 30—The Ghost of Self (Dr.).....1000
Dec. 31—When Love Is Young (Com.).....
Dec. 31—Ascending Sugar Loaf Mountain (Sc.) .....
Jan. 1—Through Trackless Sands (Dr.).....1000
Jan. 2—The Awakening at Snakeville (Special—2 parts—Com.).....2000
Jan. 3—The Redemption of Broncho Billy (Dr.) 1000

KALEM

Dec. 3—The Cave Men's Ware (2 parts—Dr.) 2000
Dec. 5—While Father Telephoned (Com.)..
Dec. 5—Andrew Carnegie's Gift to the World (Top.) .....
Dec. 6—The Footprint Clue (Dr.).....1000
Dec. 8—The Strike (Dr.).....
Dec. 10—The Chinese Death Thorn (Dr.—Parts I and II).....
Dec. 12—General Bunko's Victory (Com.)....
Dec. 12—Piano Manufacturing (Ind.).....
Dec. 13—The Invisible Foe (Dr.).....
Dec. 15—The Hunchback (Dr.) (Parts I & II)
Dec. 17—Uncle Tom's Cabin (Dr.) (Parts I & II) .....
Dec. 19—Frayed Fagin's Adventures (Com.)
Dec. 19—Ulster Day in Belfast (Top.).....
Dec. 20—The Electrician's Hazard (Dr.)....

Feet

Dec. 22—"Gilt Edge" Stocks (Dr.).....
Dec. 24—The Big Horn Massacre (Dr.) (Parts I & II).....
Dec. 26—Emancipated Women (Com.).....
Dec. 26—Talcum Powder (Ind.).....
Dec. 27—Her Indian Brother (Dr.).....
Dec. 29—A Modern Jekyl and Hyde (Special—2 parts—Dr.).....2000
Dec. 31—An Unseen Terror (Special—2 parts—Dr.) 2000
Jan. 2—Bill's Board Bill (Com.).....
Jan. 2—Cambridgeshire Race Meet (Sports)
Jan. 3—A Dream of the Wild (Dr.).....1000

LUBIN

Dec. 5—Some Flowers (Com.)..... 400
Dec. 5—An Interrupted Courtship (Com.)... 600
Dec. 6—Her Father (Dr.).....1000
Dec. 8—The Smuggler's Daughter (Dr.)....1000
Dec. 9—An Enemy's Aid (Dr.).....1000
Dec. 11—Hydraulic Works on the Adda.... 400
Dec. 11—His Best Friend (Dr.).....1600
Dec. 12—Life, Love and Liberty (W. Dr.)..1000
Dec. 13—The Real Impostor (Dr.)..... 400
Dec. 13—A Pill Box Cupid (Com.)..... 600
Dec. 15—When the Well Went Dry (Com.).. 400
Dec. 15—A Masked Mix-Up (Com.)..... 600
Dec. 16—When He Sees (Dr.).....1000
Dec. 18—A Son of His Father (2 reel Dr.)..2000
Dec. 19—Growing and Gathering Cocoa Beans 400
Dec. 19—Banty Tim (Com.)..... 600
Dec. 20—A Love of '64 (Dr.).....1000
Dec. 22—Through Flaming Paths (Dr.).....1000
Dec. 23—Between Dances (Com.).....
Dec. 23—A College Cupid (Com.).....
Dec. 25—The Parasite (Dr.) (Parts I & II)..
Dec. 26—The Death Trap (Dr.).....
Dec. 27—The Doctor's Romance (Dr.).....
Dec. 29—Her Boy (Dr.).....1000
Dec. 30—Before the Last Leaves Fall (Dr.)..1000
Jan. 1—Manufacturing Pearl Buttons (Indus.) 300
Jan. 1—The Inspector's Story (Dr.).....1700
Jan. 2—A Corner in Popularity (Com.)..... 400
Jan. 2—The Missing Diamond (Com.)..... 600
Jan. 3—The Circle's End (Dr.).....1000

G. MELIES

Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu.....1000
Dec. 4—A Woman's Mission (Dr.).....
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Sc.) .....
Dec. 11—At Phnom-Penh, Cambodia (Travel)
Dec. 11—Beautiful Angkor-Vat, Cambodia (Sc.) .....
Dec. 18—Cities of Japan (Sc.).....
Dec. 25—The Ruins of Angkor-Thom (Sc.)..
Jan. 1—Temples of Japan.....1000

PATHE FRERES

Nov. 29—The Blight (Dr.).....
Dec. 1—Pathe's Weekly No. 72 (News)....
Dec. 2—A Peasant Marriage in Hungary (Cus.) .....
Dec. 2—Edible Fish of the Mediterranean..
Dec. 2—The Geysers of New Zealand (Sc.)
Dec. 3—A Break for Freedom (Dr.).....
Dec. 4—Baseball's Peerless Leader (2 parts—Com.) .....
Dec. 4—Pathe's Weekly No. 73 (News)....
Dec. 5—A Bear Escape (Com.).....
Dec. 6—Col. Heeza Liar in Africa (Novelty)
Dec. 6—Glimpses of Pond Life (Zoology)..
Dec. 8—Pathe's Weekly No. 74 (News)....
Dec. 9—The Stolen Inheritance (Dr.).....
Dec. 10—You've Got to Pay (Dr.).....
Dec. 11—A Modern Portia (Dr.—Parts I and II) .....
Dec. 11—Pathe's Weekly No. 75 (News)....
Dec. 12—Birds of the Inland Marsh (Bird Life) .....
Dec. 12—A Journey to the Environs of Naples (Sc.) .....
Dec. 13—Uncle John to the Rescue (Com.)..
Dec. 15—Pathe's Weekly No. 76 (News)....
Dec. 16—The Couple Next Door (Com.).....
Dec. 17—Insects that Sing (Zoology).....
Dec. 17—Nice and Its Environs, France (Travel) .....
Dec. 18—The Finger of Fate (Dr.) (Parts I & II) .....
Dec. 18—Pathe's Weekly No. 77.....
Dec. 19—A Scandinavian Scandal (Com.)....
Dec. 20—The Fire Bride (Dr.).....
Dec. 22—Pathe's Weekly No. 78 (News).....
Dec. 23—An Indian Don Juan (Dr.).....
Dec. 24—Two Up a Tree (Com.).....
Dec. 25—Lady Madcap's Way (Com.) (Parts I & II).....
Dec. 25—Pathe's Weekly No. 79 (News)....
Dec. 27—The Moth and the Flame (Dr.) (Parts I & II).....
Dec. 27—Corfu, an Isle of the Ionian Sea (Travel) .....
Dec. 27—Lady Madcap's Way (Spec.—2 parts Com.) .....
Dec. 29—Pathe's Weekly No. 80 (News).....

Feet

Dec. 30—The Sneak Thief (Com.).....
Dec. 31—By the Two Oak Trees (Dr.).....
Jan. 1—When Strong Wills Clash (Special—2 parts—Dr.).....
Jan. 1—Pathe's Weekly No. 81 (News).....
Jan. 3—The Resurrection (Special—2 parts—Dr.) .....

SELIG

Nov. 21—Outwitted by Billy (Dr.).....1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II).....
Nov. 25—Mounted Officer Flynn (Dr.).....
Nov. 26—Cupid in the Cow Camp (Com.)....
Nov. 27—A Message from Home (Dr.).....
Nov. 28—The Supreme Moment (Dr.).....
Dec. 2—The Rustler's Reformation.....
Dec. 3—Within the Hour.....
Dec. 4—Grandaddy's Boy .....
Dec. 5—Northern Hearts .....
Dec. 8—Master of the Garden (Dr.—Parts I and II) .....
Dec. 9—An Equal Chance (Dr.).....
Dec. 10—Hilda of Heron Cove (Dr.).....
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.).....
Dec. 12—The Mysterious Way (Com.).....
Dec. 15—The Wolf of the City (Dr.) (Parts I & II).....
Dec. 15—When Father Craved a Smoke (Com.) .....
Dec. 16—With Eyes So Blue and Tender (Dr.) .....
Dec. 17—Buster's Little Game (Com.).....
Dec. 18—Until the Sea (Dr.).....
Dec. 19—The Lure of the Road (Dr.).....
Dec. 22—The Open Door (Dr.) (Parts I & II)
Dec. 23—Mother Love vs. Gold (Dr.).....
Dec. 24—A Dip in the Briney (Com.).....
Dec. 25—Doc Yak's Christmas (Com.).....
Dec. 26—His Sister (Dr.).....
Dec. 29—The Adventures of Kathlyn—No. 1—The Unwelcome Throne (Special—3 parts—Dr.) 3000
Dec. 30—The Stolen Heart (Com.).....1000
Dec. 31—Father's Day (Dr.).....1000
Jan. 1—Good Resolutions (Dr.).....1000
Jan. 2—At Cross Purposes (Com. Dr.).....
Jan. 2—Buster and Sunshine (Com.).....

URBAN ECLIPSE
George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1000
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.).....2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)

VITAGRAPH

Nov. 28—Betty in the Lion's Den.....
Nov. 29—The Golden Pathway (2 part Special) .....
Dec. 1—A Game of Cards (Dr.).....1000
Dec. 2—The Wreck (3 parts—Dr.).....3000
Dec. 3—A Pair of Prodigals (Com.).....
Dec. 3—The Coliseum of Rome.....
Dec. 4—The Swan Girl (Dr.).....1000
Dec. 5—A Lesson in Jealousy (Com.).....1000
Dec. 6—Beauty Unadorned (2 parts—Com.).2000
Dec. 8—'Mid Kentucky Hills (Dr.).....
Dec. 9—Deception (Com.) .....
Dec. 10—That Suit at Ten (Com.).....
Dec. 10—Performing Lions (Edu.).....
Dec. 11—Sacrifice (Dr.) .....
Dec. 12—The Life-Saver (Com.).....
Dec. 13—Love's Sunset (Dr.—Parts I and II)
Dec. 15—The Uprising of Ann (Dr.).....1000
Dec. 16—Up in a Balloon (Com.).....
Dec. 16—Elephants at Work (Edu.).....
Dec. 17—Any Port in a Storm (Com.).....1000
Dec. 18—The Face of Fear (W. Dr.).....1000
Dec. 19—The Girl at the Lunch Counter (Com.) .....
Dec. 20—The Ancient Order of Goodfellows (1 part Com. Dr.).....2000
Dec. 22—A Christmas Story (Dr.).....1000
Dec. 23—Her Faith in the Flag (Dr.).....1000
Dec. 22—A Christmas Story (Dr.).....
Dec. 23—Her Faith in the Flag (Dr.).....
Dec. 24—The Honorable Algernon (Com.)...
Dec. 25—The Spirit of Christmas (Dr.).....
Dec. 26—The Golf Game and the Bonnet (Com.) .....
Dec. 27—Heartsease (Dr.) (Parts I & II).
Dec. 29—Her Husband's Friend (Dr.).....1000
Dec. 30—His Second Wife (Com. Dr.).....
Dec. 30—The Baby Show (Edu.).....
Dec. 31—The Education of Aunt Georgiana (Dr.) 1000
Jan. 1—Secret of the Bulb (Dr.).....1000
Jan. 2—Misadventures of a Mighty Monarch (Com.) 1000
Jan. 3—The Street Singers (Special—2 parts—Dr.) 2000

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